

Travers Smith CSR Art Programme 2026–27

TRAVERS SMITH

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Foreword

It is with enormous pleasure and pride that I welcome you to the twelfth 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 office. As we mark the passing of another year, I am delighted that we are able to showcase this year's collection in our new building at Stonecutter Street, providing an impressive setting for the artworks.

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:

1 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.

2 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.

3 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.

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.

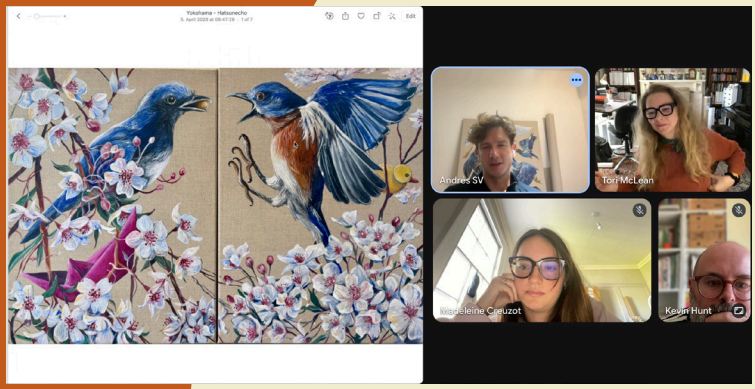
We are also acutely aware of the challenges which many art school graduates face, including financial insecurity and an increasingly competitive job market. To help bridge this gap, and to complement our own professional development programme, we also offer commercial opportunities to some of the participating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

The Travers Smith Art Programme has provided me with invaluable support at an important stage of my career. It has strengthened my confidence as an emerging artist, expanded my professional network, and encouraged me to approach my practice with greater ambition. I am sincerely grateful for the opportunity and for the commitment the programme shows to supporting the next generation of artists.

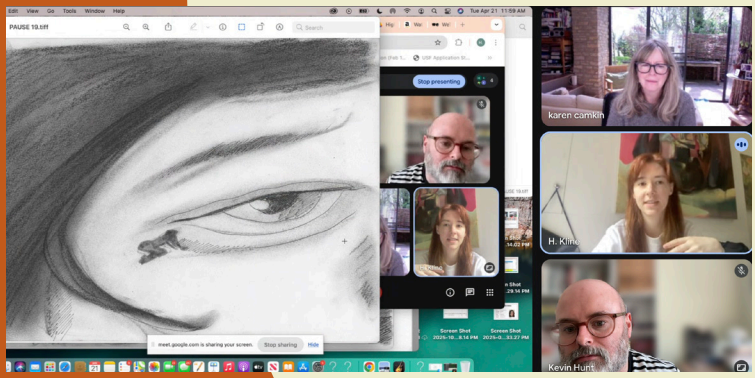
Richard Huang, University of Westminster

This programme provided a vital platform, introducing my practice to a broader public and prompting new contextual interpretations of my work. Exhibiting in dialogue with fellow artists was deeply inspiring, and the impact of associated professional development events continues to resonate.

Michael Dwan, Royal College of Art







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 provide participating artists with valuable exposure to professional environments and is an extension of 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 2026

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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 2025 – 2026



Bruna Ribeiro Campos
Enchanted Cage
University of Westminster, BA Photography
Winner (University of Westminster Category)



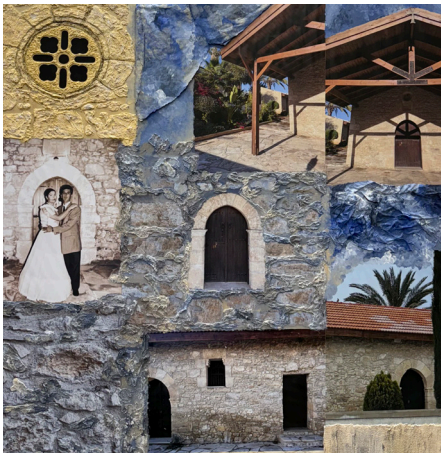
Rudolf Taylor
Ruben's Garden Never Looked So Colorful
Royal College of Art, MA Print
Winner (RCA Category)



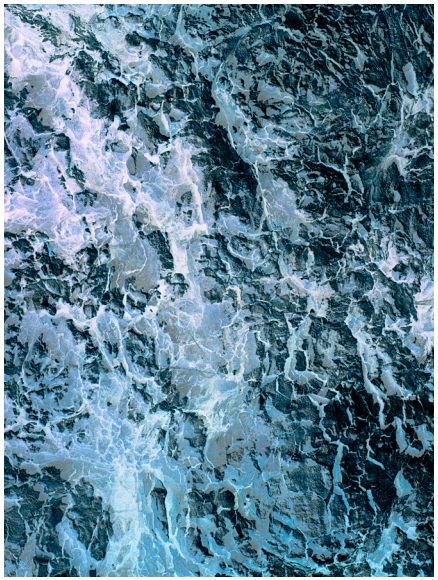
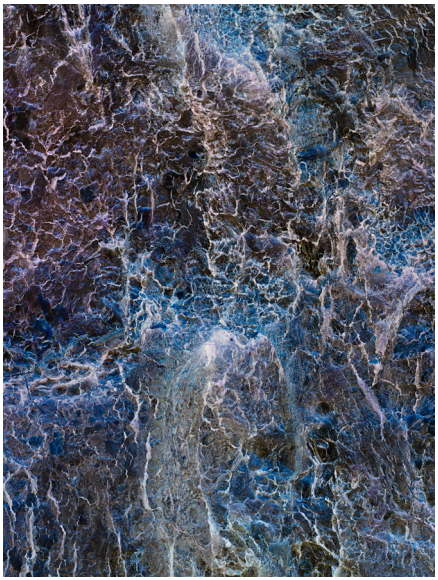
Anna-Belén Siegmann
Alchemy 7
Royal College of Art, MA Painting
Winner of the Popular Vote Award

Highly commended 2025 – 2026





Areti Ioannou
Saint Mamas
University of Westminster, BA Fine Art Mixed Media
Highly Commended

Sindija Filipusko
You Wouldn't Harm What Gives You Love
University of Westminster, BA Photography
Highly Commended

