

TRAVERS SMITH

A person wearing a full-body blue protective suit, including a hood and mask, stands against a solid red background. The suit appears to be made of a crinkled, plastic-like material. The person's hands are tucked into their pockets, and their legs are slightly apart. The overall image has a high-contrast, graphic quality.

CSR Art Programme 2018-19



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 in turn 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:

Working with local communities

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

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.

Charities programme

Our partnership provides substantial financial support to a major charity partner over a two year period. 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.

Travers Smith CSR Art Programme 2018-19

**IN PARTNERSHIP WITH THE UNIVERSITY OF WESTMINSTER
AND THE ROYAL COLLEGE OF ART**

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Foreword

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

The Art Programme is at the heart of our Corporate Social Responsibility work and underlines our CSR commitment from the moment someone steps into our offices. Now in its fourth year, we are delighted not only to be expanding our collection, but also to be able to support a larger cohort of student artists.

We are delighted to once again partner with Serpentine Galleries, who will be working with us in supporting the professional development of participating artists. This partnership will compliment our continued offering of extensive and market leading professional development opportunities.

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.



Donald Lowe
CSR PARTNER

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 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 hope I’m speaking for the artists by saying that we really appreciate being part of this amazing programme. Travers Smith has really treated us top-notch and I feel lucky to have been part of it.”

**Matthew Robertson,
Royal College of Art**

“I was so pleased that Travers Smith and the University of Westminster were working together to give this opportunity to student artists - I’m very glad and honoured for the opportunity to take part in it!”

**Jessica Rimondi,
University of Westminster**



Interview with artist Gökhan Tanrıöver in alumni newsletter *smithfield*



Artist Alex Devereux leads a workshop at our partner retreat

Professional development: Serpentine Galleries

As part of Travers Smith's broad commitment to supporting artists and our local communities, we develop strategic 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 Galleries, 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 Galleries in supporting the professional development of this year's participating artists.



CSR Artists Visiting the Serpentine Pavilion
– October 2017

“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 Galleries and we are delighted to engage with its unique and impactful CSR Programme”.

**Natalia Grabowska, Assistant Curator,
Serpentine Galleries, London**

“The Serpentine is enormously grateful for the support and commitment of Travers Smith, whose commitment to artists goes above and beyond in offering meaningful, practical professional advice to artists at a pivotal moment in their careers. The Serpentine is an open landscape for art and ideas where we aim to bring our global and local audiences closer to art; Travers Smith provides critical support that makes it possible for us to achieve this and it is a privilege to count them as a partner”.

**Anh Nguyen, Director of Development,
Serpentine Galleries, London**

SERPENTINE
GALLERIES

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 2017 - 2018



Carol Wilhide Justin,
No More, Meanwhile, and Not Yet
RCA, MA Print
Winner of *Travers Smith Senior Partner Award*



Gökhan Tanrıöver, *Confessionals*
University of Westminster, BA Photography
Winner of *Emerging Talent Award*



Nemo Nonnenmacher, *Hand I/II*
RCA, MA Photography
Winner of *Popular Vote Award*

‘Highly Commended’

2017 - 18



Devinya Thomas,
Good Hair
University of Westminster, BA Photography
Highly Commended



Jessica Rimodi,
Holy Easter! Holy London! Holy!
University of Westminster, BA Fine Art Mixed Media
Highly Commended



Otto Ford,
I'll be Matisse if you'll be Cezanne I & II
RCA, MA Sculpture
Highly Commended



Vanessa da Silva,
The Rhythm of the Collective and Proposition
RCA, MA Painting
Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media

BA Photography



Jordan Beck

UNTITLED

**BLACK ACRYLIC ON CANVAS
100 X 90 X 10CM**

Jordan Beck's work is an exploration into art as an object. Uniting the possibilities of both two dimensional planes and volume, questioning the object-hood of a canvas. Aspects of both painting and sculpture are combined to create a hybrid art form. Simple intricate designs often using intense repetition in contrast to simple three-dimensional forms encourage a physical interaction.

Location: M11

Guide price: £2,000

University of Westminster, BA Fine Art Mixed Media

Andy Finlay

DAWN

OIL PAINT AND CONCRETE ON RAW UNSTRETCHED CANVAS,
MOUNTED ON TREATED TIMBER FRAME
220 X 98CM

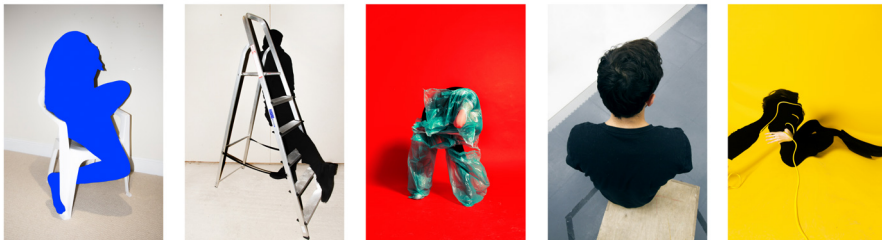
Andy Finlay's art explores changing urban landscapes, through their cycles of decay, repair, demolition and eventual renewal. Finlay does this primarily through painting using layering and removal of white paint alongside building materials and found construction items.

