
Travers Smith CSR
Art Programme
2021–22
TRAVERS
SMITH

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Foreword



A very warm welcome to the seventh year of the Travers Smith CSR Art Programme, produced in partnership with the University of Westminster and the Royal College of Art.

The pandemic and lockdown have presented innumerable challenges for all of us, and the impact on the arts and the ability of artists to practice has been especially acute. We have, however, remained fully committed to using our resource and knowledge to support graduate and emerging artists.

Recognising that, for most of the past 18 months, both we, and the artists, were operating in a largely virtual world, we took a different approach in selecting artworks for our 2021-22 cycle. In previous years, the firm's CSR Art Committee would be able to enjoy visiting degree shows at both the Royal College of Art (RCA) and the University of Westminster (UoW) to select works to feature in the Art Programme. As there were no degree shows to visit this year, we instead launched an Open Call initiative whereby final year students at RCA and UoW, as well as all our Art Programme alumni, were been invited to submit works for consideration by our Art Committee.

This means we have been able to provide meaningful support for not only newly graduated artists from UoW and the RCA, but also to the cohort of artists who have previously participated in our CSR Art Programme since its launch in 2015. It is a genuine pleasure to welcome newly graduated artists into our programme, and also to welcome back our exceptionally talented alumni.

Once again, this year's Programme features an exciting partnership with the Serpentine, who will be working with us in supporting the professional development of participating artists. This partnership will complement our continued offering of professional development opportunities, including training with our intellectual property, tax and commercial contract lawyers, workshops on business skills, and pro bono legal advice 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 this year's diverse and exciting artworks.

Donald Lowe

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 helps encourage all our people to be individual, and to recognise their position not only within the business world, but also within wider society.

Our three key objectives in this area are as follows:

1 Working with local communities

We work with our local communities, developing meaningful ties with schools, universities, youth projects and community groups, and use our influence to help give people better opportunities to access the legal profession.

2 Pro bono – access to justice

We undertake a number of pro bono initiatives designed to give individuals and organisations, both at home and abroad, the opportunity to access levels of legal advice that would not normally be obtainable for them.

3 Charities Programme

Our partnership provides substantial financial support to a major charity partner over a two year period. Our current partner for 2020–22 is The Felix Project; a charity working to reduce food waste, and also to redistribute unwanted food to communities in need. The Travers Smith Foundation also enables us to support even more charities, local communities, and not-for-profit organisations 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 students' work, we will also be providing pro bono advice and training to assist 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 to flourish. These include: training with our intellectual property, tax and commercial contract lawyers, workshops on business skills, and pro bono legal advice relevant to being a professional artist.

We are also acutely aware of the challenges which many art school graduates face, including economic insecurity and increasingly competitive job markets. In order 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.

Participating in the Art Programme has given me confidence in my work and reassurance that there is a place for it in a day-to-day setting and not just within a gallery. I have also learnt a lot more about life after university with regards to self-employment and selling artwork.

Bella Hall, University of Westminster

Taking part in the Programme helped me with the development of my professional skills. The firm was instrumental in the negotiations of my artist contract and they paired me with an experienced solicitor who helped me to navigate and understand the jargon and complexities of legal documents.

Radek Husak, Royal College of Art



smithfield
JANUARY 2018

Meet the artist: Gökhan Tanrıöver

Gökhan Tanrıöver, an artist participating in this year's CSR Art Programme, tells us about his artwork *Confessionals* and how being a part of the Programme can help him with his future career.

Tell us a little about yourself

I am a London based photographic artist born in Izmir, Turkey. I moved to London with my family for my father's job and since then I've lived between Turkey and the UK. My interest in photography began when I was a medical student and eventually my hobby became my vocation after working in the NHS for two years. It was a difficult decision to change careers but I never regretted it.

Tell us more about *Confessionals*

I am a very introspective person by nature. As a way to gain a deeper self knowledge, I began to recollect my childhood memories to link my current thoughts and behaviours. My identity is informed by these memories: those that are recalled and those that remain hidden below the surface.

Confessionals is a series of analogue still life photographs rooted in my autobiographical memory. The studio and the darkroom serve as the physical space where a meditative state facilitates a form of auto-therapy. The childhood memories, first voiced as a textual confession, are used to construct an image as a method of enriching my understanding of the self.

How did it feel to be selected to take part in this year's CSR Art Programme?

I heard about the Programme over a year ago and it was motivating to know that there is a concrete opportunity linked to our degree show. I had no expectation of being selected, as there were so many strong projects in the show. During judging I watched the committee like a hawk, whilst telepathically whispering 'pick me'. I was very excited to receive the news and immediately went back to the darkroom to continue working.

How do you think being featured will help you in your emerging career?

I have taken part in several group shows in the past but this is a unique opportunity where my work will be displayed for a year in a very different setting, for a different audience. I am particularly looking forward to the seminars and workshops on topics that have become increasingly relevant to me as a graduate starting out.

I am aware that Travers Smith has a very active diversity and inclusion programme and as an immigrant LGBT artist I am honoured to take part.

What's next on the horizon for you?

Since being selected for the CSR Art Programme, I've been asked to participate in QFEST 2017, an annual LGBTQI Art Festival, which opened in November, featuring a visual arts exhibition, live performances and movies.

I applied for several competitions following the degree show. Whilst most resulted in a rejection, I was shortlisted for the Peaches and Cream Photography Competition which resulted in a group show in Photofusion, London at the end of October. I was shortlisted for the Royal Photographic Society International Print Exhibition 150, which opened in mid-October. As a result, two pieces from *Confessionals* will be exhibited around the UK for a year and be featured in their print publication.

16

Interview with artist Gökhan Tanrıöver in alumni newsletter smithfield



Artist Alex Devereux leads a workshop at our Partners Retreat

Professional development: Serpentine

As part of Travers Smith's broad commitment to artists and communities, we also develop partnerships with external organisations. These not only offer participating artists with valuable exposure to professional environments, but also extend 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 the Serpentine, London. One of the most successful and influential galleries in Europe – offering free admission to its year-round exhibition programme. The Serpentine 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 the Serpentine in supporting the professional development of this year's participating artists.

SERPENTINE

Travers Smith has manifested an extraordinary engagement commitment and interest in art through its collection, which is entirely dedicated to recent graduates of art courses. By investing in art of the young generation, it is not only able to have a dynamic collection, but also provide a vital support at a crucial stage of the artists' practice. Travers Smith's commitment to promoting artists and providing access to the arts is extended through its support of the Serpentine and we are delighted to engage with its unique and impactful CSR Programme.

Natalia Grabowska, Assistant Curator, Serpentine, London

Travers Smith's CSR Art Programme offers artists an exceptional level of support at one of the most significant moments in the development of their practice. The programme stands out for its extended investment in and dedication to the recent graduates involved in the process each year, as well as a deep understanding of the practicalities of working as an artist today. It has been a pleasure to engage with the work of these emerging practitioners within the context of Travers Smith's collection, and to encompass exciting new directions that are both challenging and thought provoking. This sentiment is very much in line with the Serpentine's remit as an open landscape for art and ideas, as we are delighted to continue this meaningful collaboration with Travers Smith.