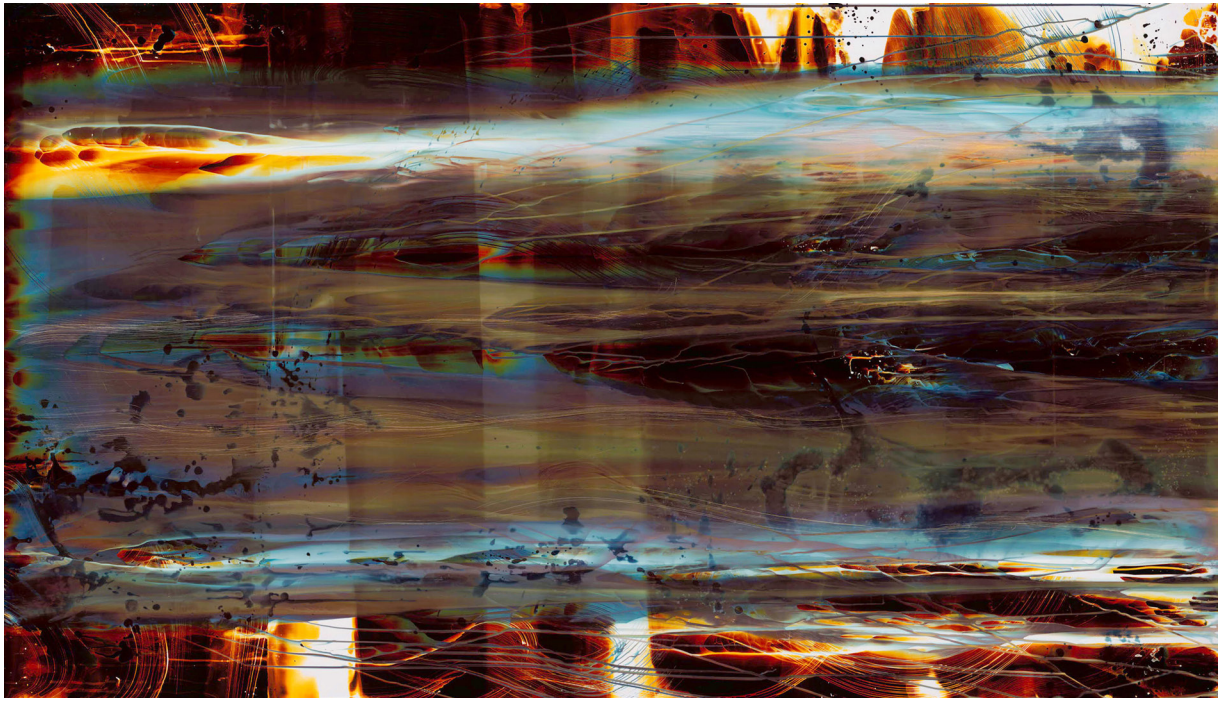








Andres Silvia Vignoli
'Pájaros en la Cabeza' Series
Royal College of Art, MA Painting
Highly Commended



Demi Danka
Cosmic Pulse
Royal College of Art, MA Painting
Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media
BA Photography

The artists

Nil Balci
BA Fine Art Mixed Media

Adriana Ivanova
BA Photography

Barr Kroter
BA Photography

Aditya Misra
BA Photography

Sriya Poosapati
BA Fine Art Mixed Media

Edward Reynolds
BA Photography

Niki Samghani
BA Photography

Alys Lloyd Saunderson
BA Fine Art Mixed Media

Amiya Sitlani
BA Fine Art Mixed Media

Yutong Song
BA Fine Art Mixed Media

Pin Subphiboonphol
BA Fine Art Mixed Media

Benedek Ferenc Szűcs
BA Photography

Keyi Wang
BA Photography

Nil Balci

University of Westminster, BA Fine Art Mixed Media
Location: Client Meeting Room 13.03

Across their practice, Nil is guided by a fascination with composition, how elements sit together, how they breathe, and how they hold tension or harmony. Their work is an exploration of connection to nature, material, and the spaces people inhabit. They invite viewers to pause, breathe, and rediscover the subtle, grounding beauty of the natural world.

Oil paint is where they let intuition lead. Nil follows gestures, lets them collide or dissolve, and watches as something organic emerges; something that feels grown rather than constructed. The process mirrors nature's own logic: unpredictable, layered, and transformative. They are drawn to the way colours can exist against each other, how a single shift in tone can change the emotional temperature of a piece.



Pivot
Acrylic on Wood
100 × 60cm
Guide price: £3,500

Adriana Ivanova

University of Westminster, BA Photography
Location: Client Meeting Room 12.01

Since moving to the UK eleven years ago, Adriana Ivanova has lived two lives: one in her new home and one rooted in Bulgaria.

'The Fifth Needle' is her way of returning to the traditions, memories and family stories that shaped her and helped her to hold onto parts of her heritage that feel at risk of fading.

The project began with a self-portrait in a borrowed folk costume, the first time she had ever dressed in her traditional heritage. When her grandparents saw the image, they were deeply moved and later gifted her a costume of her own. Their gesture transformed the work into a living family legacy.

As the fifth generation in her family to embroider, she stitched the roses with her mother, learning the craft as they worked together. Through this embroidery, she is stitching herself back into her family's history and continuing the generations of women who kept these traditions alive.



The Fifth Needle
Print and embroidery floss/thread
126 × 92cm
Guide price: £400

Barr Kroter

University of Westminster, BA Photography
Location: Client Meeting Room 12.07

Barr Kroter's photographic practice explores long-distance walking as a process of observation and self-reflection. 'Somewhere Else' began as a journey to photograph England, but as the miles accumulated, the work gradually shifted away from documenting the landscape and became an exploration of what it means to be alone with oneself. Rather than searching for a destination, the project focuses on the moments in between where walking pauses, observation slows and reflection can take place.

Made using a 5×4 large-format camera, this work is constructed from nine individual darkroom prints on resin-coated paper, assembled to form a single image. Rather than concealing the joins, they remain visible, allowing the physical process of making to become part of the work itself. The assembled photograph recalls both a landscape and a map, where the accumulation of distance walked, memory and experience is embedded within its layered surface. Together, these elements bring the external landscape and an internal journey into the same visual space, suggesting that walking can become both a physical act and a way of understanding oneself.



Somewhere Else
Resin coated darkroom paper
125 × 152cm
Guide price: £750

Aditya Misra

University of Westminster, BA Photography
Location: Level 12 Client Meeting Room Corridor

Aditya Misra's practice centres on portraiture, using photography to explore memory, cultural memory, and identity. His work examines how personal experiences intersect with broader histories, often drawing on his South Asian heritage and his tenure as an immigrant student to explore themes of belonging, representation, and cultural performance.

A fashion story for Qasim Isah, 'Juxta-Transit', explores the fusion of Nigerian heritage, queer identity, and London life through modular dressing and layered silhouettes. The collection draws on personal experiences, featuring embroideries inspired by his father's Agbada and colour palettes from his mother's wrapper fabrics, while referencing Nigerian family portraiture influenced by Samuel Fosso, Seydou Keita and Ruth Ossai. The work emphasises the duality of given versus created identities, reflecting the complexities of immigrant existence. Ultimately, it captures the essence of coexistence, belonging, and the journey of becoming.

