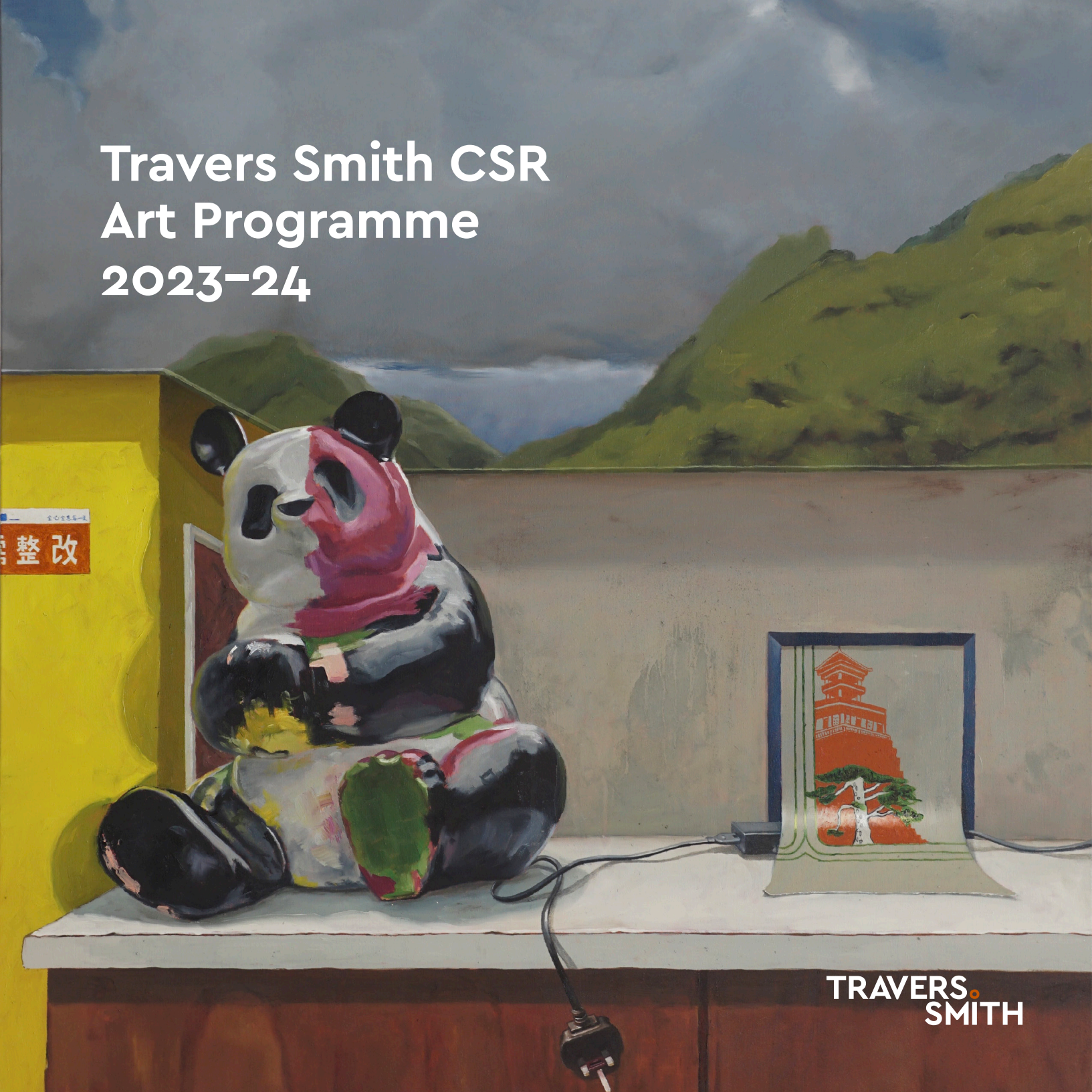


Travers Smith CSR Art Programme 2023-24



TRAVERS
SMITH

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Foreword



A very warm welcome to the ninth 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 right at the heart of our Corporate Social Responsibility work and highlights our commitment to CSR from the moment someone enters our offices. Now in its ninth year, we are delighted not only to be expanding our collection, but also to be able to support a larger cohort of student artists.

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

with our intellectual property, tax and commercial contract lawyers, workshops on business skills, and pro bono legal advice relevant to pursuing a career as a professional artist.

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

Joseph Wren
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 three key objectives in this area are as follows:

1 Working with local communities

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

2 Pro bono – access to justice

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

3 Charities Programme

Our partnership provides substantial financial support to a major charity partner over a two year period. Our current partner until May 2025 is Little Village; a charity that supports families with babies and children under five living in poverty. 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.

Professional development: Artist engagement

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

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



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

Bella Hall, University of Westminster



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

Radek Husak, Royal College of Art

smithfield
JANUARY 2018

Meet the artist: Gökhan Tannırover

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

Tell us a little about yourself!

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

Tell us more about *Confessionals*

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

Confessionals is a series of analogue self-portraits created in my anthropological interest. The ritual and the dedication were at the physical space where a confessional rate facilities a form of confession. The childhood memories first visited as a ritual confession, so used to construct an image as a method of mirroring my understanding of the self.