Joseph Constable, Associate Curator, Serpentine, London

Travers Smith CSR Art awards

Each year, a panel of external expert judges award a cash prize to an exhibiting artist from both the University of Westminster and the Royal College of Art. We also award an additional cash prize to the winner of our firm-wide popular vote.



Previous winners 2019 – 2020



Osaretin Ugiagbe
Heads (2018–19)
Royal College of Art, MA Painting
Winner (RCA Category)

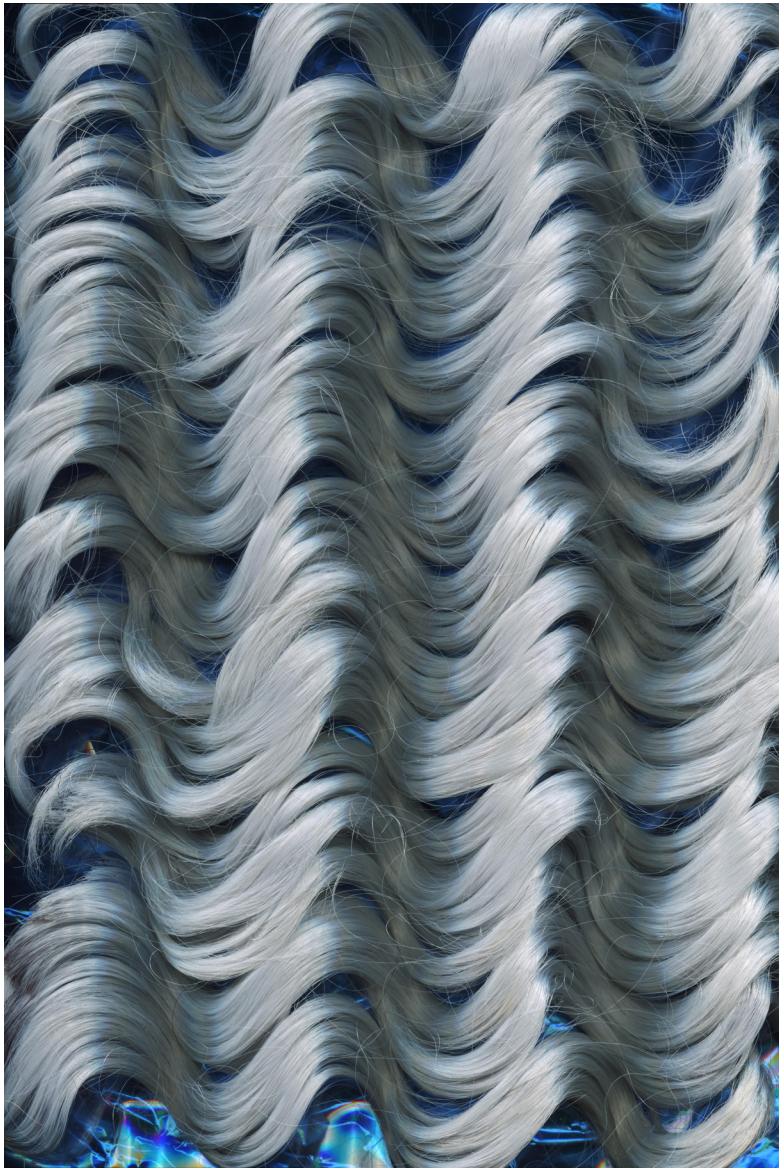


Bella Hall
Untitled Blue
University of Westminster, BA Fine Art Mixed Media
Winner of the Emerging Talent award



Sorin Bogdan Sofian
The Green View from the series *The Last Place on Earth*
University of Westminster, BA Photography
Winner of the Popular Vote award

Highly commended 2019 – 2020



Goda Marija Norkute
From the series *Harvest*
University of Westminster, BA Photography
Highly Commended



Finley Perkins
Mup and Saucer
University of Westminster, BA Fine Art Mixed Media
Highly Commended



Giulia Parlato
From the series *Diachronicles*
Royal College of Art, MA Photography
Highly Commended



Jinya Zhao
Non-existent existence (i-iii)
Royal College of Art, MA Ceramics & Glass
Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media

BA Photography

The artists

Edward Birchmore
BA Fine Art Mixed Media

Claudia Cantarini
BA Photography

Aisha Northeast
BA Photography

Liva Pastore
BA Photography

Guo Shuyang
BA Fine Art Mixed Media

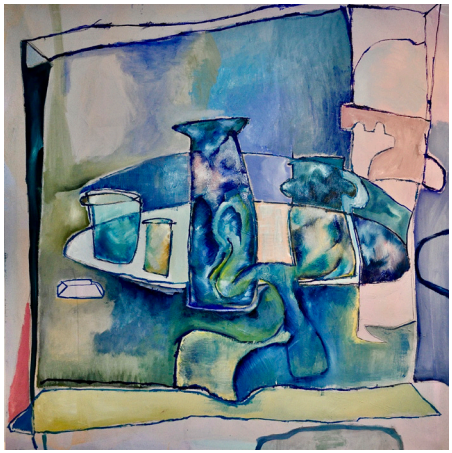
Ellen Tasker
BA Photography

Edward Birchmore

University of Westminster, BA Fine Art Mixed Media
Location: Dining Room Corridor

Edward enjoys working between the tender balance of digital and tangible painting. Edward has always been interested with the removal of the canvas frame and translating painterly gestures/motifs that they have made upon a surface, into new tangible objects and/or works that can only be experienced through a screen.

They work with a range of media from performance and installation spaces/structures, through to painting. The medium of painting is the foundation of their practice, but does not define it as a whole.



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1 261 Out/These Two Pigeons
Oil on Curtain
150 × 150cm
Guide price: £2,500

2 261 Out/These Two Pigeons/ Golden Hour Gays
Oil on Bedsheet
150 × 150cm
Guide price: £1,750

Claudia Cantarini

University of Westminster, BA Photography
Location: M5

Born during the pandemic, "All That Glitters Is Not Gold", is an ongoing project that utilises photography as a coping strategy in this anxious age, where visual information overload creates an unstable and insecure perspective of reality.

A blend of stories and relatively dark emotions have been reconstructed adopting reflective, metallic and shiny colours to symbolise the fabricated deception of reality we are experiencing and to characterise the contrast between what we want to believe is real and what is actually real.



1



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1 All That Glitters Is Not Gold L
Digital Photograph
60 × 60cm
Guide price: £300

2 All That Glitters Is Not Gold R
Digital Photograph
70 × 50cm
Guide price: £250

Aisha Northeast

University of Westminster, BA Photography
Location: M2

As a photographer, Aisha's aim is to create work that presents the world we live in and creates a safe space for people who are not used to seeing people like them represented. This image is part of a photo book that they are currently working on called 'Black White Ugly & Beautiful, the book is a visual document that presents her struggle to self love as a mixed-heritage women and recognising her own racial identity. This image is her favourite of the self-portraits that she created for the book because it represents her own multi-cultural heritage.