Location: Auditorium

Guide price: £2,900

University of Westminster, BA Fine Art Mixed Media





Jake Kehar Gill

TOEING THE LINE

PHOTOGRAPHY

84 X 55CM (5 PIECES)

The hypothesis of Jake Kehar Gill's craft is rooted in communication. Jake is deeply intrigued by the human body and the limits of our physical restraints. Through using the language of fashion, Jake taps into the notions of mental health that is reflected in his own personal struggles with depression. Jake's most recent project depicts concepts of self-doubt, insecurities and frustration.

Location: Dining Room Corridor

Guide price:

Each piece: £600

Series of 5: £2,500

Edition of 5

University of Westminster, BA Photography

Hayley Huston

UNTITLED
EMULSION ON CANVAS
160 X 160CM

Space is the most vital part of Hayley Huston's practice. Space has the ability to influence and change a piece of work. Hayley is physically making work out of the space: the walls, floors and all the imperfections in between.

The colour palette used within Hayley's paintings are directly influenced and reflective of her time living in the city. Hayley finds places like building sites and run-down areas of London particularly interesting and informative to her practice.

Location: M9

Guide price: £400

University of Westminster, BA Fine Art Mixed Media





Lucy Lees

UNTITLED (1-3) (2018)

**ACRYLIC ON CANVAS
40 X 40CM**

Since the beginning of her practice, Lucy Lees has restricted herself to the use of only primary colours and geometric shapes throughout her work. Lucy employs minimalism within her practice to create individual paintings that focus primarily around the colour chart.

Location: M9

Guide price:

Untitled (1-3) (2018): £300 (Set of three)

University of Westminster, BA Fine Art Mixed Media

Lucy Lees

UNTITLED (I) (2017)
ACRYLIC ON CANVAS
78 X 53CM

UNTITLED (II) (2017)
ACRYLIC ON CANVAS
78 X 53CM

Since the beginning of her practice, Lucy Lees has restricted herself to the use of only primary colours and geometric shapes throughout her work. Lucy employs minimalism within her practice to create individual paintings that focus primarily around the colour chart.

Location: Dining Room Corridor

Guide price:

Untitled (i) (2017): £450

Untitled (ii) (2017): £450

University of Westminster, BA Fine Art Mixed Media





Jessica Nash

INFECTUM PELLIS
C-TYPE PRINTS ON DIBOND
61 X 61CM

Infectum Pellis is an ongoing project in which Jessica Nash is further examining the relationship between skin and touch. The photographs Jessica has produced show the skin as tense and restrictive, reflecting the way haphophobia, the fear of being touched, causes Jessica to feel in her own skin. Jessica's practice is heavily influenced by her relationship with skin, sex and cancer.

Location: Auditorium Reception

Guide price: £500 (each)

University of Westminster, BA Photography

Jazmine Quigley

CHIHIRO

**SPRAY PAINT ON CANVAS
125 X 180CM**

Jazmine Quigley's recent work is made by taking images from Studio Ghibli's film 'Spirited Away' as it has strong associations from her childhood. Jazmine wanted to transform the innocence she associated with her childhood into something more toxic and harsh, bringing it into a more realistic ideal of how she has come to view the real world today.

Jazmine experiments with her paintings to manipulate the chosen images, focusing on monochrome with the addition of colour, whilst sectioning off areas and using inverted colours to highlight aspects of the image.

Location: M10

Guide price: £500

University of Westminster, BA Fine Art Mixed Media





Emma Stevenson

ALTERED LANDS

C-TYPE ON ALUMINIUM DIBOND
50 X 60CM (2 PIECES)

Photographed within Snowdonia National Park outside the protected area, this series shows ambiguous alterations which represent the long history and relationship we have with our surrounding environment.

Emma Stevenson predominately works using analogues techniques and documents subtle observations, persuading the viewers to see compositions in a different light.

Location: M7

Guide price: £550 (each)

Edition of 5 and 1 Artist Proof

University of Westminster, BA Photography

Mija Valdez

A SOLITARY SUNFLOWER

**DIGITAL C-TYPE PRINT
59CM X 84CM**

At the age of 16 Mija Valdez was another child who ended up in the foster care system. This project demonstrates the varied emotions Mija went through from the day he had moved into a new foster home, right through to the end, looking towards the future.