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

I heard about the Programme over a year ago and it was surprising to know that there is a concrete opportunity linked to our degree show. I had no expectation of being selected, so there were so many strong projects in the

show. During judging I watched the committee like a hawk whilst telegraphically whispering 'yes' or 'no'. I was very nervous to arrive the news and immediately went back to the dark room to continue working.

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

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

I am aware that Trevor Smith has a very strong identity and inclusion programme and as an immigrant C&R artist I am honoured to take part.

What's next on the horizon for you?

After being selected for the C&R Art Programme, I've been asked to participate in CPD 2017, an annual C&R Art Festival, which opened in September, featuring a visual arts exhibition, live performance and music.

I applied for several competitions following the degree show. While most resulted in a rejection, I was shortlisted for the Peach and Cream Photography Competition which resulted in a group show in Photofusion, London at the end of October. I was shortlisted for the Royal Photographic Society International Print Exhibition too, which opened in April 2018. As a result, two pieces from *Confessionals* will be exhibited around the UK for a year and be featured in their print publication.



Interview with alumni artist
Gökhan Tannırover in alumni
newsletter Smithfield



Alumni artist Alex Devereux
leads a workshop at our
Partner Retreat

Professional development: Serpentine

As part of Travers Smith's wider commitment to artists and communities, we also develop partnerships with external organisations. These not only offer participating artists with valuable exposure to professional environments, but also extend Travers Smith's support of opportunities for artists and access to arts and culture in our wider community.

We are delighted with our ongoing partnership with Serpentine. Serpentine is one of the most successful and influential galleries in Europe, and 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 2022



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, 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, as well as an additional cash prize to the winner of our firm-wide popular vote.





**Previous
winners
2022 – 2023**



Katrine Lyck
Soothing Forms IV
Royal College of Art, MA Print
Winner (RCA Category)



Beth Theobald

'Utopia Complex' Series

University of Westminster, BA Photography

Winner (University of Westminster Category)



Elissa Jane Diver

Summer Oak

Royal College of Art, MA Photography

Winner of the Popular Vote Award

A large orange circle is centered on a dark teal background. Inside the circle, the text "Highly commended 2022 - 2023" is written in white, bold, sans-serif font.