Juxta Transit
Photographic Print on Hahnemühle FineArt Pearl Inkjet Paper
81 × 121cm (each)
Guide price: £1,000 (each)



1



2

Sriya Poosapati

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

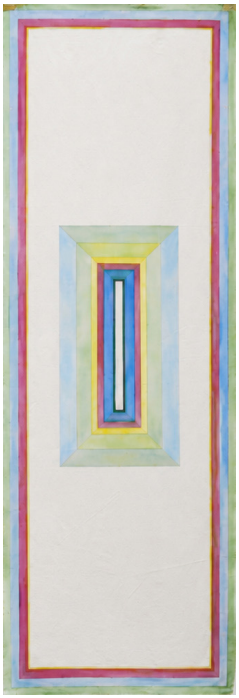
Sriya Poosapati's practice explores mixed-media abstraction through repetition, materiality, and spatial experience. Working across painting, drawing, printmaking and sculptural processes, she creates layered compositions that emerge through slow, process-led acts of making. Rather than depicting recognisable imagery, her work investigates how rhythm, structure, and intuitive gesture can communicate emotion, memory, and perception.

Beginning with hand-drawn grids, repeated forms and geometric frameworks, Poosapati establishes systems that guide rather than restrict the creative process. Through layering, disruption and material experimentation, she allows moments of unpredictability to coexist with precision, creating a dialogue between control and spontaneity. Working with materials such as unstretched canvas, acrylic, paper, plaster, combined with printmaking techniques, she embraces their inherent textures and behaviours as active collaborators in the work.

Influenced by architecture, lived experience, and the spaces between order and intuition, her practice explores ideas of thresholds, transformation and presence. Her immersive abstract works invite viewers to slow down, engage with material and surface, and discover meaning through sustained observation rather than fixed narrative.



1



2

1 बिन्दु — **BINDU — Origin**
Acrylic on canvas
99 × 282cm
Guide price: £1,250

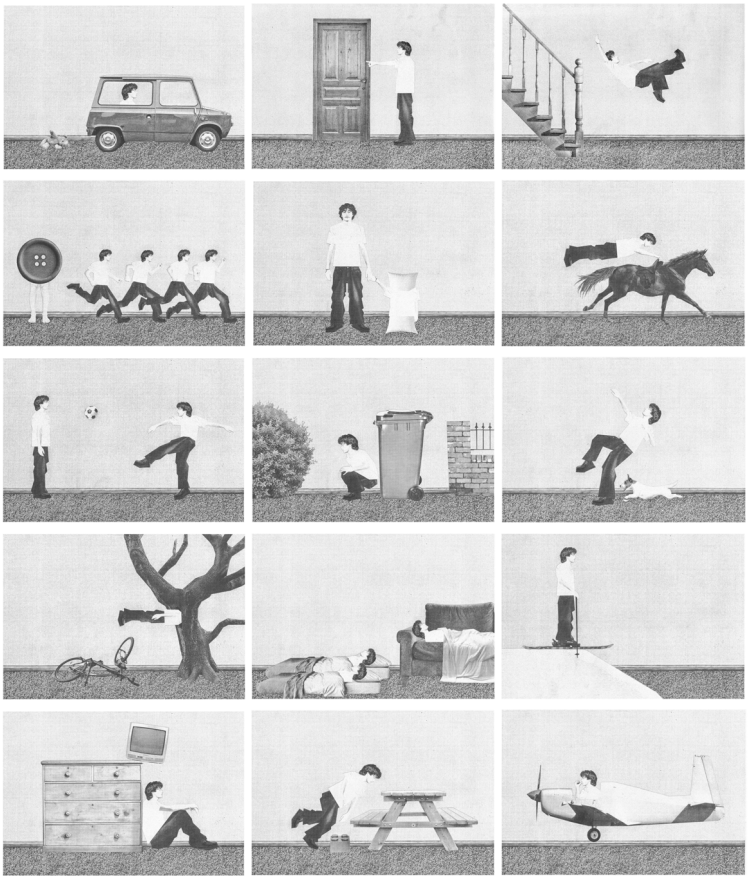
2 మార్గం — **MARGAM — Pathway**
Acrylic on canvas
99 × 282cm
Guide price: £1,250

Edward Reynolds

University of Westminster, BA Photography
Location: Level 12 Client Meeting Room Corridor

Edward Reynolds's work focuses on cutting, collaging and layering, transforming everyday moments into something playful and unexpected. His work pulls heavily from retro comics and vintage cartoons both of which shape his instinct for exaggeration and visual humour.

'The Room I Grew Up In (Again)' explores the instability of memory and the shifting relationship between past and present selves. Each image depicts a different memory from Edward's childhood. These are not exact depictions of what happened, but representations based on what he has re-remembered, been told and imagined. The use of collage serves as both method and metaphor. Through repeated cutting, scanning and printing, the images accumulate distortion, recreating the way recollection changes over time. Each scene is set within the same room, a neutral stage that avoids the specifics of real places. Where adult Edward stands in for his childhood self, revisiting these memories and highlighting the distance between who he was and who he has become.



The Room I Grew Up In (Again)
Risograph print scanned then printed using inkjet on art paper
29.7 × 42cm (each)
Guide price: £100 (each)
Edition of 20 (each)

Niki Samghani

University of Westminster, BA Photography
Location: The View Corridor

Niki Samghani's work explores a persona's ideal self-image through a series of constructed photographs, forming a psychological profile built around positive personality traits. The series presents a version of someone who appears self-assured and composed, yet its highly staged and surreal nature suggests this identity is constructed rather than real.

Niki constructs each scene from scratch, physically building and photographing them in real time, allowing for complete control over every element within the frame. The images are intentionally detailed and visually dense, creating a dream-like, 'rose-tinted' world that contrasts with the complexity of real life. Beneath this polished surface, the work hints at a more restless internal state.

Influenced by ideas from Jacques Lacan's mirror stage, the project reflects on how identity is shaped through external images and perceptions. Rather than documenting who the subject truly is, the work focuses on how she wishes to be seen, questioning whether this ideal self is something genuine or something she is trying to convince herself of. Niki invites viewers to reflect on their own self-image and the gap between who they are and who they aspire to be.



1



2

Untitled
Lustre Pinnacle
124 × 93cm (each)
Guide price: £400 (each)
Edition of 2 (each)

Alys Lloyd Saunderson

University of Westminster, BA Fine Art Mixed Media
Location: Client Meeting Room 12.05

This painting was inspired by the work of Welsh artists Sir Kyffin Williams and Peter Prendergast. The subject is Saunderson's ancestor, John Williams, who lived and worked on the family farm where her family continues to live generations later.

At the time Saunderson created this piece, her artistic practice was deeply rooted in her Welsh heritage, culture, and language. Through this painting, she explored her connection to place, ancestry, and identity, drawing on both personal and collective history.