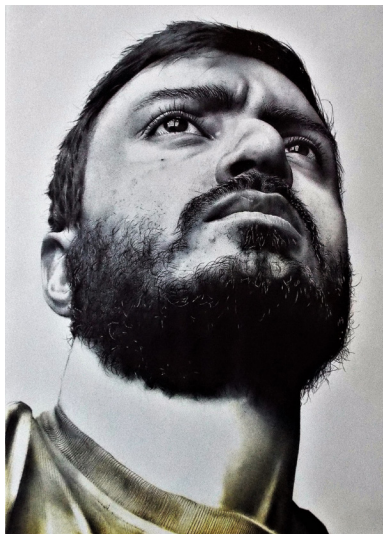
Location: M12

Guide price: £350

Edition 1 of 5

University of Westminster, BA Photography





Kieran Varjavand

THE PURSUIT OF FUTILITY

BIRO PEN ON PAPER
21 X 30CM (2 PIECES)

As technology advances, so does the human capability to carry out certain tasks. However, some advances deem organic involvement redundant. Devices such as cameras have been introduced to take away the need to resort to handmade renderings of “realities”, yet there are still artists who persist on working this way which leads some to question “why?”. Kieran Varjavand attempts to answer that “why” through his practice. Kieran believes an artist can add a quality to a source material that only they are able to identify and show. He reflects this belief in his use of a ballpoint pen by heightening the affinity between himself and the artwork.

Location: 5th Floor Corridor

Guide price: £800 (each)

University of Westminster, BA Fine Art Mixed Media

Leanne Wiggers

HUMAN BETWEEN IMMORTAL BORDER; 人間仙境
SILVER GELATIN PRINT ON FIBRE BASED PAPER
46 X 46CM (7 PIECES)

“人間仙境” describes a landscape that is as divine as the realm that borders between mortality and immortality. Between these two divisions, between heaven and earth, mortality and divinity, is the void. These analogue printed photographs portray the in-between demonstrated by use of creative reconstruction.

‘Human Between Immortal Border; 人間仙境’ is a series of seven analogue photographs.

Location: 5th Floor corridor

Guide price:

Each piece: £350 (Print)

Each piece : £400 (Mounted)

Series of 7: £2,200 (Print)

Series of 7: £2,500 (Mounted)

University of Westminster, BA Photography



Royal College of Art

Artists selected from:

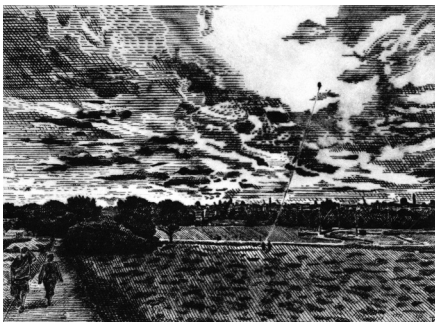
MA Moving Image

MA Painting

MA Photography

MA Print

MA Textiles



Raphael Appignanesi

KITE HILL
DRYPOINT ON COPPER
40 X 38CM

TOWER OF BABEL
DRYPOINT ON COPPER
95 X 81CM

Raphael Appignanesi works in the areas of symbolism, mythology and dreams. They explore these psychological states topographically in landscapes and modern urban conditions.

These conditions of crisis, uncertainty, and accelerated transformation of cityscapes find echo in Raphael's compositions of space and reflect the hidden undercurrents of myth and symbolism.

Location: M8

Guide price:

Kite Hill: £280

Tower of Babel: £700

Royal College of Art, MA Print

Raphael Appignanesi

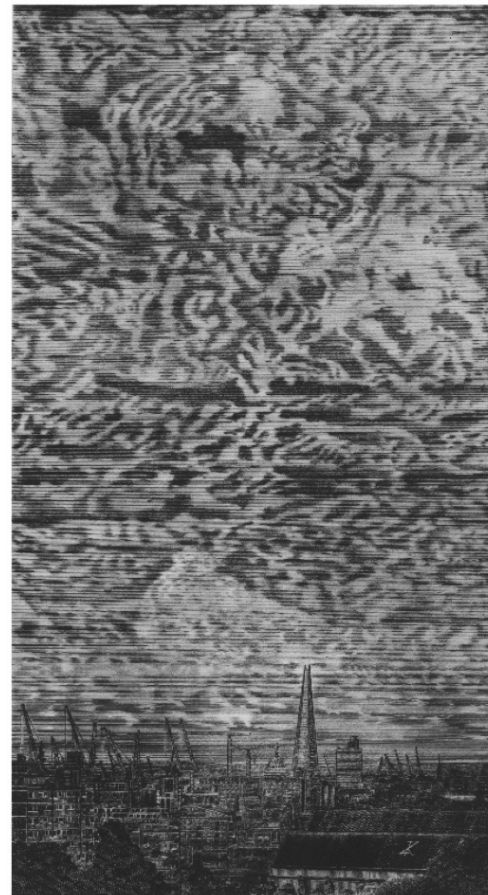
THE SEIGE
INTAGLIO BOARD CUT
53 X 82CM

Raphael Appignanesi works in the areas of symbolism, mythology and dreams. They explore these psychological states topographically in landscapes and modern urban conditions. These conditions of crisis, uncertainty, and accelerated transformation of cityscapes find echo in Raphael's compositions of space and reflect the hidden undercurrents of myth and symbolism.

Location: M8

Guide price: £600

Royal College of Art, MA Print





Magdalena Blasinska

IPS TYPOGRAPHUS ATE MY HOMEWORK
COTTON & ACRYLIC NEEDLEWORK ON LINEN
150 X 170CM

Magdalena Blasinska works between Poland and the UK. Magdalena's cross-cultural experiences inform her studio-based research, which takes the form of painting, weaving, installation and storytelling.

Magdalena's work is a collage of relics of past orders, different languages, verbal stories, cultural and historical references. She is particularly interested in motifs deriving from Eastern European culture that are personal to her.

Location: Auditorium Reception

Guide price: £4,400

Royal College of Art, MA Painting

Jade Ching-yuk Ng

**TUNDRA: THE FEAST OF
DOCTOR ARASH**
SCREEN-PRINT ON PAPER
65 X 90CM

**TUNDRA: WALKING THROUGH
THE VEINS OF A CABBAGE LEAF**
SCREEN-PRINT ON PAPER
65 X 90CM

**TUNDRA: THEY TASTED THE
FRENCH TOAST ON BILONDA**
SCREEN-PRINT ON PAPER
65 X 90CM

Storytelling has always been a central part of Jade Ching-yuk Ng's work, questioning the truth and possibilities of narrative. Growing up with cartoons and film narration

has allowed Jade to fantasise real life through her work, turning the facts she experienced into fiction. Jade is interested in deconstructing the symbolism within the real life events that become part of her fictions. She then creates a non-place to replace characters and scenes from her travels within her screen prints and paintings.

Location: M1

Guide price:

Tundra: The feast of Doctor Arash: £650 (unframed), £800 (framed)

Tundra: Walking through the veins of a cabbage leaf: £650 (unframed), £800 (framed)

Tundra: They tasted the French toast on Bilonda: £650 (unframed), £800 (framed)

Royal College of Art, MA Print



Jade Ching-yuk Ng

TUNDRA: THE ATTACK
SCREEN-PRINT ON PAPER
65 X 90CM

TUNDRA: FIN DE SIGLA
SCREEN-PRINT ON PAPER
65 X 90CM

TUNDRA: SUKHUMI FALLEN
SCREEN-PRINT ON PAPER
65 X 90CM

Storytelling has always been a central part of Jade Ching-yuk Ng's work, questioning the truth and possibilities of narrative. Growing up with cartoons and film narration has allowed Jade to fantasise real life through her work, turning the facts she experienced into fiction. Jade is interested in deconstructing the symbolism within the real life events that become part of her fictions. She then creates a non-place to replace characters and scenes from her travels within her screen prints and paintings.

Location: M16

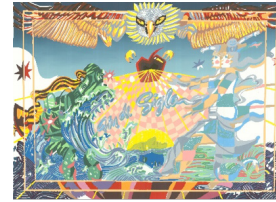
Guide price:

Tundra: The Attack: £650 (unframed), £800 (framed)

Tundra: Fin De Sigla: £650 (unframed), £800 (framed)

Tundra: Sukumi Fallen: £650 (unframed), £800 (framed)

Royal College of Art, MA Print





Sooyoung Chung

BIOGRAPHICAL OBJECTS

ACRYLIC ON LINEN
30 X 25CM (36 PIECES)

The objects in Sooyoung Chung's paintings contain intimate details about personal taste. They allude a person who possess them without his or her existence. Biographical objects constitute a personal space and they become his or her portraits. The objects in her paintings are not only about focusing on individuals but are also socially reflective. They act as an intersection between personal mythology and collective identity.

Location: 5th Floor corridor

Guide price: £150 (each)

Royal College of Art, MA Painting

Yasmine Dainelli

BWF_FREEDOM ROAD
COLLAGE, ETCHING & SCREEN PRINT
122 X 152CM

Yasmine focuses her practice on the interrogation and representation of the territory linking it to the theory of Psychogeography. In her work she aspires to reflect the world's reality in its continuous temporal change by emphasizing the dialogue between memory and the future. As a space's architectural style, designed purpose and actual use change intermittently over time, Yasmine has combined images with overlaying and collage to try and capture the transitional nature of a space.