**Highly
commended
2022 – 2023**



Niccolò Pellegrino

But babe there is no guidance

University of Westminster, BA Fine Art Mixed Media

Highly Commended



Georgia Quigley

Everything I've Been

University of Westminster, BA Fine Art Mixed Media

Highly Commended

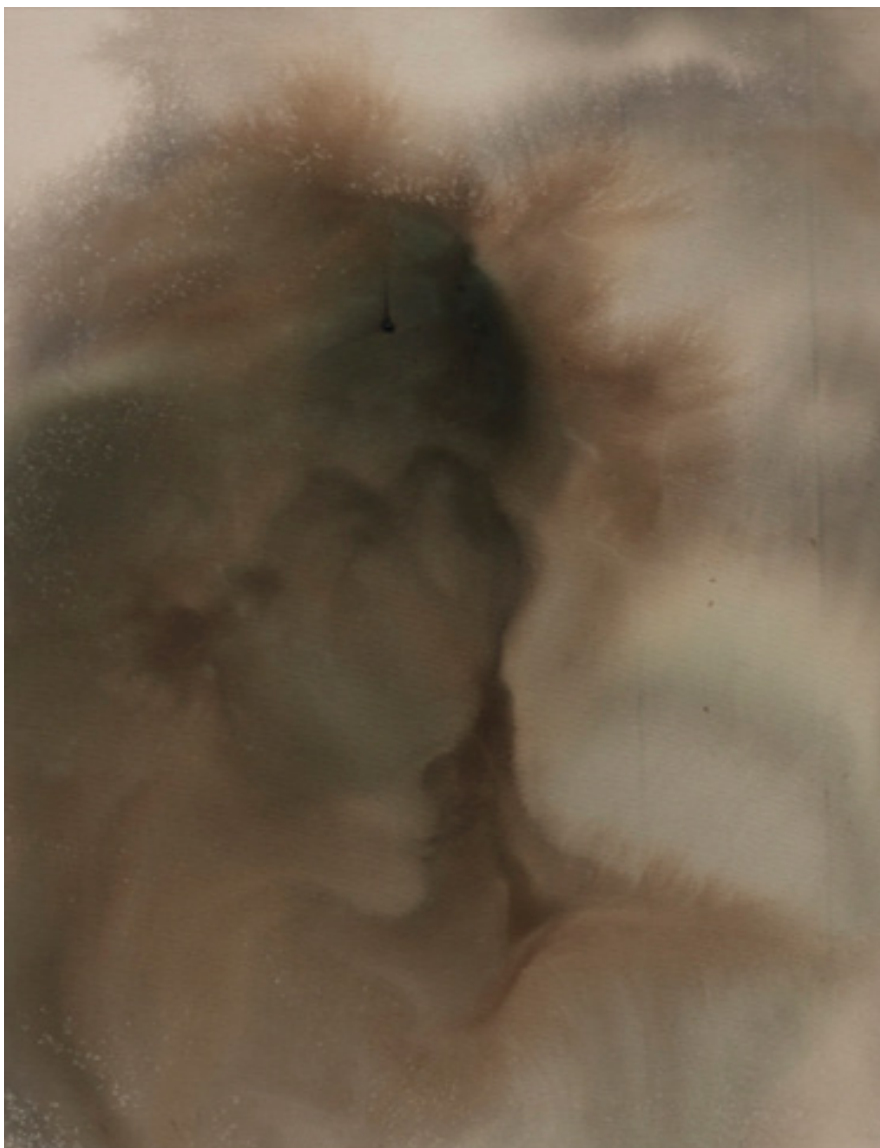


Kamile Radinaite

'Regrowth' Series

University of Westminster, BA Fine Art Mixed Media

Highly Commended



Anna Blom

Permission To Keep You

Royal College of Art, MA Painting

Highly Commended



Elissa Jane Diver

Summer Oak

Royal College of Art, MA Photography

Highly Commended



Grace Tobin
In Succession
Royal College of Art, MA Painting
Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media

BA Photography

The artists

Waseem Ahmed

BA Fine Art Mixed Media

Esther Carodan

BA Fine Art Mixed Media

Alexandros Charovas

BA Photography

Samuel Fath

BA Photography

Sara Hassani

BA Fine Art Mixed Media

Brian De Jesus

BA Fine Art Mixed Media

Tanesha Lewis

BA Photography

Zehra Ocal

BA Fine Art Mixed Media

Vanya Parvanova – Benibo

BA Photography

Hiral Patel

BA Fine Art Mixed Media

Ludmilla De Luca Perazzi

BA Photography

J Rounce

BA Fine Art Mixed Media

Waseem Ahmed

University of Westminster, BA Fine Art Mixed Media

Location: Auditorium Reception

Ahmed's paintings follow a theme of different types of mark-making in a very abstract way. Each of their works acquire sharply delineated aesthetic-decorative depth making their artwork more enjoyable for those who relish the grace and beauty of abstract art.

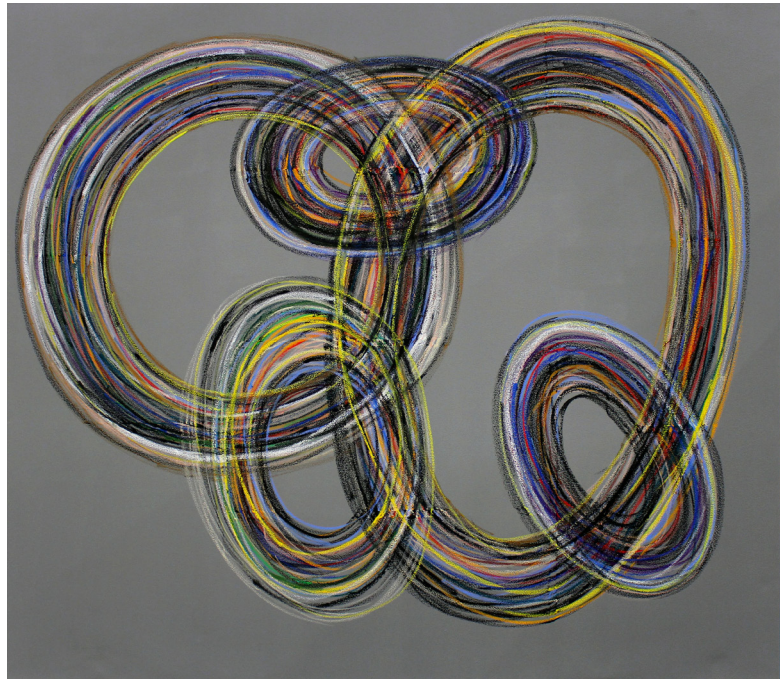
Ahmed experiments with the use of texture, tone, and light perception. It is a break from the traditional ideals and a search for new visual experiences. With abstract works, Ahmed can express their emotions through experimental techniques rather than expressing themselves through portraying particular objects or scenes.