Saunderson applied thick layers of oil paint using palette knives to create a richly textured surface. This expressive technique reflects the influence of Kyffin Williams and Peter Prendergast while capturing the essence of Welsh agriculture and the resilience of the people who have lived and worked there across generations.



John Williams, Tros y Mynydd, Llanfechell
Oil on Canvas
28 × 23cm
Guide price: £100

Amiya Sitlani

University of Westminster, BA Fine Art Mixed Media
Location: Client Meeting Room 12.02

As a profoundly spiritual person, Amiya reveals the densities of the unconscious mind. Creating from a psychic state, she approaches her paintings with techniques of automatism, embracing spontaneity. Each scene uncovers lucid communications of colour, translating internal sensations into tangible recollections. This involves a continuous rapid process of layering and actively taming the paint into energetic, psychological spaces. These emotionally charged compositions consist of forms that suggest ongoing narratives; emphasising constant notions of becoming. Each selection of pigment is a reflection of a rapid intuitive output.

Her explorations bridge the cyclical, gruelling stages of pain, struggle and death, renewal, rebirth and the astral plane, creating intense collision points through each painted window.



Untitled
Acrylic and oil pastel on canvas
100 × 200cm
Guide price: £2,450

Yutong Song

University of Westminster, BA Fine Art Mixed Media
Location: The View Corridor

Yutong Song's work focuses on nostalgia as a fragmented and sensory experience, exploring the relationship between childhood memory, loss, and the instability of recollection. Working from childhood photographs taken in early-2000s China, she uses painting to translate personal archives into emotional images rather than literal representations of the past.

Her process is based on isolating and reworking photographic details, introducing subtle distortion and compositional shifts that unsettle familiar scenes. Through this approach, ordinary childhood imagery becomes ambiguous, existing between recognition and unease. Colour is deliberately desaturated, replacing the expected brightness of memory with muted tones that evoke distance and melancholy.

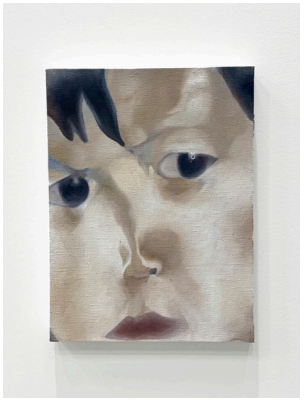
Her paintings aim to hold unstable memories in a visual form, transforming nostalgia into something quiet, unresolved, and materially present.



1



2



3

1 Sinking
Oil and rhinestone stickers on canvas
30 × 40cm
Guide price: £600

2 Suspended
Oil and rhinestone stickers on canvas
30 × 40cm
Guide price: £600

3 Drifting
Oil and rhinestone stickers on canvas
30 × 40cm
Guide price: £600

Pin Subphiboonphol

University of Westminster, BA Fine Art Mixed Media
Location: Level 12 Client Reception

Pin Subphiboonphol is a multidisciplinary artist whose practice explores identity, emotional experience and the uncertainty of understanding the self. Her work often builds upon her experiences and inner thoughts, exploring feelings of confusion, self-doubt, and never completely knowing where or who she is meant to be. She manifests these emotions into physical and visual forms through sculpture, installation, video, and mixed media, proposing a world where her multiple selves can coexist across a multiplicity of contexts. Her practice embraces ambivalence, change and negotiates the idea of understanding oneself as an ongoing process.

'Pingeon' is 3D-printed sculpture inscribed with the artist's face, where she explores the idea of belonging everywhere while remaining distinctly oneself. She finds comfort in morphing herself into a pigeon that appears naturally at home in any environment. This piece was made as a part of an ongoing project 'Not Quite Me', that reflects feeling of being disconnected from herself and the constant process of questioning, accepting, and redefining her identity.



Pingeon
3D-printed PLA, hand-finished with acrylic paint
20 × 26cm
Guide price: £750

Benedek Ferenc Szűcs

University of Westminster, BA Photography
Location: Client Meeting Room 12.04

'Familiar Taboos' is a body of work by Benedek Ferenc Szűcs that examines the inherited culture of silence around difficult subjects. Growing up in Hungary, the artist encountered questions that were often left unanswered; not because answers did not exist, but because those around him redirected conversations or avoided uncomfortable topics altogether. This pattern of avoidance was simultaneously individual and historical, formed by generations who lived through the Kádár era and Soviet occupation, when censorship, political pressure, and emotional self-control became strategies for survival.

Using analogue large-format photography and objects from his childhood, Szűcs confronts subjects that continue to shape individual and collective experiences, including war, economics, politics, mental health, and the loss of habits, memories, and cultural identity. By enlarging, transforming, and repositioning familiar objects, the works create tension between intimate memory and broader contemporary concerns.



Familiar Taboos #3 – Culture
Inkjet print on Hahnemühle Pearl paper
83 × 104cm
Guide price: £900
Edition of 2, 1 Artist Proof

Keyi Wang

University of Westminster, BA Photography
Location: Client Meeting Room 13.09

Keyi Wang's practice explores the duality and authenticity of imagery, focusing on the intersection of domestic intimacy and social power relations. Deeply rooted in Chinese culture, her work investigates how personal emotional ties navigate contemporary social and healthcare systems.

The series 'Where Care is Kin' focuses on MoSuo communities in Yunnan, China, among the few remaining groups in the country that continue to preserve matrilineal traditions. Developed through multiple extended visits and immersive periods of living within the community, the work is grounded in close observation of local family life and social structures that have long been overlooked within dominant cultural narratives. Rather than presenting an idealized image of a female utopia, the project approaches matrilineal culture as a lived reality shaped by care, shared responsibility, and interdependence.

At the heart of this network is the YiDu, or the maternal home. It serves not only as the primary hub of the domestic structure but also as the cultural anchor that sustains the daily beginnings, care networks, and emotional bonds of the entire extended family. Through these images grounded in everyday life, the project ultimately attempts to reconsider how human relationships, labor, and care are organized within contemporary society.

Where Care is Kin
Archival Giclée Print
62 × 89cm (each)
Guide price: POA



1



2



3

Royal College of Art

Artists selected from:

MA Painting
MA Photography
MA Print

The artists

Charlie Adams
MA Painting

Haseebah Ali
MA Print

Liv Boyle
MA Painting

Dan Brodie
MA Painting

Nicole Chan
MA Print

Chia Chun Chung
MA Painting

Edyta
MA Painting

Trinity Ellis
MA Photography

Zimu Fang
MA Print

Fiona von Fürstenberg
MA Painting

Sehyun Jeon
MA Print

Réka Ritt Laklia
MA Painting

Seo-in Lee
MA Print

Rebecca Lily
MA Photography

Georgie MacLaurin
MA Print

Sunghoon Park
MA Painting

Zhongting Sun
MA Photography

Maisy Timney
MA Painting

Laura Townsend
MA Print

Haonan Yuan
MA Painting

Charlie Adams

Royal College of Art, MA Painting
Location: The View Corridor

Charlie's paintings are prototypes of the natural world, modelling living systems that are unstable or still forming. Through layered paint, chemical reactions, relief structures and diagrams, their surfaces behave like environments in which systems are being constructed as others collapse.