Location: M14

Guide price: £2,700

Royal College of Art, MA Print





Yasmine Dainelli

SAVE OUR MARKET
INKJET AND SCREENPRINT
100 X 150CM

Yasmine focuses her practice on the interrogation and representation of the territory linking it to the theory of Psychogeography. In her work she aspires to reflect the world's reality in its continuous temporal change by emphasizing the dialogue between memory and the future. As a space's architectural style, designed purpose and actual use change intermittently over time, Yasmine has combined images with overlaying and collage to try and capture the transitional nature of a space.

Location: M6
Guide price: £1,200

Royal College of Art, MA Print

Itamar Freed

BLUE FLOWERS

INKJET PIGMENT PRINT ON HAHNEMÜHLE
ARCHIVAL PAPER
95 X 120CM

RED FLOWERS

INKJET PIGMENT PRINT ON HAHNEMÜHLE
ARCHIVAL PAPER
95 X 120CM

Itamar Freed is interested in exploring hyper realistic representations of portraits, still life and landscapes. Freed's ongoing body of work features habits from across the globe, questioning the distinctions between the natural and artificial, real and manufactured.

Location: Auditorium Anteroom

Guide price:

Blue Flowers: £1,900 (Edition of 5 and 2 Artist proofs)

Red Flowers: £1,900 (Edition of 5 and 2 Artist proofs)

Royal College of Art, MA Photography





Itamar Freed

WHISPERING TO VENUS (SELF-PORTRAIT AS VENUS)

3D PRINTED SCULPTURE, IN POLYMER POWDER MIXED WITH BINDING AGENTS

60 X 130 X 45CM

Itamar Freed is interested in exploring hyper realistic representations of portraits, still life and landscapes. Freed's ongoing body of work features habits from across the globe, questioning the distinctions between the natural and artificial, real and manufactured.

Location: 5th Floor Reception Area

Guide price: £6,000

Royal College of Art, MA Photography

Erin Hughes

ROOM ME

MDF, DECORATIVE LAMINATE, WALL PAPER, EMULSION AND SILICON
60 X 40CM (18 PIECES)

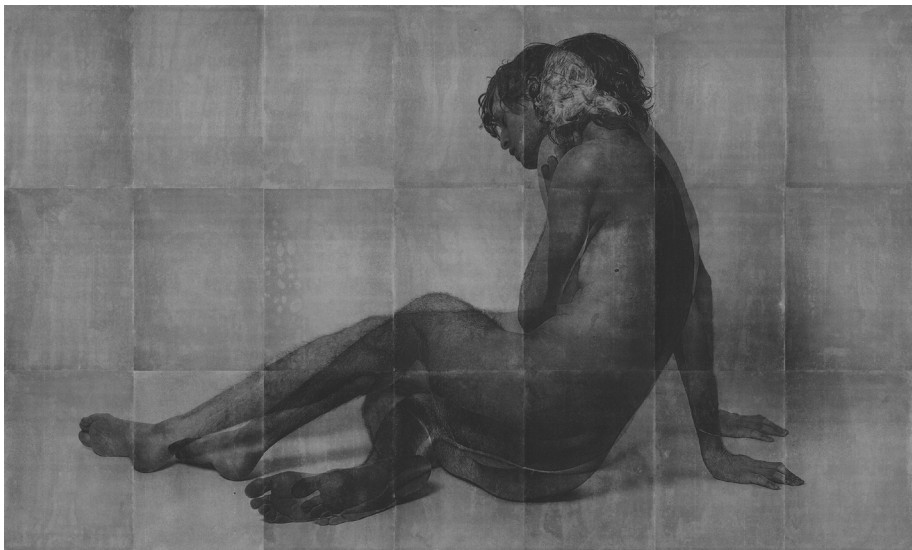
This series of work by Erin Hughes simply reformats the home as a backdrop. Self-mocking suburban repression is at play with these interiors as they act as containers for retro-suburban living made from the aspirational products of DIY superstores. Erin has used DIY materials as they are intended to be deployed in ‘real life’. The hand crafted flooring made from imitated wood or marble-effect laminate complicates the deadpan, Brechtian nature of these materials in an attempt to instil a little more dignity into the space.

Location: Dining Room corridor

Guide price: £250 (each)

Royal College of Art, MA Painting





Radek Husak

MIRRORED (VI)

PIGMENT TRANSFER & CARBON PENCIL ON SANDBLASTED ALUMINIUM
140 X 84CM

Radek Husak employs a multi-layered practice of painting, collage, printmaking and installation. He investigates the limits of social construct and systems of logic. By breaking with contemporary canons, he enables a poetic reading of his work.