Untitled

Acrylic and Oil Stick on Canvas

199 × 224cm

Guide price: £1,500



Esther Carodan

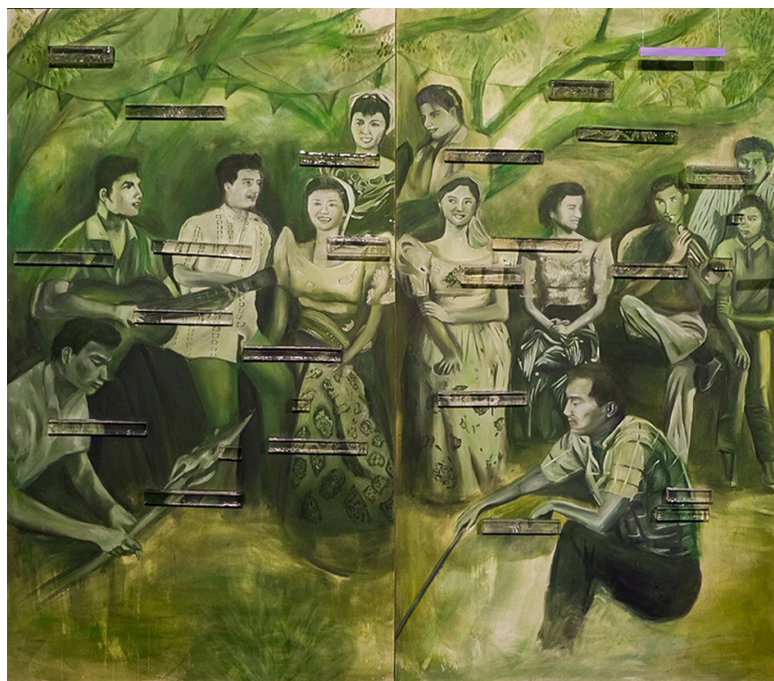
University of Westminster, BA Fine Art Mixed Media

Location: Auditorium Anteroom

Esther Carodan is a figurative artist who draws profound inspiration from the rich tapestry of Filipino culture, as well as nostalgia, time and identity. Through archival research, she weaves together distinct periods of Philippine history, forging a unique artistic narrative.

Within her artistic practice, she strives to evoke emotional responses; psychological longing for the past, reflection, and how we perceive and relate to history. Through the visual collision of these disparate temporal spheres, she prompts reflection upon the fluid nature of identity and the enduring influence of cultural heritage.

Through her figurative creations, Esther preserves and celebrates her culture; inviting viewers on a visual journey where nostalgia, time, and identity intertwine.



Awit (song)

Oil and Resin on Canvas

175 × 200cm

Guide price: £3,000

Alexandros Charovas

University of Westminster, BA Photography

Location: Meeting Room Corridor

Alex's work draws inspiration from Greek and Roman sculptures, the Renaissance era, and surrealism. Alex's artistic foundation stems from an organic and self-directed approach to learning.

His project 'Liberated Masculinity', challenges traditional representations of masculinity through a series of gender-fluid portraits. In a society where gender roles and norms are evolving rapidly, this project aims to celebrate individual expression and diversity, while creating a space to critically dissect the performance of culture and gender. This project examines the ways in which photography has shaped the cultural performance of masculinity and the various narratives that have been associated with it. It seeks to encourage discussion about gender, and challenge problematic expressions that have perpetuated toxic masculinity and prevented men from fully expressing their emotions, desires, and sexual preferences.

1 Liberated Masculinity (Manos)

Cyanotype on Hahnemühle Paper
109.5 × 81cm

Guide price: £850

2 Liberated Masculinity (Jack)

Cyanotype on Hahnemühle Paper
109.5 × 81cm

Guide price: £850

3 Liberated Masculinity (Jordie)

Cyanotype on Hahnemühle Paper
109.5 × 81cm

Guide price: £850



1



2



3

Samuel Fath

University of Westminster, BA Photography

Location: M1

Samuel Fath is a British artist and photographer born and raised in Cornwall. He uses image making to explore the relationship between people and place and to document the impacts of socio-political issues.

'Nobody Home' concerns the beauty of Cornwall that drives over 4 million people to visit annually but has created over 35,000 empty homes. In traditional fishing villages, whole streets lie untouched, with houses that cost 11 times the average wage. Amidst a national housing crisis, countless families have been evicted to make way for more lucrative holiday lets. Statistically, the region is the second poorest in Northern Europe, with nearly a third of children living in poverty – yet, during the pandemic, over £170 million in grants was handed out to the owners of holiday lets in the area.



1



2



3



4

1 Celtic Sea

Giclée Print
44 × 51cm

Guide price: £600
Edition of 8, 2 Artist Proofs

3 Park Avenue

Giclée Print
44 × 51cm

Guide price: £600
Edition of 8, 2 Artist Proofs

2 Island Road

Giclée Print
44 × 51cm

Guide price: £600
Edition of 8, 2 Artist Proofs

4 Gyllyingvase Beach

Giclée Print
44 × 51cm

Guide price: £600
Edition of 8, 2 Artist Proofs

Samuel Fath

University of Westminster, BA Photography

Location: M1

5 Perprean Cove

Giclée Print

44 × 51cm

Guide price: £600

Edition of 8, 2 Artist Proofs



5

6 St Agnes

Giclée Print

44 × 51cm

Guide price: £600

Edition of 8, 2 Artist Proofs



6

7 The Digey

Giclée Print

44 × 51cm

Guide price: £600

Edition of 8, 2 Artist Proofs



7

8 Coverack Beach

Giclée Print

44 × 51cm

Guide price: £600

Edition of 8, 2 Artist Proofs



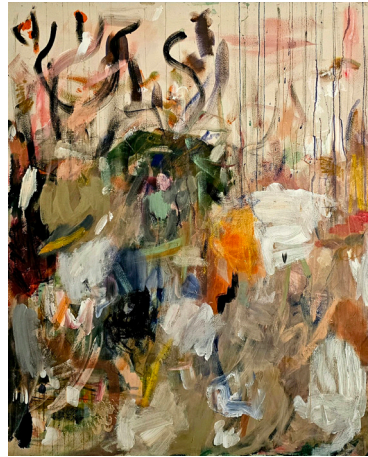
8

Sara Hassani

University of Westminster, BA Fine Art Mixed Media

Location: Auditorium (*I'm really falling apart*) and M9 (*My heart is in the sea and Liberation*)