Black White Ugly & Beautiful
Digital Photograph
91 × 63cm
Guide price: £150

Liva Pastore

University of Westminster, BA Photography
Location: Dining Room Corridor

Working with constructed still lives, landscapes and portraiture, Liva tends to focus on story telling that conveys anxiety, alienation and discomfort associated with modern day life and existence. Her photography invites the audience to embody these feelings through imagery that is simultaneously feminine, gentle, calm, discomforting and eerie.



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1 Vivid Reality: Healed
Digital Inkjet Print
84 × 61cm
Guide price: £600
Edition of 5, 1 Artist Proof

2 Vivid Reality: Plastic Bloom
Digital Inkjet Print
84 × 61cm
Guide price: £600
Edition of 5, 1 Artist Proof

Guo Shuyang

University of Westminster, BA Fine Art Mixed Media
Location: 5th Floor Reception Area

During Covid-19, Shuyang started to use clay as her main material and juxtapose them with other found objects. The reason she finds clay expressive is that on the one hand, this material is often regarded as arty-crafty and presumed to be neat, delicate, and feminine; on the other hand, those presumptions offer the vulnerability to the primitive hand-building ceramics style that those norms and presumptions are only constructed to be the nature, and there's always an alternative way to understand ceramics and female discourses.

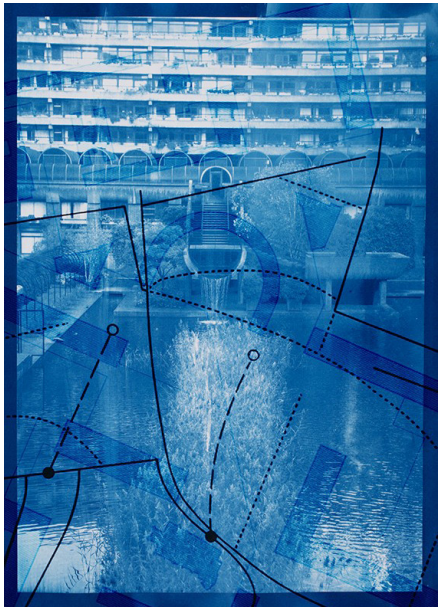


Floating on the Cellulite
Ceramic
41 × 12 × 12cm
Guide price: £1,098

Ellen Tasker

University of Westminster, BA Photography
Location: M7

This series explores the Barbican Estate in its entirety from conception to the present day. Analysing the formation and layout of the Estate from both a visual and historic point of view; the combination of contemporary and historical media and processes creates layers that parallel with the Estate's past and present. Mimicking the tone of a blueprint the cyanotype foundation links the images back to the birth of this brutalist architecture and what it represents, the reconstruction of not only buildings but life post-war.



1



2

1 Utopia Complex Series IV
Digital Cyanotype
86 × 61cm
Guide price: £200

2 Utopia Complex Series VI
Digital Cyanotype
86 × 61cm
Guide price: £200

Royal College of Art

Artists selected from:

MA Ceramics & Glass

MA Contemporary Art Practice

MA Photography

MA Print

The artists

Judith Burrows
MA Print

Alexandra Diez de Rivera
MA Photography

Paola Estrella
MA Contemporary Art Practice

Nuno Gil
MA Print

Anna Rekas
MA Print

Katrine Skovsgaard
MA Contemporary Art Practice

Gökhan Tanrıöver
MA Photography

Myro Wulff
MA Photography

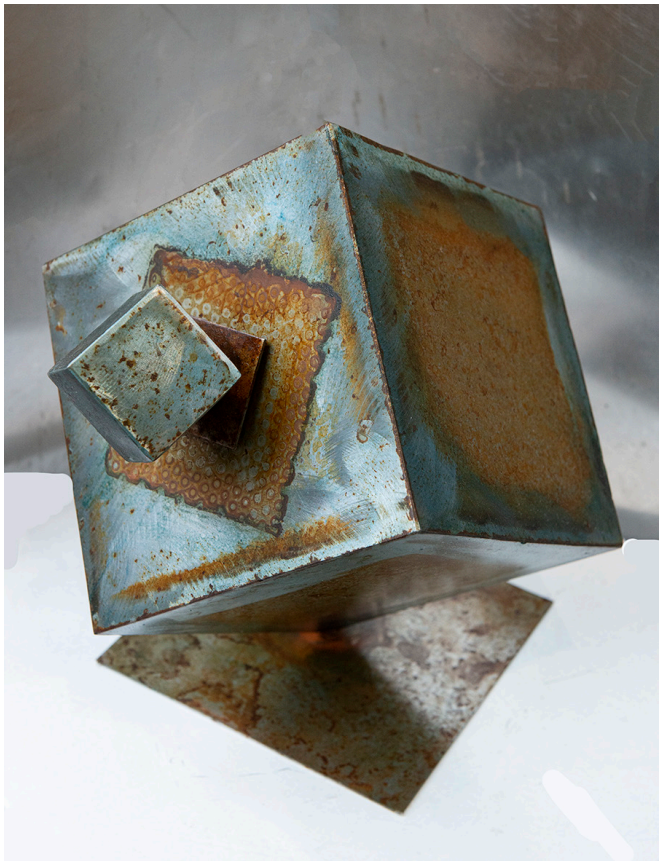
Wai Yan Choi
MA Ceramics & Glass

Judith Burrows

Royal College of Art, MA Print
Location: 5th Floor Reception Area

Judith's concerns are concepts of uncertainty and lostness: political, social, and environmental precariousness, that reflects on the human psyche. This is exacerbated by pandemics that have roots in ecological upheaval. Judith is concerned with the imbalance of natural order, and fragile eco-systems globally. It is this 'dis-ease' that she is trying to unravel in their work.

Using a variety of unstable materials, Judith's interdisciplinary exploration reflects her interests. Metals, fragile glass, degradable papers and canvas manufactured from earth's resources, decay and atrophy with time, and in turn become waste, acknowledging impermanence and change.



Gaia Mother and Child
Organic Matter, Rust & Oil on Welded Steel Cubes
30 × 30 × 30cm
Guide price: £6,000

Alexandra Diez de Rivera

Royal College of Art, MA Photography
Location: M8

Alexandra's work explores questions around memory, mortality and identity through emotionally charged and psychologically ambiguous objects and spaces which are imbued with history.

The subjects have an intimate, physical relationship to the body and have been handled and inhabited, they are emotionally loaded and often characterised by cultural and religious symbols. Alexandra's practice looks to find the right photographic techniques to display these objects, allowing the viewer to observe them and consider their meaning in relation to current narratives and their own cultural experience. Negative space plays an important role in the work and the intention is for that sense of absence and omission to play on the subconscious, revealing something of our darker fears and desires.