Through his work he continuously re-examines men's roles in society, both past and present. He seeks to seduce the spectator with images filled with symbolism and allegory. His works are both complex and haunting, taking the onlooker on an emotional journey as they discover the subtleties concealed within.

Location: M2

Guide price: £2,150

Edition of 3

Royal College of Art, MA Print

Alice Irwin

SWALK
SCREEN PRINT AND VINYL ON PAPER
100 X 130CM

Alice Irwin works in layers as a printer, and much of her sculpture is created from a printer's perspective. She pushes the boundaries of art and craft, combining the traditional and the new.

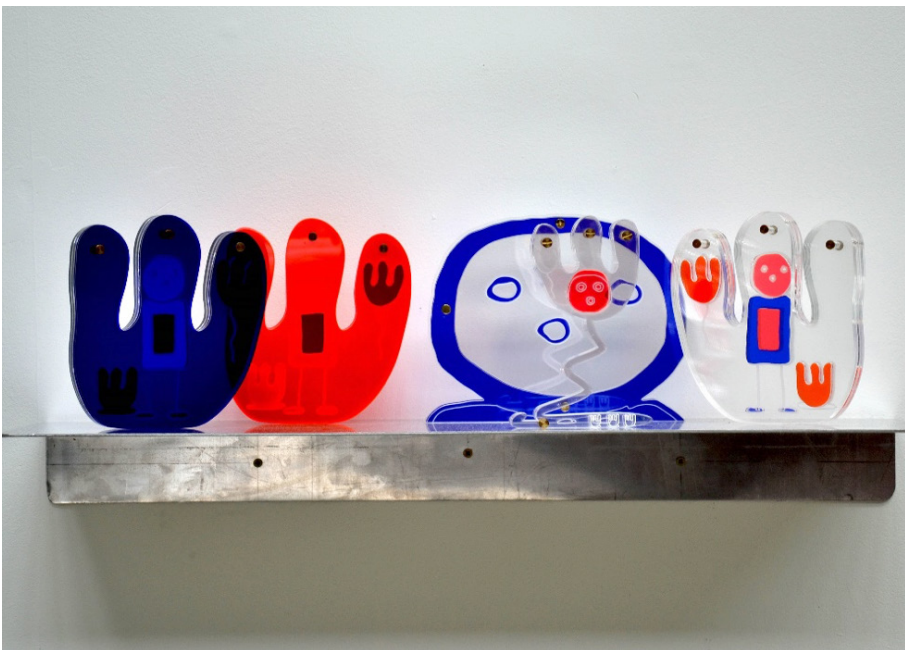
Irwin aims to convey the innocence we possess as children but also to express the message of human identity; she wants some aspects of her work to be playful, naïve and comical, while others are more thought-provoking. Her work offers contrasts that are designed to stimulate different kinds of memory.

Location: M1

Guide price: £700

Royal College of Art, MA Print





Alice Irwin

MEMORY PLAY
ENGRAVED PERSPEX
20 X 21 X 5CM

FACE PLAY
ENGRAVED PERSPEX
25 X 19 X 5CM

BALLOON PLAY
ENGRAVED PERSPEX
15 X 21 X 5CM

Alice Irwin works in layers as a printer, and much of her sculpture is created from a printer's perspective. She pushes the boundaries of art and craft, combining the traditional and the new.

Irwin aims to convey the innocence we possess as children but also to express the message of human identity; she wants some aspects of her work to be playful, naïve and comical, while others are more thought-provoking. Her work offers contrasts that are designed to stimulate different kinds of memory.

Location: M1

Guide price:

Memory Play: £500

Face Play: £450

Balloon Play: £375

Royal College of Art, MA Print

Lindo Khandela

TAKE CARE...
MIXED MEDIA ON CANVAS
121 X 152CM

Lindo Khandela draws inspiration from her dual identity; being born and raised in South Africa, whilst also being a British citizen.

Lindo's subject frequently reflects a lot of personal and social issues. The work Lindo produces are predominantly figurative; particularly portraying the female form, but they can also be relatively playful.

Location: M4
Guide price: £3,000

Royal College of Art, MA Painting





Sooyeun Lee

ON THE GENEALOGY OF MORTALITY

**MIXED MEDIA
24 X 10CM (42 PIECES)**

Sooyeun Lee is an artist inspired by her congenital body condition, *Situs Inversus Totalis* (inverted position of the internal organs).