Sara Hassani, an abstract artist who focuses on creating art from within and does not rely on the outside world for inspiration and ideas. She appreciates art as not just what is seen and presented to the aesthete, but also focuses on the emotions and thoughts that will be processed and experienced by the viewer after observing the art. She emphasises imagination, creativity and rhythm in her artwork as opposed to inflexible and strict instructions, leaving the viewer to wonder and reflect on her work freely.



1



2

1 *I'm really falling apart*

Acrylic on Canvas

150 × 120cm

Guide price: £1,700

2 *My heart is in the sea*

Acrylic on Canvas

140 × 140cm

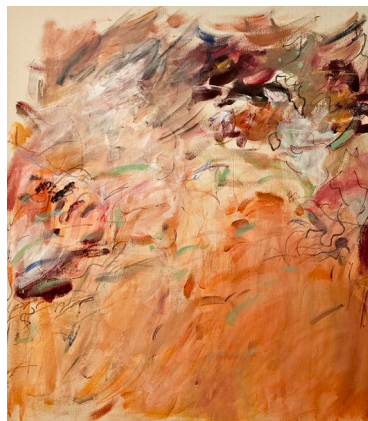
Guide price: £1,700

3 *Liberation*

Acrylic on Canvas

151 × 130cm

Guide price: £1,600



3

Brian De Jesus

University of Westminster, BA Fine Art Mixed Media

Location: Meeting Room Corridor

Brian is passionate about cultural exchange and utilises the vibrant and dynamic Venezuelan Tuki culture as the foundation of their work. Tuki is a unique and energetic music and dance style originating from the barrios of Venezuela. It embodies the spirit of resilience, creativity, and community that Brian finds deeply inspiring.

Through their installations, Brian aims to create immersive environments that connect people from diverse backgrounds. Brian believes that art has the power to transcend boundaries and foster understanding, and their work seeks to bridge cultural gaps and celebrate the richness of our shared humanity.

Máquina Latina, 777.

Oil Paint, Oil Pastels, Oil Stick, Spray Paint, Venezuelan Betting Racehorse Sheets, PVA Glue, Concrete, Tile Adhesive and Dirt on Linen

220 × 190cm

Guide price: £3,777.77



Brian De Jesus

University of Westminster, BA Fine Art Mixed Media

Location: Dining Room Corridor

1 Máquina Latina, Moto taxi.

Oil Paint, Oil Pastels, Oil Stick, PVA Glue,
Concrete, Tile Adhesive, Venezuelan
Betting Race Horse Sheet, Venezuelan
Latex Moto Taxi Sticker and Dirt on
Canvas

198 × 199cm

Guide price: £3,477.77



1

2 Máquina Latina

Oil Paint, Oil Pastels, Oil Stick, PVA Glue,
Concrete, Tile Adhesive and Dirt on
Canvas

205 × 155cm

Guide price: £2,777.77



2

Tanesha Lewis

University of Westminster, BA Photography

Location: M10

Through her artistic lens, Lewis delves into the essence of her subjects, emphasizing their unique identities and visual expressions. She masterfully explores the intricacies of individuality by capturing captivating moments that revolve around fashion, colour, and personal storytelling. Lewis's work showcases her ability to convey profound narratives through the medium of photography. Her work stands as a testament to her dedication to dismantling preconceived notions, and showcasing the rich tapestry of contemporary beauty standards by celebrating diverse forms of beauty.

The Child Within Remembers

C-type Digital Print

86.5 × 62cm (each)

Guide price: £400 (each)



Zehra Ocal

University of Westminster, BA Fine Art Mixed Media

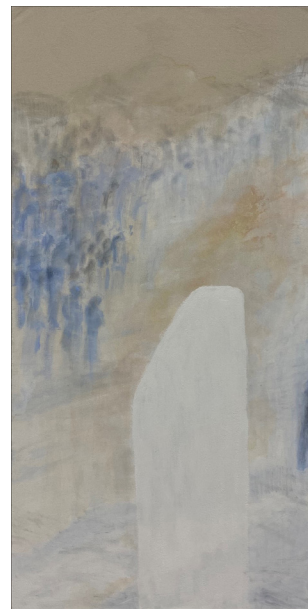
Location: M9 (*Untitled-1 and Untitled-3*) and M15 (*Untitled-2*)

Zehra Ocal's journey as an artist starts with engaging with space on canvas with unfamiliar territory to produce a body of work that continues to refine her critical engagement with drawing and painting as a medium. Her focus is on the relationship between the space and the blurred figuration, which depicts abstract spaces that scrutinise certain aspects of human conditions.