Scientific experimentation, observation, iteration and controlled unpredictability shape his approach. Layers of oil paint, spirits and alkyd resins are built up, sanded back and chemically disrupted, bringing earlier layers to the surface. Through this repetition, each painting forms its own structure of thinking.

A central concern is manufactured nature: natural forms and processes are reconstructed within synthetic environments that appear engineered rather than organic. Diagrammatic drawings and plaster reliefs accompany the painted surfaces, reducing complex natural systems into simplified forms. Entropic, ever-changing processes are translated into clear, legible structures.



Buddleia Formation
Oil, spray paint and body filler on wood panel, cradled with steel
265 × 200cm
Guide price: £9,500

Haseebah Ali

Royal College of Art, MA Print
Location: Client Dining Room 13.04

Haseebah Ali is an artist and arts educator. Their work is centred around storytelling and conveying that through pattern and print.

Lately Haseebah has enjoyed exploring the intersections of traditional and decorative arts with contemporary life and how this relates back to people and their stories. Her recent series, made through aquatint etchings and lino print, delves into this by highlighting the corner shop, and how it holds a place in Britain's thread work as a key part of community and civic space.

1 Blackhorse rd Supermarket E17
Hardground etching and aquatint with relief print and antique frame
66 × 81cm
Guide price: £700
Edition of 4

2 J&F Foods B12
Hardground etching and aquatint with relief print and antique frame
65 × 51cm
Guide price: £600
Edition of 4

3 Happy Shoppa B38
Hardground etching and aquatint with relief print and antique frame
61 × 75cm
Guide price: £670
Edition of 4



1



2



3

Liv Boyle

Royal College of Art, MA Painting
Location: Client Meeting Room 12.10

Liv Boyle is a UK-based painter whose work explores how paintings can emerge through the interaction between paint, object and gravity. She pours fluid paint over found objects, allowing their surfaces to influence how the paint moves, pools and settles before falling onto the final canvas. The resulting paintings are records of these encounters, shaped as much by material behaviour as by the artist's own actions.

Colour plays an important role in the work. Boyle often lifts palettes from existing sources or historical paintings to see what happens when those colours are removed from their original context and put to work in a completely different way. By doing this, the stories and associations carried by these works become active components of the painting process. Rather than reproducing historical images, the paintings borrow their visual language while remaining entirely abstract.

By combining process, found objects and borrowed colour systems, the work explores questions of authorship, material agency and painting's relationship to its own history. The resulting paintings often occupy multiple identities at once, existing simultaneously as abstract paintings, traces of objects and conversations with the traditions of painting itself.



After Lady Agnew (1892)
Acrylic on canvas
119 × 124cm
Guide price: £4,000

Dan Brodie

Royal College of Art, MA Painting
Location: The View Anteroom

Dan Brodie's colourful figurative paintings are about fiction and reality. He employs bold colours and expressive mark making in his paintings to convey a sense of heightened reality, these vivid colours are inspired by memories of a childhood growing up in California.

This heightened reality elicits the feeling of being in an imaginary place and time that rubs up against reality. Dan tries to achieve a visceral reaction through the handling of the paint, often using very thick paint over the top of much thinner layers, allowing some of the early layers to show through in places suggesting the weakening of the veil between this fictional reality and our own.

Significant areas of the surface are distressed through rubbing back, smearing and scraping to reinforce the idea of the painting as a fictional place, a state of unreality. Dan has also begun to add cut out wooden shapes to his paintings, these shapes can be added within the conventional surface of the work or added on to the edge so that the subject of the painting can be reaching beyond the edge of the canvas. This additional dimension further disrupts the reality of the painting.



Then Another Horse Rode Forth
Oil on canvas and spray paint on wood
240 × 221cm
Guide price: £7,000

Nicole Chan

Royal College of Art, MA Print
Location: Client Dining Room 13.06

Nicole is an artist working across print, photography, and installation. Her practice explores collective memory, cultural identity, and intergenerational relationships through everyday social rituals.

In 'Three Missing One', Nicole investigates the cultural significance of mahjong as a space for connection and shared experience. The work consists of UV-printed mahjong tiles displayed on a wooden mahjong table, featuring three pairs of hands belonging to different generations. By transferring photographic images directly onto the tiles, she transforms familiar gaming objects into carriers of memory and personal histories.

The title refers to a common phrase used when a mahjong game is missing a fourth player. By intentionally leaving one position absent, the work invites viewers to imagine themselves joining the game, creating a participatory space that reflects on belonging and the ways collective memories are formed through social interaction.



Three Missing One
UV print on mahjong tiles and mahjong table
79 × 79cm
Guide price: £1,200

Chia Chun Chung

Royal College of Art, MA Painting
Location: Client Meeting Room 12.03

Chia Chun Chung explores the tension between instinct and structure through charcoal and acrylic. These two mediums mirror distinct physical states within his creative process. Working with charcoal, he closely engages with the friction between paper and material, tracing shifts of form, movement, and texture with heightened sensitivity. His approach emphasises intuition and the immediacy of embodied mark-making.

In contrast, his acrylic works operate under self-imposed systems, governed by boundaries, geometries, and controlled colour saturation. Within these frameworks, he gradually constructs surfaces through precise layering, allowing order and constraint to become a generative force.

Chung's practice reconsiders how discipline and impulse coexist as parallel conditions in contemporary image-making.



Home cooking #1
Acrylic on paper mounted on wood panel
29.7 × 42cm
Guide price: £1,000

Edyta

Royal College of Art, MA Painting
Location: Client Meeting Room 13.11

Edyta is a multidisciplinary artist working primarily in the mediums of painting, printmaking, and language. Her practice explores how images, stories, emotions and beliefs propagate, mutate, and accumulate over time. She treats visual forms and linguistic devices as mutable pillars of meaning.

Fluid, repeated gestures and ambiguous figures recur throughout her work, echoing the ways ideas are copied, transformed, and collectively sustained. What do we believe? Why do we believe it? What gets repeated over and over and why? Engaging with questions of ontology, visual history, language, and systems of knowledge, she considers how realities are constructed through repetition and shared perception.

Rather than offering definitive narratives, her works invite viewers to inhabit moments of flux, where familiar forms might dissolve into new possibilities, and meaning remains in continual transformation.



Not Guilty
Ink, acrylic and pigments on raw canvas
220 × 155cm
Guide price: £7,000

Trinity Ellis

Royal College of Art, MA Photography
Location: Level 12 Client Meeting Room Corridor

Trinity Ellis's work begins with photographs he finds rather than takes. Working from a single archive, the photographic record of the US government's military, he isolates moments the camera captured but never intended as its subject: two bodies locked together, a hold, a takedown, the instant where violence resembles an embrace.