Dress
Archival Pigment Print
128 × 106cm
Guide price: £2,800
Edition of 5, 2 Artist Proofs

Paola Estrella

Royal College of Art, MA Contemporary Art Practice
Location: M10

Paola's work depicts the role of fantasy, desire, and virtuality in relation to intimacy. By diving into the blurred limits between the real and the imagined, the external and the internal world, and the public and the private, she conveys how these affect, impact and shape social conventions, gender roles, identity and our notion of reality. Estrella's multi-media practice combines mixed media, painting, photography, and performance, processes which often result in video-installations.



Shower
Acrylic on Watercolour Paper
82 × 119cm
Guide price: £2,100

Nuno Gil

Royal College of Art, MA Print
Location: M14

Inspired by the botanical universe, Nuno Gil's works emerge from a system of meticulously crafted shapes. On the limit between figuration and abstraction, his compositions result from the accumulation of thousands of unique pieces. The excessive and repetitive labour put into each cut out is replicated in Gil's use of materials and techniques, commonly associated with crafts. Large surfaces of painted papers or embossed leather are filled with endless patterns following an all over logic. These are the starting point of a destruction and reconfiguration process that creates an alphabet of shapes in constant evolution.



1



2

1 Untitled 1
Acrylic, Indian Ink, Graphite, Embossed Leather & Staples baryta paper
115 × 85cm
Guide price: £2,500

2 Untitled 2
Acrylic, Indian Ink, Graphite, Embossed Leather & Staples baryta paper
115 × 85cm
Guide price: £2,500

3 Untitled 3
Acrylic, Indian Ink, Graphite, Embossed Leather & Staples
115 × 85cm
Guide price: £2,500



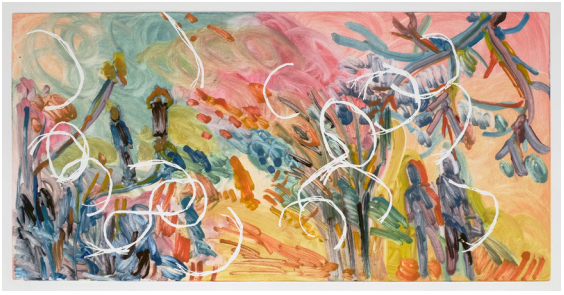
3

Anna Rekas

Royal College of Art, MA Print
Location: M16

In Anna's work, there is a focus on topics connected to their family and nationality, especially the cult of Icons in Poland and its strong connection with identity and cultural ritual.

Anna usually works with monoprint and collage, encompassing drawing, photography, painting and textiles. They paint imaginative places from their childhood, include figures of themself and their family members, especially people they admire. Anna rescales, isolates and detaches them from the reality that they know to the non-space unaffected by time. They reimage and deprive family members from relationships, leave them and themself in this strange universe. Each of them become a silent icon.



1



2



3

1 Places Where I Can Not Be I
Monoprint & Paper Ribbons
81 × 118cm
Guide price: £1,000

2 Places Where I Can Not Be II
Monoprint & Paper Ribbons
81 × 118cm
Guide price: £1,000

3 Places Where I Can Not Be, Places, Figures & Me I
Monoprint & Paper Ribbons
81 × 118cm
Guide price: £1,000

Katrine Skovsgaard

Royal College of Art, MA Contemporary Art Practice
Location: Dining Room Corridor

Katrine is interested in the space between us, how we share, and how we often don't. Their practice is an ongoing investigation of ways to reveal subjective sensory experience, especially those of a shameful or overlooked nature.

Katrine thrives on and is inspired by dancing and radical self-care. Their acts of resistance include hand-holding, public pain-painting, mirroring practices, and reclaiming institutionalised narratives of illness. They enjoy taking things outside the context where they, normatively speaking, belong.



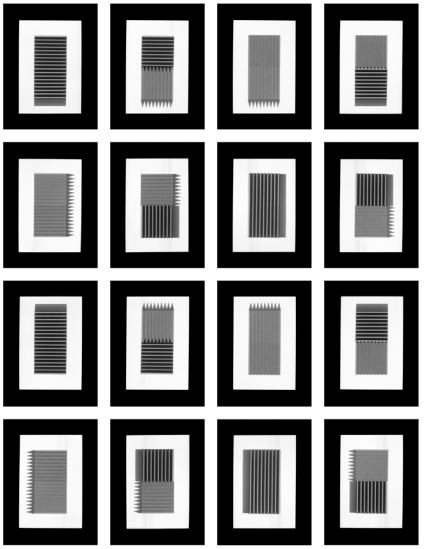
Release (1–8)
Photographic Print
102 × 72cm

Guide price: £3,900 (Each)
Edition of 10 (Each)

Gökhan Tanrıöver

Royal College of Art, MA Photography
Location: Auditorium Reception

In this work, Gökhan photographically responds to the individual statements from the Minnesota Multiphasic Personality Inventory test. Through staging these photographs in a performative manner, they express and construct an identity on the gallery wall. This persona residing somewhere between fact and fiction aims to confront the imposed institutional identity of the gay man in contemporary Turkey and offer one of a multitude of queer identities as an alternative.



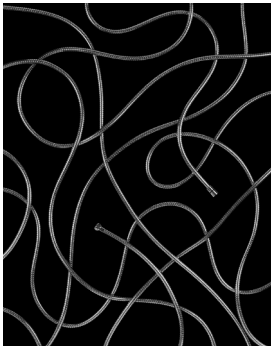
1

1 I hear strange things when I am alone.
Silver Gelatin Print
112 × 88cm
Guide price: £3,500
Edition of 3, 1 Artist Proof