It is also important for her to explore the interaction between background and foreground. As an immigrant artist, she believes the complexities of the background are not a passive surface to hold merely the foreground but how this interaction continues to affect and creates what happens in the foreground and in reverse.



1



2

1 *Untitled-1*

Watercolour and Acrylic on Canvas
158 × 80cm

Guide price: £900

2 *Untitled-3*

Acrylic on Canvas
160 × 80cm

Guide price: £950

3 *Untitled-2*

Acrylic on Canvas
100 × 140cm

Guide price: £900



3

Vanya Parvanova – Benibo

University of Westminster, BA Photography

Location: M8

Vanya is a British-Bulgarian photographer who describes herself as a documentary storyteller. She is a lover of authentic and imaginative art with a soft spot for documentary and street photography. Vanya finds the connection between history and photography inspiring.

With her latest project 'Home', Vanya goes back to a small abandoned Bulgarian village where she spent her childhood. The village which was once a bustling community is now a ghost town, its buildings and streets are empty and forgotten. The population has dwindled from 2000 to a mere 300 in just 30 years. The place is deserted and it looks empty, but in her mind she always recollects what it was like. She cannot forget the house, the neighbours, playing with friends and mostly her family.



1



2



3



4

1 My House

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof

3 The old radio

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof

2 Street dog

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof

4 End of the road

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof

Vanya Parvanova – Benibo

University of Westminster, BA Photography

Location: M8

5 My window

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof



5

6 Basement ghosts

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof

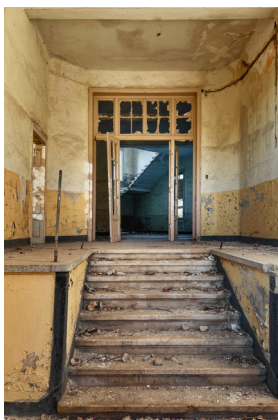


6

7 School Entrance

Digital C-type Print
41 × 55cm

Guide price: £250
Edition of 5 and 1 Artist Proof



7

Hiral Patel

University of Westminster, BA Fine Art Mixed Media

Location: M2

Hiral's work focuses on creating unsettling scenes by using various patterns in places in the painting that can cause the viewer to feel overwhelmed and unsettled. The patterns used in her work are influenced by her cultural background, which references Hinduism and mandalas. A mandala represents a spiritual journey beginning from the outside and ending in the middle.

Growing up Hiral visited India, where she witnessed mandala designs in places and festivals. She therefore wanted to portray these patterns through her paintings as well.

1 Untitled

Acrylic on Canvas
60 × 60cm

Guide price: £500

2 Untitled

Acrylic on Canvas
60 × 60cm

Guide price: £500



1



2

Ludmilla De Luca Perazzi

University of Westminster, BA Photography

Location: M6

Ludmilla's practice reflects the presence of transient emotions and ideas drawn from personal experiences. These realisations often find visual expression in the form of abstract self-portraiture as well as imagery of ephemeral scenes that are presented in simultaneously tangible and lasting ways.

'Through Thick and Thin' explores the moments of vulnerability and personal growth experienced during a period of transition. Having entered the foster care system in her teens, Ludmilla was deemed "vulnerable" from the start. Young people with a care-experienced background may be particularly affected by the constantly changing conditions and restrictions imposed on them as they prepare to become independent. It can often feel as though they have no say over important decisions, even when the outcome could determine their entire future.

Untitled from 'Through Thick and Thin'

Toned Cyanotype on Shoji Paper

124 × 184cm

Guide price: £1,500



J Rounce

University of Westminster, BA Fine Art Mixed Media

Location: Ground Floor Reception Area

J Rounce considers themselves to be as much of an artist as a craftsperson. Their practice is equally focused on the conceptual ideas which inspire their work as it is on the process of making. 'What I've Made of Myself' is a work resulting from years of exploring identity as a theme, informed by the artist's experience of living with undiagnosed ADHD and the effects "masking" has on one's sense of self.

The work is driven by a fascination for the liminality of windows depicted in art history, paying special attention to perspectives such as from the outside looking in and from the inside looking out. In conjunction with the embedded language and intimacy offered by textile practice, the artist explores different layers of perspective and perception in relation to identity, using light as a catalyst for revelation.

This work brings awareness to the masks we wear and explores the difficulties in defining where the mask finishes and the true self begins, bringing to light the vulnerability in authenticity.