‘On the Genealogy of Mortality’ are not dolls. The hand stitched characters, with their insipid facial expressions and deformed limbs, represent the artist’s persona, her mortality and sense of otherness.

Location: 5th Floor Corridor

Guide price:

Each piece: £135

Series of 42: £5,670

Royal College of Art, MA Textiles

Yushi Li

YOUR RESERVATION IS CONFIRMED (GARDEN)

**C-TYPE PRINT
127 X 106CM**

Yushi Li's work tries to play with the power relationship inherent in the gaze, and to question the binary view of gender and the distinction between representations and individual subjects in an era of rapid social change.

By putting herself and male strangers in different domestic place, Yushi tries to create a dynamic relationship between the looked-at object, the viewer and the third party that is looking at the viewer.

Location: Dining Room Corridor

Guide price: £2,000 (framed)

1 of 3 Editions and 2 Artist proofs

Royal College of Art, MA Photography





Mi Ji MIN

FIGURE 1 (BEAUTIFUL TRAUMA)
ACRYLIC PAINT ON CANVAS
170 X 100CM

Mi Ji MIN is interested in the measurement of desire that has been embedded onto the female body. She explores the rhythmic and operatic panoramic scenes of movement. As well as this, she focuses on the mathematical perspectives and differences between Western and traditional Asian interpretations of materials.

Location: M15
Guide price: £3,000

Royal College of Art, MA Print

Alvin Ong

NIGHTHAWKS
OIL ON CANVAS
165 X 175CM

Alvin Ong synthesizes mythologies, histories and the anecdotal into non-linear narratives and surreal improvisations.

Location: Auditorium Anteroom

Guide price: £3,000

Royal College of Art, MA Painting





Alvin Ong

GHOST OPERA
OIL ON CANVAS
30 X 40CM (14 PIECES)

Alvin Ong synthesizes mythologies, histories and the anecdotal into non-linear narratives and surreal improvisations.

Location: M3

Guide price:

Each: £500

Set of 14: £4,000

Royal College of Art, MA Painting

Hannah Shin

MESHERS OF THE BLUES

OIL ON CANVAS
150 X 180CM

ENTANGLING PLAY (KOMOEBI)

OIL ON CANVAS
150 X 180CM

Hannah Shin's interests lie in the light placement between herself and the external world. This mediating light is like a redeemer – as much an expression of the transcendental sense of being alive, redefining the objectivity of things. Shin likes to see things being de-materialized and being redefined by the way light quality varies, hence the outcome becomes more abstract, no longer recognizable.

The gestural language used within Shin's paintings provide the sense of feeling or presence of being 'in' a space.

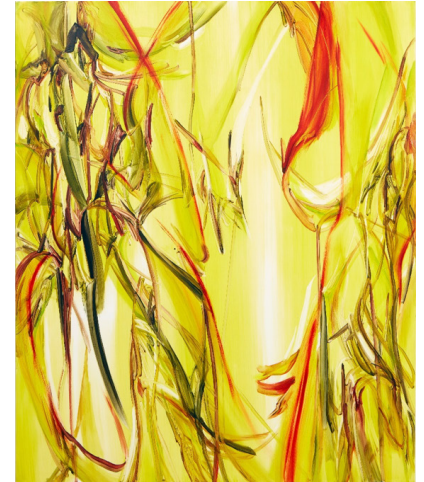
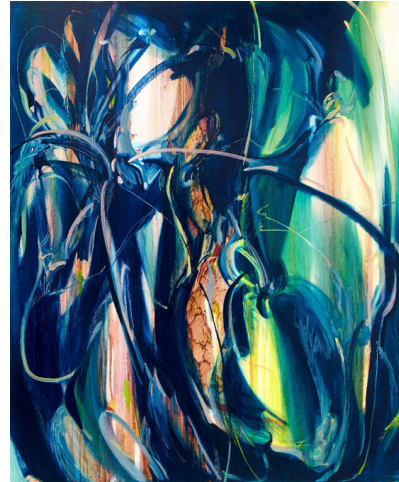
Location: Auditorium

Guide price:

Mesheres of the Blue: £3,500

Entangling Play (Komoebi): £3,500

Royal College of Art, MA Painting





Meng Zhou

ANONYM

TAPESTRY

182 X 248CM

Meng Zhou works moves from meditations on tradition and symbol through to practices of translation, repudiation and deliberate contamination. Meng is interested in taking distinctly Chinese cultural and political symbolisms and weaving in alternative narratives, alternative aesthetic properties and alternative artistic traditions.

As an artist, Meng finds himself yearning for the subtle sensitivities of the traditional while in the thralls of modernity's dynamism.