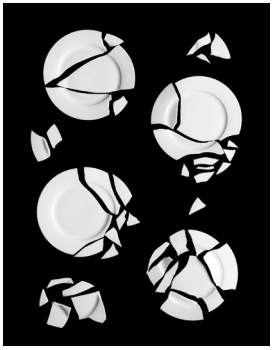
2

2 I have a good appetite.
Fibre Based Silver Gelatin Print
70 × 56cm
Guide price: £1,150
Edition of 5, 2 Artist Proofs



3

3 I have no fear of water.
Fibre Based Silver Gelatin Print
70 × 56cm
Guide price: £1,150
Edition of 5, 2 Artist Proofs



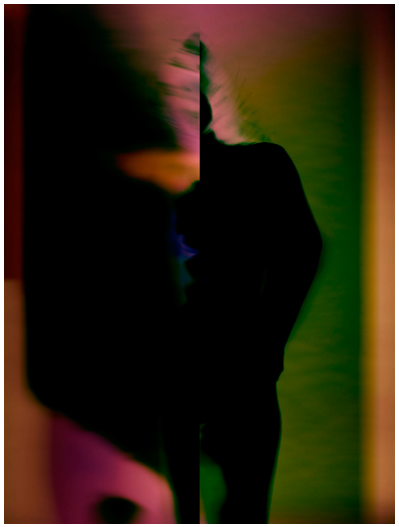
4

4 I like to cook.
Fibre Based Silver Gelatin Print
70 × 56cm
Guide price: £1,150
Edition of 5, 2 Artist Proofs

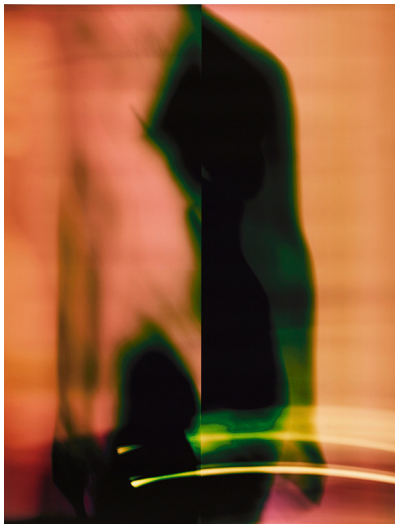
Myro Wulff

Royal College of Art, MA Photography
Location: Dining Room Corridor

'How am I not myself', is a series of chiefly large-format portrait works The Images are produced using a self developed technique. A combination of movement, light and an interruption of the digital cameras process. Resulting in human shapes in varied chromatic effects. Suggesting a blend of human and non-human points of view. Myro considers these works as materialisations of relationships. It is not them 'taking' a photograph, it is not them performing an action that achieves an outcome. Instead the outcome is a cut, or record, of all designated things constantly exchanging, influencing and working inseparably together.



1



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3

1 How Am I Not Myself I
Inkjet on Enhanced Matt Paper
200 × 150cm
Guide price: £3,000
Edition of 5, 2 Artist Proofs

2 How Am I Not Myself III
Inkjet on Enhanced Matt Paper
200 × 150cm
Guide price: £3,000
Edition of 5, 2 Artist Proofs

3 How Am I Not Myself V
Inkjet on Enhanced Matt Paper
200 × 150cm
Guide price: £3,000
Edition of 5, 2 Artist Proofs

Wai Yan Choi

Royal College of Art, MA Ceramic & Glass
Location: 5th Floor Reception Area

Wai Yan Choi's practice is rooted in material experimentation. She is inspired by the tactile and visual qualities created by the often-unpredictable reaction that happens when two or more materials collide. As a jeweller and a glass artist, metal and glass are the core materials along her artistic journey.

This series of work is based on the combination between incompatible materials: Clear Bullseye Glass with various metal inclusions. Due to a different contraction rate, solid metals are not traditionally used in glass production. But in this series of work which had shown the possibility on how boundaries between materials can be crossed.





Vitality
Glass, Porcelain & Copper
32 × 19 × 20cm
Guide price: £2,000

Alumni

Artists selected from:

BA Fine Art Mixed Media

BA Photography

BA Sculpture

MA Ceramic & Glass

MA Painting

MA Photography

MA Print

The artists

Dieter Ashton
MA Print

Julie Derbyshire
BA Photography

Alexander Devereux
BA Sculpture

Andy Finlay
BA Fine Art Mixed Media

Itamar Freed
BA Photography

Bella Hall
BA Fine Art Mixed Media

Mamon Hawkins
BA Fine Art Mixed Media

Radek Husak
MA Print

Melissa Magnuson
MA Photography

Nemo Nonnenmacher
MA Photography

Aphra O'Connor
MA Ceramic & Glass

Giulia Parlato
MA Photography

Susan Rocklin
MA Painting

Fernando M. Romero
MA Painting

James Seow
MA Print

Lex Shute
MA Painting

Jason Tessier
BA Fine Art Mixed Media

Dieter Ashton

Alumni, MA Print
Location: Auditorium Anteroom

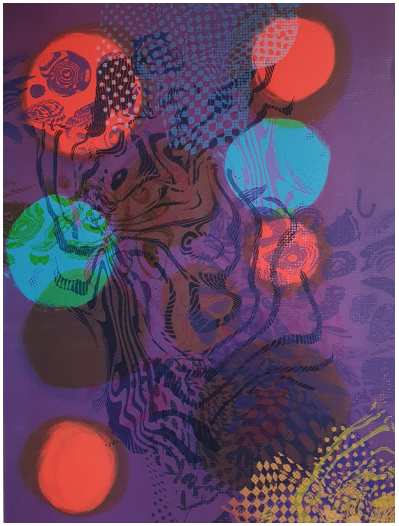
Dieter Ashton's work derives from a love for colour, pattern and process. These abstract compositions were made in an organic and intuitive manner including photography, digital image manipulation and finally analogue printmaking processes. The colour, form and compositions evolve from a rigorous yet playful experimental process of making and refining, with an emphasis on the physicality of layers.



1



2



3

1 How Am I Not Myself I
Monotype & Screen Print on Paper
110 × 82cm
Guide price: £900

2 How Am I Not Myself III
Monotype & Screen Print on Paper
110 × 82cm
Guide price: £900

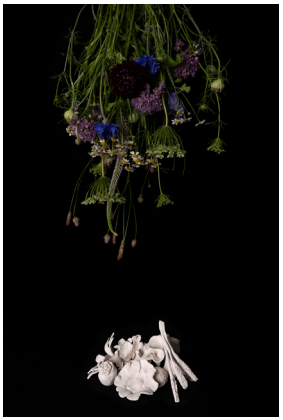
3 How Am I Not Myself V
Monotype & Screen Print on Paper
110 × 82cm
Guide price: £900

Julie Derbyshire

Alumni, BA Photography
Location: M3

Julie Derbyshire's work explores themes of fragility and transience through a physical and visual engagement with objects and materials. She uses the constructed photograph as the final distillation of a creative process that encompasses acts of making, manipulation and disruption. Her fabrications, which are often small scale and of a temporary nature, are made more compelling through the medium of photography; transient moments of precariousness and suspense are captured within the frame. With underlying influences from both art historical sources and personal references, Julie's works are defined by a combination of beauty and disquiet, inviting the viewer to reflect and to question what lies beyond the image.

Liminal I-V
Giclée Prints on Hahnemühle Photo Rag
79 × 59cm (Each)
Guide price: £695 (Each)
Edition of 5, 2 Artist Proofs (Each)



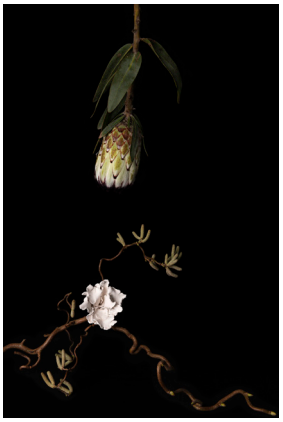
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5

Alexander Devereux

Alumni, BA Sculpture
Location: M12

Alexander's work is made from modern engineered wood products, metallic colours and strongly define drepeated lines, They employ techniques to give the impression of heavy corroded metal. As a result their art practice creates contradictions: permanence vs. transience, utilitarian vs. useless, the industrial past vs. the modern, and real vs. theatrical. This tension forms the basis of their current and future artwork.