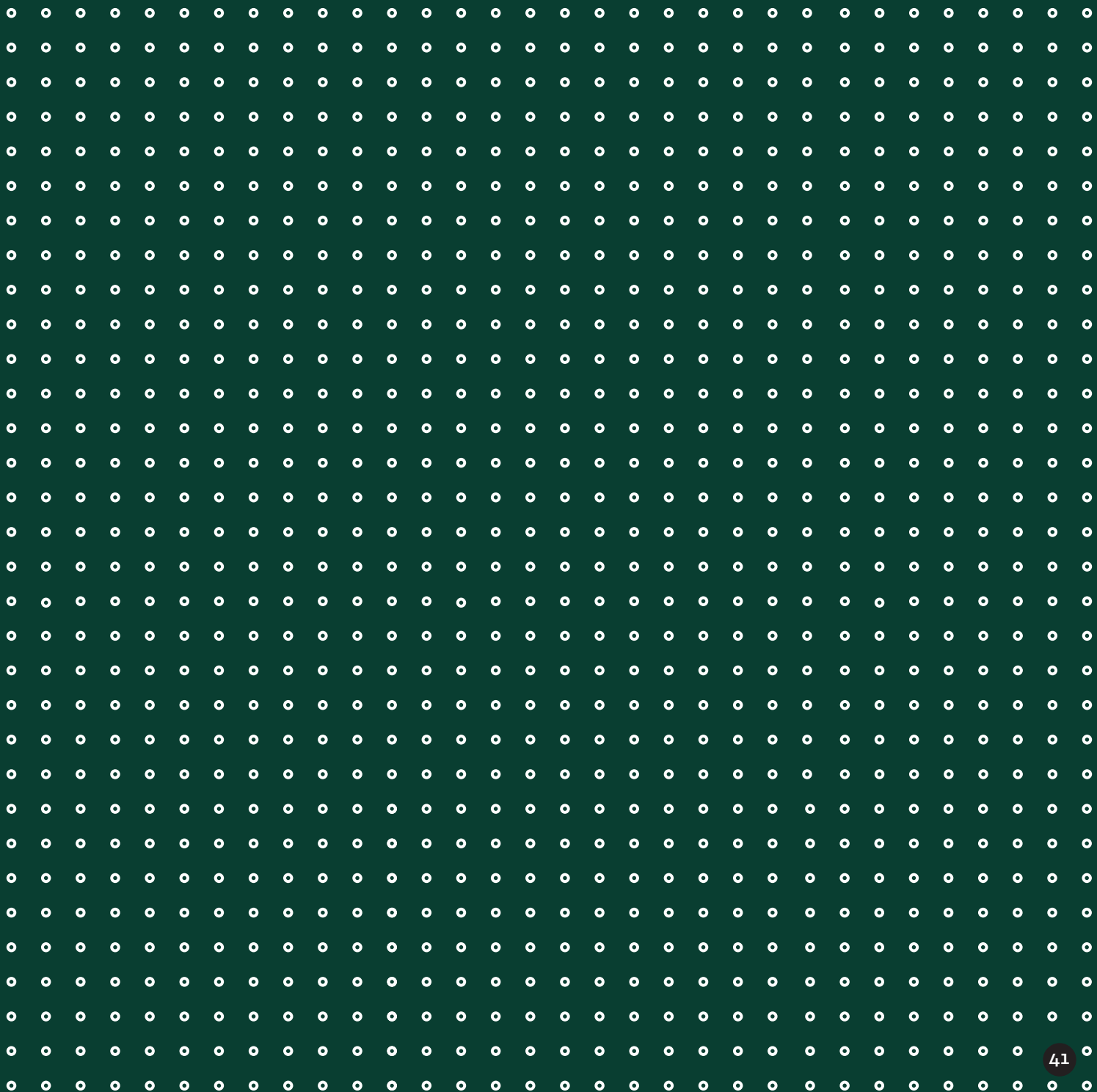
'What I've Made of Myself' asks the viewer to look slowly, to look through, and to see beyond the mask.

"What I've Made of Myself" (2020–2023)

Knit and Crocheted Cotton Yarn, Wax, LED Lights and Steel Rod
86 × 83cm

Guide price: £1,500





Royal College of Art

Artists selected from:

MA Ceramics & Glass

MA Jewellery & Metal

MA Painting

MA Photography

MA Print

The artists

Arzoo Binte Azad

MA Print

Syeda Aatika Fatima

MA Painting

Juliet Ferguson-Rose

MA Ceramics & Glass

William Harman

MA Painting

Wenhao Huang

MA Print

Hilary Kennedy

MA Photography

Chloe Lennon

MA Ceramics & Glass

Jingyi Li

MA Jewellery & Metal

Peiyi Li

MA Photography

Christos Michaelides

MA Painting

Weiteng Niu

MA Print

Ava Tribušon Ovsenik

MA Print

George Quiney

MA Print

Yuxiao Ran

MA Painting

Aisha Seriki

MA Photography

Carrie-Ann Stein

MA Print

Emma Windsor-Liscombe

MA Painting

Wenzheng Xia

MA Photography

Mingyue Xue

MA Photography

Arzoo Binte Azad

Royal College of Art, MA Print

Location: Dining Room Corridor

Arzoo's artistic practice is deeply personal and rooted in her own lived experiences. Through her practice, she seeks to channel her own emotions, observations, and insights into thought-provoking and evocative pieces that resonate with others who have shared similar experiences. Currently, Arzoo is working with shared female experiences in South Asian Societies, while thinking about the power dynamics in relation to gendered violence/abuse, the male gaze, and the generational practices (curses as she likes to call them) that support and strengthen patriarchal structures that romanticize the suffering and oppression of women. Her practice is a commentary on gender-biased, unhealthy structures and the reality of South Asian societies that strip women of their rights, identity, and sense of security. Through her art, she aspires to dismantle patriarchal structures and aid women to change and reclaim their own narratives, identities, and bodies.