Location: Snow Hill Ground Floor Reception

Guide price: £13,500 (Edition of 5 and 1 Artist proof)

Royal College of Art, MA Moving Image

Purchasing work

The artworks featured in this year's collection are available for purchase via a silent auction.

Details of the guide price for all artworks are featured in this catalogue (the works are offered subject to reserves).

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

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

The auction 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.



Donald Lowe
PARTNER



Emma Havas
PARTNER



Peter Hughes
PARTNER



Ailie Murray
SENIOR ASSOCIATE



Angela Tang
ASSOCIATE



Rosie Anteliff
ASSOCIATE



James Arnold
TRAINEE SOLICITOR



Rob Fitzgerald-Crisp
TRAINEE SOLICITOR



Sue Mullis
RECEPTIONIST



Sonia Gupta
FINANCIAL
ACCOUNTANT

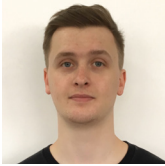


Fenella Brereton
WAITRESS



Chris Edwards
CSR & DIVERSITY
DIRECTOR

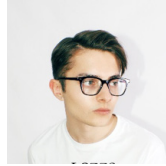
The Artists: University of Westminster



**Jordan
Beck**



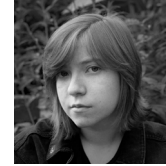
**Andy
Finlay**



**Jake
Kehar Gill**



**Jazmine
Quigley**



**Emma
Stevenson**



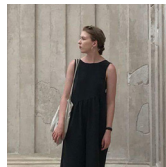
**Mija
Valdez**



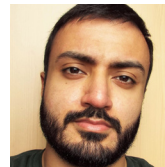
**Hayley
Huston**



**Lucy
Lees**



**Jessica
Nash**

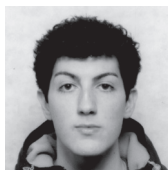


**Kieran
Varjavand**



**Leanne
Wiggers**

The Artists: Royal College of Art



**Raphael
Appignanesi**



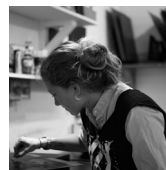
**Magdelana
Blasinska**



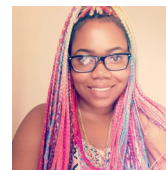
**Jade
Ching-yuk Ng**



**Sooyoung
Chung**



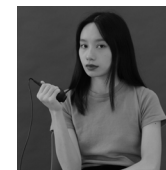
**Alice
Irwin**



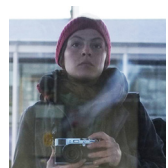
**Lindo
Khandela**



**Sooyeun
Lee**



**Yushi
Li**



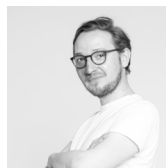
**Yasmine
Dainelli**



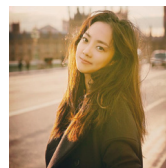
**Itamar
Freed**



**Erin
Hughes**



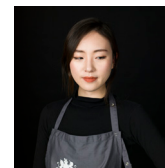
**Radoslaw
Husak**



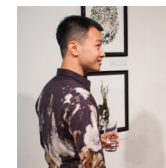
**Mi Ji
MIN**



**Alvin
Ong**



**Hannah
Shin**



**Meng
Zhou**

Final word: University of Westminster

For the fourth year running Travers Smith has partnered with the Westminster School of Media Arts and Design (WSMAD) 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 in assisting them in setting up their creative careers after art school.

Students and staff of WSMAD, 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 appreciate the opportunity to sell their work through a silent auction. The Westminster School of Media, Arts and Design feels privileged to have been chosen to participate in this Programme and is looking forward to a continued partnership over the coming years.



Professor Kerstin Mey
Pro-Vice Chancellor and Dean
Westminster School of Media, Arts and Design,
University of Westminster

UNIVERSITY OF
WESTMINSTER

Final word: Royal College of Art

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

The Royal College of Art 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. We are a community of experts, from diverse creative, intellectual and cultural perspectives, engaged in the pursuit of creative interests in an environment that is a crucible of enquiry and debate.

Within the increasingly challenging funding environment for the arts and education, we are committed to do all we can to support our students as they study with us and beyond their graduation. This involves us actively seeking investment

to support the infrastructural growth of the RCA, which is essential in order for us to remain at the forefront of new artistic thinking, practice and process.

We are also engaged in sourcing fee bursaries for students and warmly welcome other schemes, such as this one offered by Travers Smith, to facilitate our students' transition to professional careers through the exposure of their work to new audiences as well as the provision of invaluable pro-bono legal advice.



Professor Juan Cruz
Dean, School of Arts & Humanities
Royal College of Art



Royal College of Art
Postgraduate Art & Design



Front/back cover: *Toeing the Line*, Jake Kehar Gill

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