Abstract Tracks No 20 (LTL24)
Copper Powder & Enamel on Board
122 × 122cm
Guide price: £3,750

Andy Finlay

Alumni, BA Fine Art Mixed Media
Location: M11

Andy explores the relationships between our rural, urban, industrial and natural environments, particularly the effects that wealth and poverty have on them.

He delivers these explorations to us primarily through multiple layers of textured white oil paint that are applied over time. As one layer dries the next is added. His elementary use of colour and process creates works that are quiet but contain complex narratives which emerge gradually as you spend time with them.



Fissure
Oil, Acrylic & Gold on Canvas
109 × 127cm
Guide price: £3,250

Itamar Freed

Alumni, MA Photography
Location: M1

Through photography, Itamar Freed, crafts hyper-realistic representations of portraits and landscapes. His ongoing body of work features habitats from across the globe, questioning the distinctions between the natural and artificial, real and manufactured. Images of nature, landscapes, natural history museums, botanical gardens, zoos and the artist's studio are combined to create an array of fictitious places that exist only within the photographic frame.

These works are from a recent body of work, Lucid Dreams, created by Itamar Freed in collaboration with Kristina Chan.



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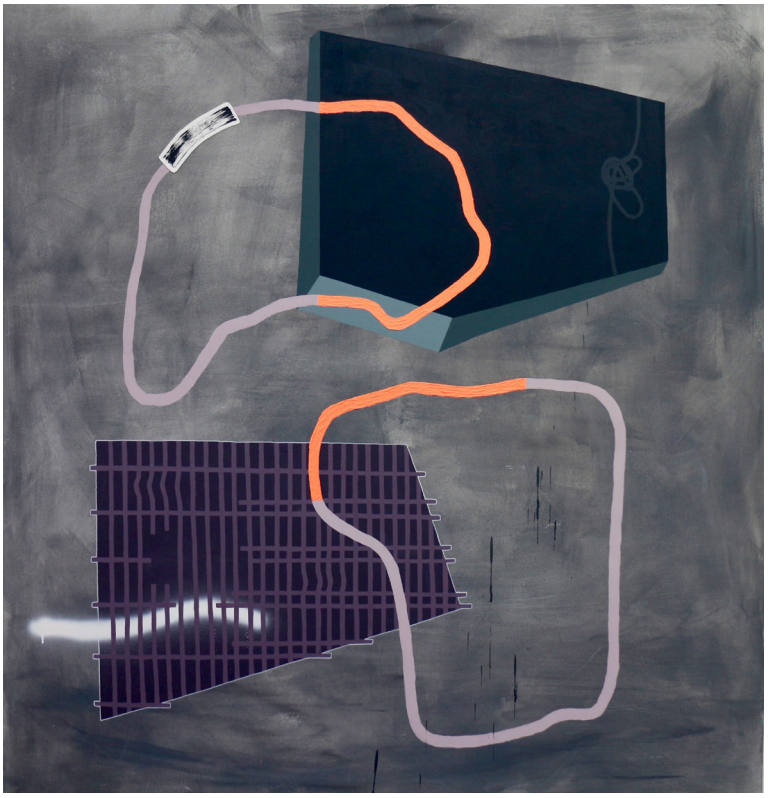
1 Oh Deer
Inkjet pigment print on archival Kozo hand made Japanese paper
141 × 92cm (Each)
Guide price: £2,900 (Each)
Edition of 5, 2 Artist Proofs (Each)

2 Orange Tree
Inkjet pigment print on archival Kozo hand made Japanese paper
120 × 150cm
Guide price: £3,350
Edition of 5, 2 Artist Proofs

Bella Hall

Alumni, BA Fine Art Mixed Media
Location: Reception Area

In their artwork, Bella sets out to explore the formal elements of painting, in particular texture, composition and colour in order to create an alternative dream-like visual reality. They enjoy working mainly on stretched canvas to depict 3-dimensional illusions on a 2-dimensional surface through the use of layering, texture and tone. Bella's aim is to create artwork that encapsulates modernity and the juxtapositions between natural and man-made environments in which we live in.



Orange Moons
Acrylic, Collage & Spray Paint on Canvas
167 × 160cm
Guide price: £1,250

Mamon Hawkins

Alumni, BA Fine Art Mixed Media
Location: Auditorium

Mamon's paintings employ bold gestures and colour layering to create fantasy abstracts. Working unplanned, her paintings often reference elements of her other works. Their construction is dictated by forms and colour combinations which develop on the canvas throughout the painting process.

Her work explores core elements of naïve abstraction and toys with traditional painting techniques to create contemporary paintings with a twist.



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4

1 Kept in Conversation
Acrylic on Canvas
80 × 100cm
Guide price: £1,600

2 Lady Bug
Acrylic and Oil on Canvas
80 × 100cm
Guide price: £1,650

3 Colonel Walrus
Acrylic on Canvas
51 × 61cm
Guide price: £775

4 The Doctor Was Out
Acrylic on Canvas
51 × 61cm
Guide price: £775

Mamon Hawkins

Alumni, BA Fine Art Mixed Media
Location: M9

Mamon's paintings employ bold gestures and colour layering to create fantasy abstracts. Working unplanned, her paintings often reference elements of her other works. Their construction is dictated by forms and colour combinations which develop on the canvas throughout the painting process.

Her work explores core elements of naïve abstraction and toys with traditional painting techniques to create contemporary paintings with a twist.



1



2

1 The Apple Does Not Fall Far From the Tree
Acrylic and Pigment -on Canvas
80 × 100cm
Guide price: £1,700

2 New Yorker
Acrylic on Canvas
122 × 152cm
Guide price: £1,750

Radek Husak

Alumni, MA Print
Location: Meeting Room Corridor

Rad Husak's practice is firmly situated in the expanded field of print. Through intensive research and experimentation, Husak has come to hew out his own process – defining the technique of the pigment transfer twinned with carbon-drawn elements, on sandblasted aluminium, often utilising the alternative photographic technique of the cyanotype.

In his work, Husak is attempting to bring order into a world that feels chaotic; beauty where there is ugliness. Taking the humble material of aluminium, he transforms it into something which sparkles akin to stardust. Blasting through the outer layers of the metal, he reveals the reflective inner – heightening what was utilitarian and creating a sensation of something which is greater than oneself. Husak is scratching at the divine in order that we are able to transcend ourselves, creating a moment of wonder.