Each image is printed, and then buried beneath successive layers of wax and oil paint. Ellis works into and scrapes back these encaustic surfaces over time, until the photograph becomes an object as much as an image, translucent and dense, holding as much as it conceals. The archive selected these photographs because they were legible and correct; through material pressure and accumulated time, Ellis works to find what that legibility was covering.

The result is a body of work concerned with the conditions under which men are permitted to touch one another, and with what a slower, more patient method of looking can recover from an image made for entirely different purposes.



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1 Fire Control Technician First Class (FT1) David Butler of the US Olympic wrestling team attempts a takedown move against Young-Nam Kim of Korea during the XXIV Olympic Games
Archival print, wax & oil paint, mounted on Hardwood plywood with artist-made frame
99 × 122cm

Guide price: £3,500

2 Army Second Lieutenant Ludwig D. Banach, in blue, competes in a freestyle wrestling match during the 1984 Summer Olympics
Archival print, wax & oil paint, mounted on Hardwood plywood with artist-made frame
54 × 67cm

Guide price: £2,000

Zimu Fang

Royal College of Art, MA Print
Location: Client Meeting Room 13.10

Zimu Fang's work focuses on landscapes that resist being located in a specific place or time. Through printmaking, she removes or obscures the visual information that might allow an image to be geographically identified, treating landscape not as a record of somewhere, but as something that can exist without fixed coordinates.

'The Field Guide to No Place' develops this idea through a series of fragmented winter landscapes. The title draws on the language of field guides, tools designed to help us observe, identify, and categorize the world, while offering images that resist precisely this process. Cropped, isolated, and detached from their original contexts, the landscapes provide too little information to be fully located or named. They remain suspended between the familiar and the unknown, suggesting a place that feels as though it could exist, yet belongs nowhere in particular. Rather than guiding the viewer towards identification, The Field Guide to No Place asks what remains of a landscape when its coordinates are removed.


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The Field Guide to No Place
Intaglio on kozo paper over papier-mâché relief on wood panel
1–3: 30 × 40cm (each)
4–6: 12 × 18cm (each)

Guide price:

1–3: £600 (each)

4–6: £300 (each)

Edition of 3 (each)

Fiona von Fürstenberg

Royal College of Art, MA Painting
Location: Level 12 Client Lounge Area

Fiona von Fürstenberg is a Brazilian artist of German-Italian descent working between São Paulo and London.

Through abstract mark-making, her practice explores themes of spirituality, space and time. For von Fürstenberg, painting is an extension of prayer. It is the space where the "active life" meets the contemplative life. Engaging with ideas of temporal perception, von Fürstenberg draws on the notion that time is experienced through consciousness, where even natural cycles shift depending on attention and feeling.

Ultimately, her work proposes painting as both image and experience.

No horizonte vive o que eu sinto
Oil paint on canvas
200 × 150cm
Guide price: £7,000



Sehyun Jeon

Royal College of Art, MA Print
Location: Client Dining Room 13.05

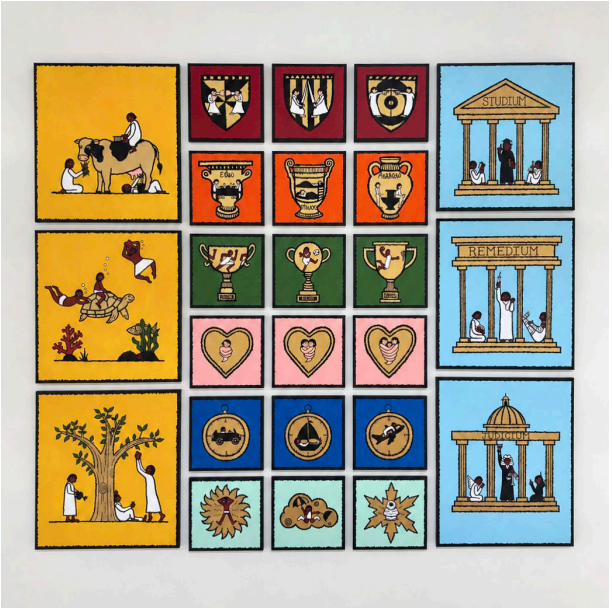
Sehyun Jeon is an illustrator and painter whose work explores how the simplest images can hold the deepest meanings.

Believing that people already carry enough thoughts, worries, and questions in their minds, she transforms life's complexities into playful, accessible imagery that invites moments of joy and reflection.

Through a light-hearted visual language, her work offers an optimistic perspective on everyday experiences and emotions.

Inspired by storybooks, her illustrations are intentionally simple yet rich in symbolism. Beneath their childlike appearance, they explore universal ideas about human nature, connection, and the way people experience the world.

She hopes her work encourages viewers to pause, smile, and discover meaning in the ordinary, reminding them that even the simplest images can open space for reflection and imagination.



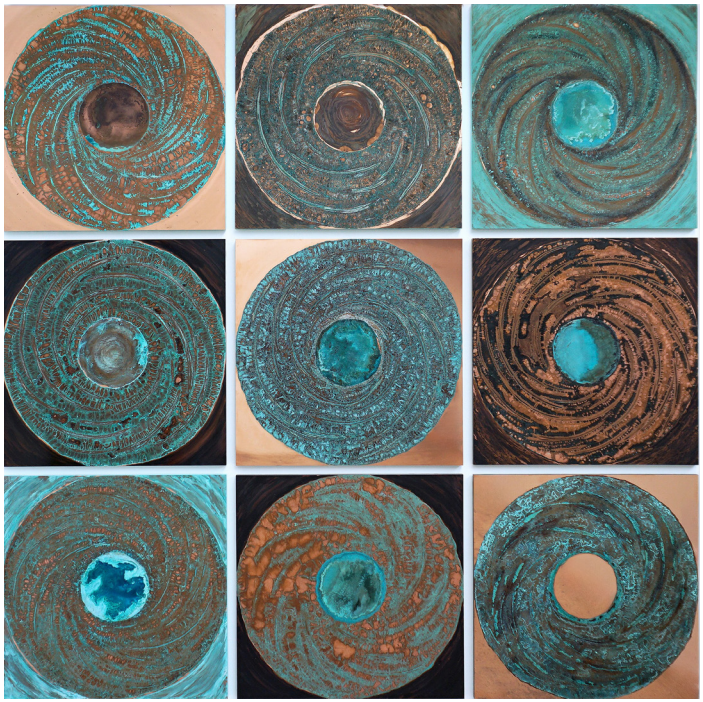
Earthlings
Acrylic on canvas
140 × 160cm
Guide price: £2,400

Réka Ritt Laklia

Royal College of Art, MA Painting
Location: Client Meeting Room 13.01

Réka Ritt Laklia is a British-Hungarian artist whose practice explores the relationship between nature and culture through memory, ecology, folklore, and material transformation. Working primarily on copper, she investigates water as both subject and conceptual framework, approaching it as a carrier of ancestral memory that connects individual experience with wider ecological systems. Through oxidation, excavation, and layered processes of concealment and revelation, her paintings emerge through the interaction of chemistry, gravity, and time.