1



2

1 Mirrored XXXXVII
Pigment Transfer on Sandblasted Aluminium
80 × 112cm
Guide price: £4,500
Edition of 2

2 Mirrored_XXXXVII/II
Pigment Transfer on Sandblasted Aluminium
80 × 112cm
Guide price: £4,500
Edition of 2 (Edition 2/2 in Colour Reversal)

Melissa Magnuson

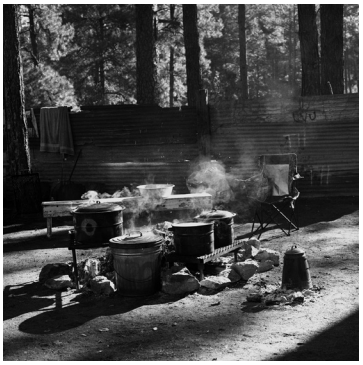
Alumni, MA Photography
Location: Dining Room Corridor

Melissa's work involves research into socio-political backgrounds that form the foundation of historic references and ultimately inform the contemporary visuals in their work.

Engagement with community resides at the core of their practice. The process results in an amalgam of community stories, Melissa's story, history, myths, half-truths and competing elements that blur the past and present state of the narrative.



1



2

1 After the Dance
Silver Gelatin Print
50 × 51cm
Guide price: £1,200
Edition of 5

2 Apache Kitchen
Silver Gelatin Print
50 × 51cm
Guide price: £1,200
Edition of 5



3



4

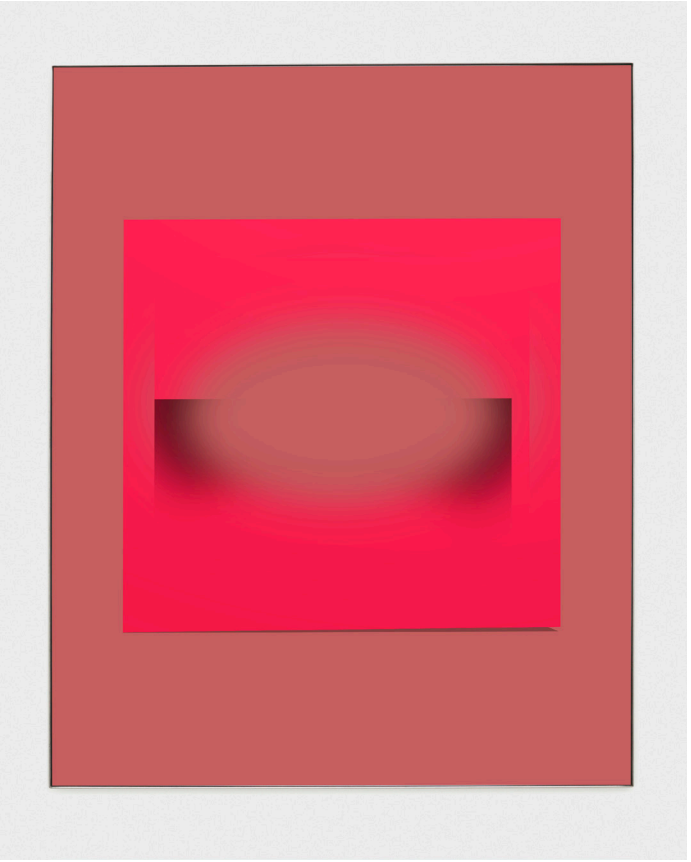
3 Grandma
Silver Gelatin Print
50 × 51cm
Guide price: £1,200
Edition of 5

4 Looking Back
Silver Gelatin Print
50 × 51cm
Guide price: £1,200
Edition of 5

Nemo Nonnenmacher

Alumni, MA Photography
Location: M4

Nemo likes the idea of the virtual aspect in their practice being a prototypical, preliminary one. The virtual is not the starting point, but one of the main realms they would place their process in. Nemo sees the medium in which a specific work is realised in more like one of its possible realisations, representing only a singular, or a set of qualities the virtual 'version' could find an expression in. In that way, all their works, whether they happen to be sculpture, installation or print, relate to that same virtual space the work exists in in the first place.



All Skills, Even the Most Abstract, Begin as Bodily Practices
Digital C Type Print
121 × 97cm

Guide price: £1,700
Edition of 3, 1 Artist Proof

Aphra O'Connor

Alumni, MA Ceramic & Glass
Location: 5th Floor Reception Area

The driving force in Aphra's practice is a fascination with found objects and how collaged combinations of these plaster casted forms can generate a unique visual narrative.

Aphra unearths and gathers discarded everyday objects that contain interesting 3D patterns, cast and record their forms in plaster, and then play with ways to amalgamate them. They use clay as a primary medium for its tactile and transformative nature, in slicing, bending and breaking these moulded sections they can dexterously examine the details they want to exploit and manipulate further. The final sculptures aim to both imitate and reshape these everyday items, challenging how we interact with prosaic forms. They use the painted surface to fuse the clay segments, constructing compositions that both reinforce and obstruct the original objects.



Agglutinate Arch
Ceramic & Reclaimed Walnut Wood
28 × 18 × 18cm
Guide price: £850

Giulia Parlato

Alumni, MA Photography
Location: Auditorium Reception

Giulia's practice delves into histories, myths and cultural heritage, involving photography and video. She analyses the historical use of photography as a document of truth, specifically in its scientific and forensic uses, and challenges this language by creating a new space in which staged scenes take place. The melancholic and frustrating state, caused by humans' impossibility to understand the past constitutes the foundation of her work.



Sicilian Summer
Large Format Photography
110 × 137cm

Guide price: £4,500
Edition of 8, 2 Artist Proofs

Susan Rocklin

Alumni, MA Painting
Location: Meeting Room Corridor *(Last Trick in the Game of Longing)*, Auditorium Anteroom *(Vigil)*

The materiality of Susan's work is integral to its meaning. They apply thin washes of oil paint and pigment to build up layered, translucent images that evoke a sense of impermanence and fragility.

By creating natural utopias and arcadian landscapes populated by feminine characters, animals and, more recently, cowboys, they explore ideas about vulnerability and strength and also the precariousness of the natural world. Their paintings offer up alternative realms and sanctuaries.



1



2

1 Last Trick in the Game of Longing
Oil on Linen
170 × 210cm
Guide price: £3,500

2 Vigil
Oil on Linen
250 × 300cm
Guide price: £4,000

Fernando M. Romero

Alumni, MA Painting
Location: Meeting Room Corridor

Fernando's practice is based mainly on paintings, installations and sound pieces, displaying them in site-specific interdisciplinary installations.

As an artist, they are intrigued by 'displaced' things. Things in which we can only be aware of its displacement in relation to something else, as we find in translation processes and its mediation back and forth between codes, languages and contexts.