Rather than applying paint directly onto a surface, Laklia constructs conditions in which patinas develop beneath layers that are later peeled away, revealing forms shaped through natural processes. Resembling acts of archaeological excavation, each painting records the material traces of its own making while embracing unpredictability as an integral part of the work.



Aqua Incognita
Patina on copper
80 × 80cm (each)

Guide price: £3,333 (each)

Seo-in Lee

Royal College of Art, MA Print
Location: Client Meeting Room 13.02

Seo-in Lee's practice explores the moment just before change occurs, when form and meaning are not yet determined and unknown possibilities lie beyond. For her, change is not a fixed conclusion but a state of infinite possibility. She expresses this threshold as a kind of landscape.

Working across printmaking and painting, she explores the boundary between abstraction and figuration. Her images move between landscape and wall stain, between forest, mist, and wave, without arriving at a single reading. Rather than representing a specific place, she presents ambiguous images inviting viewers to discover their own landscapes and forms, revealing that perspective is always open to change. The viewpoint is also unfixed. Influenced by the shifting perspectives of East Asian landscape painting, the viewer's gaze moves through the image rather than resting on its surface, creating instability and opening possibilities for shifting interpretation.

The 'Lasting' series is a seven-panel lithographic work. Built through many lithographic layers, the visual texture and density unique to printmaking and the tactile quality of the paper surface are central to her continued engagement with this medium.



Lasting
Lithograph on paper
77 × 340cm
Guide price: £4,500

Rebecca Lily

Royal College of Art, MA Photography
Location: Client Dining Room 13.07

Rebecca Lily's practice is shaped by objects inherited and discarded; materials that carry traces of touch, ritual and devotion. Lily explores vernacular objects and devotional artefacts as sites where the human and the sacred intersect. She is interested in how acts of touch, repetition, and care transform ordinary materials into objects charged with emotional, spiritual, and cultural significance.

Lily draws from religious iconography, domestic rituals, and handcrafted forms of devotion. Her work considers the objects people turn to in moments of uncertainty—offerings, relics, talismans, and personal artefacts through which belief, longing, and spiritual yearning are expressed.

Working with organic materials, Lily explores processes of transformation, fragility, and material agency. Materials and photographic processes introduce unpredictability, requiring patience and a faith in outcomes beyond complete control. The act of making becomes a process of attention, repetition, and dialogue between intention and material response.



Relics
Mixed Media
100 × 120cm
Guide price: £3,500

Georgie MacLaurin

Royal College of Art, MA Print
Location: Client Meeting Room 12.08

Georgie MacLaurin is a Scottish multidisciplinary fine artist based in London. Her work ventures across paint, print, photography and text, influenced by childhood experiences in Hong Kong, India and Scotland.

She is driven by the materials that she works with: this could be wood speaking to her or a landscape or vista evoking an emotional sensation. She is enticed by and communicates through an eclectic use of colour.

Her current practice involves the interplay of multiple media forms to interrogate the interconnectedness of Complex Post-Traumatic Stress Disorder (CPTSD), meditative and martial arts practices, and therapeutic uses of colour. This work investigates the possibilities of alleviating symptoms of CPTSD by illustrating the complexity of CPTSD, as well as revealing where and how calm might be found. Through experiential practice it explores potential methods of assuaging the unseen symptoms and emotional pain of the disorder.

The tactile experiences of printmaking practices, screen print, wood relief and lithography, have introduced a method of concentration and distraction that allows her to create an internal sense of calm and stability.



Bagua *(left),* **Embrace Tiger, Return to Mountain** *(right),* **Movement** *(bottom)*
Ink on Paper
Bagua: 79 × 62cm
Embrace Tiger, Return to Mountain: 79 × 62cm
Movement: 25 × 132cm

Guide price: £5,000

Edition of 2

Sunghoon Park

Royal College of Art, MA Painting
Location: Level 12 Client Reception

Sunghoon Park's work explores the uncertain and imperfect nature of human existence through personal reflection. Contemplating love, time, and the cosmos, his practice views life as fragile and transient.

Sunghoon works with self-developed paint composites by combining acrylic paint, PVA glue, plaster, and Jesmonite, manipulating materiality through varying combinations and proportions. The way materials behave, transform, and accumulate becomes a metaphor for human existence. Cracks, delicate surfaces, and irregular textures emerge as metaphors for the imperfection of life, reflecting accumulation, interruptions, and traces formed over time.

Approaching each work as an accumulation of events rather than a fixed object, Sunghoon allows materials to exist on their own, shaped by the materials themselves, the environment, and time. Rather than applying paint directly, he mixes, pours, solidifies, and reassembles materials in a process resembling cooking, lending an edible sensibility to the work.



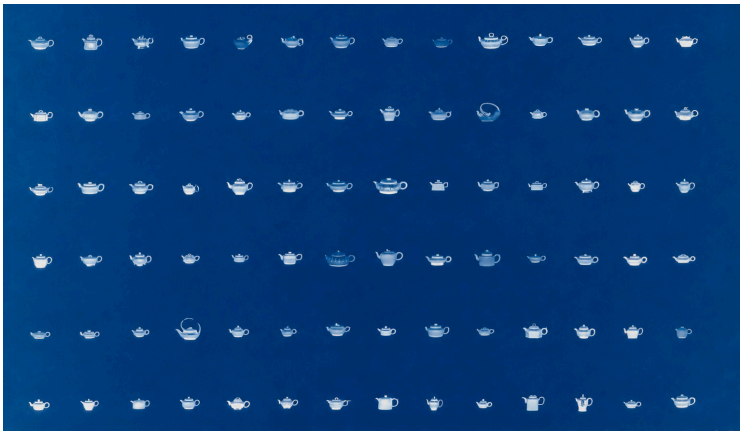
무상 無常 (On Impermanence)
Acrylic, composite medium, acrylic resin, pigment powder, and gemstone on panel
119 × 117cm
Guide price: £6,800

Zhongting Sun

Royal College of Art, MA Photography
Location: Client Dining Room 13.08

Sun's artistic practice centres around Eastern philosophy, religious culture, and global social issues, often drawing upon personal narratives. Working primarily with contemporary art photography, he addresses themes such as cultural loss, cultural diversity, and the philosophical reflections found in everyday life.

His multidisciplinary approach photography, experimental video, artist books, and installation, allows him to explore and express complex ideas with depth and subtlety.