Conversation Piece 02
Oil Painting on Stretched Polyester & Collage
170 × 130cm
Guide price: £5,000

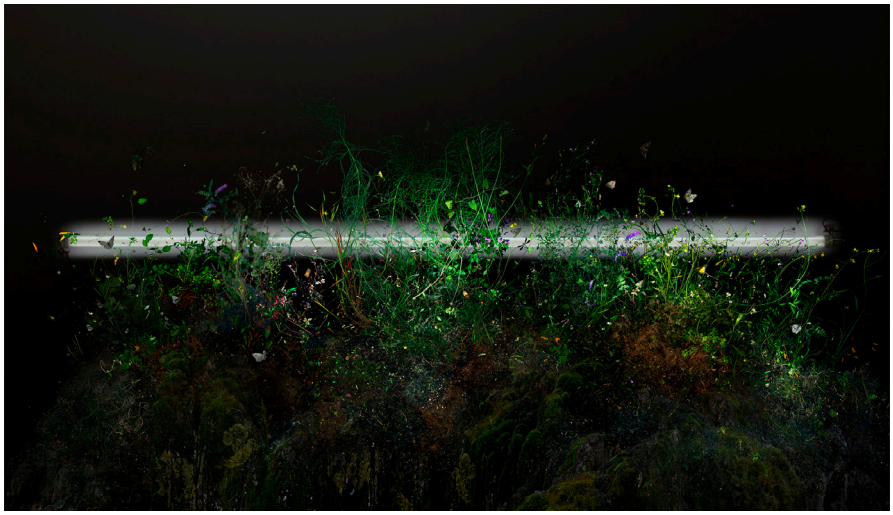


James Seow

Alumni, MA Print
Location: M15

James Seow explores how ideals of universal equality and harmony can be communicated. Working with the interplay between the natural and artificial, the rational and the instinctive, Seow encourages a critical rethinking of ecology, biodiversity, equality and interconnectedness with nature; illustrated through the relationship between constructed environments and the ephemerality of the natural world.

Using traditional East-West representations of nature, Seow leads us to question historical forces that have deeply shaped our value judgements and aesthetic tastes. This is underpinned by reference to botanical drawings, 17th century Western still-life paintings and various decorative Eastern art forms such lacquer, ikebana and Asian ink paintings – each glorifying botanical specimens based on their cultural, symbolic and aesthetic values.



They Turn Up At The Same Time Of The Year, Every Year
Archival Inkjet Photography
121 × 210cm
Guide price: £5,990
Edition of 30, 5 Artist Proofs

Lex Shute

Alumni, MA Painting
Location: M6

Lex is a sculptor and painter whose practice aims to address the relationship between spiritual discourse, feminism and ecology with the intention of forming a speculative spiritual system. Their work reflects on the primacy of the natural world in our spiritual development and explores aspects of female power in reference to visionaries, witchcraft and mythic archetypes. With a background in anthropology and an interest in sci-fi utopianism they are proposing a counter culture through a syncretism of different philosophical, religious and cultural practices.



Spinning Talons Tactic
Oil on Canvas
150 × 124cm
Guide price: £2,250

Jason Tessier

Alumni, BA Fine Art Mixed Media
Location: Auditorium

Jason's practice enagages with language and conversations surrounding the significance and complexity of contemporary painting. His paintings engage with both the visual and physical elements of painting.

His work experiments with the materialistic properties of the canvas and the materials placed upon it. Working with a variety of mediums, Jason complicates the paintings surface with traces, marks and interventions.

His elemental compositional structures are activated by sensuous colour and various improvised gestural and incidental actions. Often working on multiple works at once, allows for internal dialogues within the works to be present and documented. The work challenge their own limitations and conventions as paintings. The physical space created as a result from these compositions, gesutres and internal diaglogues invite the viewer to a visual discourse.



Stacked
Acrylic, Pastel, Oil & Charcoal on Canvas
100 × 130cm
Guide price: £1,750

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.



Art Committee

The Travers Smith 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.



Chris Edwards
CSR & Diversity Director



Sophie Gayle-Farlow
Associate



Asal Ghahremani
Team Administrator



Ronan Gibson
Support Analyst



Jonathan Gilmour
Partner



Annabell Hood
Trainee



David Lawrence
Head of Digital Marketing and Brand



Danielle Ledford
Associate

Art Committee (cont.)



Donald Lowe
CSR Partner



Genna Marten
Partner



Jimi McCormack
Receptionist



Josh Morrison
Trainee



Dan Naylor
Partner



Richard Offord
Senior Associate



Laura Smyth
Senior Associate



Jason Tessier
CSR & Diversity Executive

The artists:
University of Westminster



Edward Birchmore



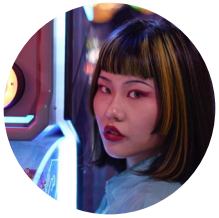
Claudia Cantarini



Aisha Northeast



Liva Pastore



Guo Shuyang



Ellen Tasker

The artists:
The Royal College of Art



Judith Burrows



Alexandra Diez de Rivera



Paola Estrella



Nuno Gil



Anna Rekas



Katrine Skovsgaard



Gökhan Tanrıöver



Myro Wulff



Wai Yan Choi

The artists: Alumni



Dieter Ashton



Julie Derbyshire



Alexander Devereux



Andy Finlay



Itamar Freed



Bella Hall



Mamon Hawkins



Radek Husak



Melissa Magnuson



Nemo Nonnenmacher



Aphra O'Connor



Giulia Parlato

The artists:
Alumni (cont.)



Susan Rocklin



Fernando M. Romero



James Seow



Lex Shute



Jason Tessier

Final word:
University of Westminster

For the seventh 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 pro bono legal advice, along with business support, by members of this internationally established law firm to assist them in setting up their creative careers after art school.

Students and staff, who have taken part in this year's scheme, have immensely enjoyed engaging with the Travers Smith team and everyone is excited about the upcoming exhibition of the selected work. The graduates also very much appreciated the opportunity to sell their work through the programme. The Westminster School of Art feels privileged to have been chosen to participate in this Programme particularly during this challenging time, the opportunity offered to our students is unique and invaluable. We look forward to a continued partnership over the coming years.



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

UNIVERSITY OF WESTMINSTER

Final word: Royal College of Art

This is the sixth iteration of the Travers Smith CSR Art Program in which the Royal College of Art has participated.

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. The award provides students with the unique combination of an exhibition opportunity and practical legal support in the crucial year after graduation.

Over the course of our relationship many Travers Smith staff have visited students shows and selected work to live with for the year ahead in the office and public spaces of the firm's headquarters. This year an 'Open Call' required students to apply online to present their work for consideration giving valuable experience in application making applications. Social events and training enable selected students to share their work with a committed audience and get support for issues such as presentation skills, contracts, copyright, insurance and sales through pro bono advice and professional development workshops.

The purchase awards and prizes which are a part of the show experience have given many students additional support which is never more needed than in 2021 after the challenges of the last 18 months. 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. The selection never fails to address work with complex subjects and strongly advocates for the purpose of art beyond the decorative. The Travers Smith award demonstrates the way art can generate conversation and debate about shared and contested values.

We are very grateful to Travers Smith for so generously facilitating this opportunity for our students and look forward to furthering our rewarding relationship with the firm, its staff, clients and associates.



Professor Jo Stockham
Head of MA Print
Royal College of Art

Royal College of Art
Postgraduate Art & Design

Cover image: Places Where I Can Not Be I, Anna Rekas

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