The Blue Archive of Clay
Cyanotype on Cotton
79 × 119cm
Guide price: £3,000

Maisy Timney

Royal College of Art, MA Painting
Location: Client Meeting Room 12.06

Maisy Timney's paintings are constructed through responsive marks and forms, organising surfaces of colour that exist in dialogue with one another. Multiple visual languages coexist: abstraction and figuration, depth and flatness, gesture and structure. The materiality of paint is her central concern, foregrounding painting as a process and emphasising the physical presence of paint in relation to colour and mark.

Repeated forms and motifs appear throughout the paintings, drawing attention to the conditions of their making and the inconsistencies in the application of paint and repetition in the practice of painting. There is a balance between energy and restraint, allowing each mark and form to find its place within a surface of difference. Through revision and fragmentation of mark, the paintings remain in a state of negotiation between coherence and disruption. Although Maisy's paintings are often read as referencing a digitally altered visual language, this association is ironic; their production is entirely analogue.



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1 Red 1
Oil and acrylic on canvas
150 × 150cm
Guide price: £4,500

2 The sun shows his face
Oil, oil stick and acrylic on canvas
150 × 150cm
Guide price: £4,500

Laura Townsend

Royal College of Art, MA Print
Location: Level 13 Client Reception

Laura Townsend practice explores connections between people, histories and the environments we move through, both physical and cultural. Through storytelling, playfulness and colour, she reveals unexpected perspectives on the world around us, encouraging viewers to see the unseen.

At the heart of her practice is a fascination with human behaviour and the factors that shape the way we think, feel and act. Her work often begins with an observation about contemporary life before drawing on familiar visual languages, historical references and systems to reframe it in new ways.

Working across analogue and digital processes, Townsend combines screen printing, etching, chine collé, collage and embroidery. Research forms the foundation of each project, drawing on archives and museum collections to inform and develop ideas. These are then tested through material experimentation, allowing the work to evolve through making, with layering becoming an increasingly central aspect of her practice.

Through this process, Townsend invites viewers to reconsider the familiar, opening up new ways of seeing ourselves and the world around us. In doing so, her work seeks to connect the disconnected.



Symptoms of the Present: After Ruysch
Collage, photopolymer etch, screen print, chine collé & hand finished embroidery
123 × 99cm
Guide price: £3,500
Edition of 3

Laura Townsend

Royal College of Art, MA Print
Location: Level 13 Client Lounge Area

Symptoms of the Present: Herbarium Series
Collage, photopolymer etch, screen print, chine collé & hand finished embroidery
60 × 55cm (each)
Guide price: £800 (each)
Edition of 5 (each)

1 Delulu Cultivar

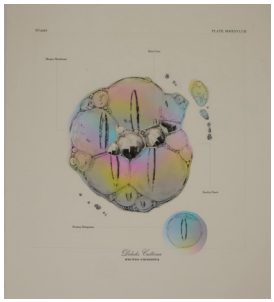
2 Nostalgia Bulb

3 YOLO Variegated

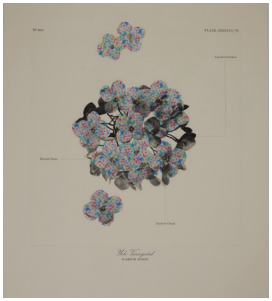
4 Too Much Hybrid

5 Climate Anxiety Invasive

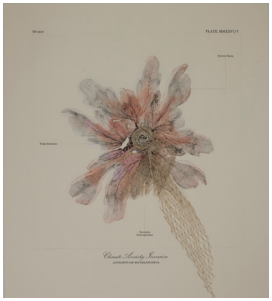
6 FOMO Perennial

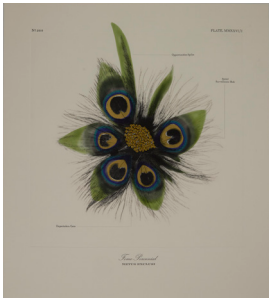

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Haonan Yuan

Royal College of Art, MA Painting
Location: Level 12 Client Meeting Room Corridor

Haonan Yuan is an artist based between London and Hangzhou.

Within his practice, painting moves beyond representation, becoming a site of spiritual exchange between humans and the natural world. Through the interplay of form, rhythm, and space, he explores permeability and interdependence among living beings, reflecting on ecological balance and the human condition. Influenced by the phenomenological philosophy of Maurice Merleau-Ponty, he investigates the relationship between bodily experience, perception, and the world through painterly practice. His work responds to lived encounters with nature while reflecting on the contemporary estrangement between humans and the environment.

His painting practice is defined by a dynamic tension between fluidity and resilience, engaging with the concept of "Qi" as a mode of symbiosis. Forms and lines emerge through processes of movement and pull, unfolding through free growth. This balance between softness and rigidity reflects the qualities of"Qi"-elusive and flowing, yet internally powerful and enduring.



Encircling Proliferation
Oil on linen
180 × 180cm
Guide price: Not for sale

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



Ryan Ayrton
Partner



Henriika Hara
Partner



Chris Edwards
CSR & Diversity Director



Sophia Adedoyin
Associate



Max Conway
Senior Counsel



Alex Figurski
Associate



Ellie Hier
Associate

CSR Art Committee (cont.)



Alicia Kang
Trainee



Raj Kaushal
Client Host / Events Assistant



Harriet Lawrence
Senior Associate



Karolina Sycik
Legal Products Analyst



Jason Tessier
Senior CSR Executive

The artists:
University of Westminster



Nil Balci



Adriana Ivanova



Barr Kroter



Aditya Misra



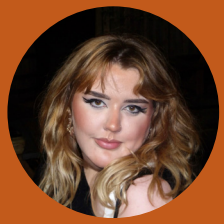
Sriya Poosapati



Edward Reynolds



Niki Samghani



Alys Lloyd Saunderson

The artists:
University of Westminster (cont.)



Amiya Sitlani



Yutong Song



Pin Subphiboonphol



Benedek Ferenc Szűcs



Keyi Wang

The artists:
The Royal College of Art



Charlie Adams



Haseebah Ali



Liv Boyle



Dan Brodie



Nicole Chan



Chia Chun Chung



Edyta

Trinity Ellis



Zimu Fang



Fiona von Fürstenberg



Sehyun Jeon



Réka Ritt Laklia

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



Seo-in Lee



Rebecca Lily



Georgie MacLaurin



Sunghoon Park



Zhongting Sun



Maisy Timney



Laura Townsend



Haonan Yuan

Final word: University of Westminster

For the twelfth 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 sit 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 provoke questions which touch upon the global and individual politics which are so pertinent.

The Travers Smith CSR Art programme 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 2026 to August 2027 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

Royal College of Art
Postgraduate Art & Design

Cover image: Where Care is Kin, Keyi Wang

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