In this artwork, she is making a commentary about the gaze and the lack of identity that is a reality of majority of women in south Asian countries. She uses the Statue of Liberty, which is an iconic female monument and a symbol of freedom and uses it in relations to comment on the oppression of women. By covering the Statue of Liberty with an 'Abaya' or 'Burqa', she is trying to make a connection with how most women are stripped of their identity in South Asian societies, and the only identity women are 'allowed' to have is being someone's wife, daughter, mother and sister.



Where is (my) liberty

Birch Plywood and Ink

183 × 82cm

Guide price: £4,200

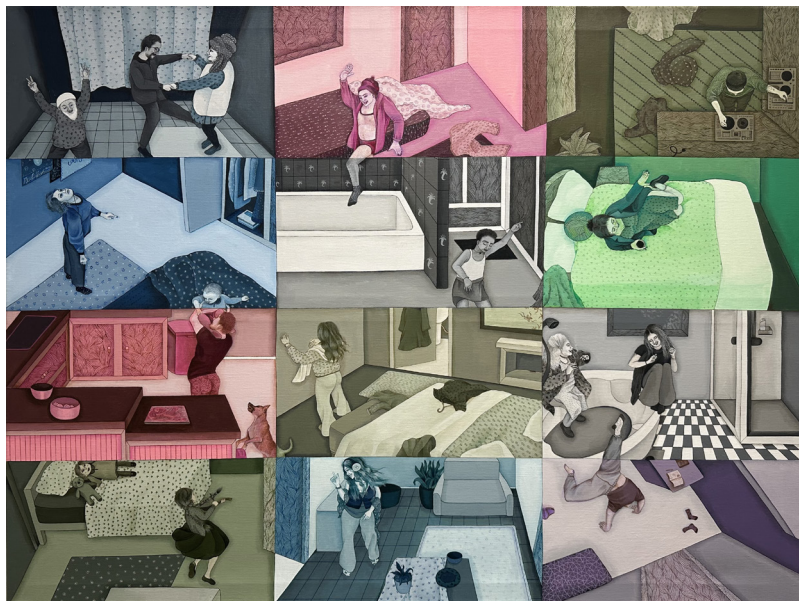
Syeda Aatika Fatima

Royal College of Art, MA Painting

Location: M12

Aatika's artistic focus revolves around the themes of privacy and surveillance. She explores the ethical ambiguity associated with being able to look at people who are unaware that they are being watched in the current rapidly advancing digital era. Her process involves taking candid photographs of friends and family (with informed consent) and creating compilations. By painting figures in confusing, unstructured perspectives, often times in irregularly shaped panels, she attempts to create a narrative for the viewer to decipher of the characters portrayed in their personal spaces.

Aatika examines society and the current stance on people's right to privacy. Many of her paintings include futuristic, dystopian scenes, in which she explores how this approach might develop, based on our current trajectory. In doing so, she also explores what it means to be human and the various factors that influence society's approach to privacy, such as our longing for intimacy in a world full of accelerated technological advancement.



Dance Like Nobody's Watching

Acrylic on Linen

76 × 101cm

Guide price: £4,000

Juliet Ferguson-Rose

Royal College of Art, MA Ceramics & Glass

Location: Meeting Room Corridor

Juliet Ferguson-Rose's practice assembles personal, prehistorical and topographical references. As an artist and sculptor primarily working in clay, she makes sculptures as both maker and 'archaeologist' of collaged space, time and objects.

Through excavating, mixing, cutting, compressing, and attaching clay, she unearths and creates layers of surface and meaning. Drawing upon this broad visual language of making, clay components are grouped to expose topographical portals, where narratives are arranged and rearranged, becoming an assemblage of relics preserved in time. The language of the clay itself is of prime importance, comprised of fine particles of compressed amalgam of mineral, flora and fauna. Mixed and hidden layers reveal the material's tactile nature and the human need to create, preserve and remember. Ferguson-Rose creates works that aspire to delight the viewer's curiosity, reminding us that no layer is the same in the process of discovery.

Assemblage of Relics Preserved in Time II

White Stoneware and Terracotta, Porcelain, and Black Earthenware

100 × 100cm

Guide price: £5,000



William Harman

Royal College of Art, MA Painting

Location: Meeting Room Corridor

Humour is at the heart of Harman's practice. His sharp observations capture a chaotic world in bright technicolour, and yet just beneath the bright surface lurks a distinctive horror of urban life. Detailing his canvases with pockets of bright colour, his satirical scenes, filled with stiff and awkward characters, both seem familiar and of the everyday.

Drawing from his experiences, Harman's narratives are based on his observations from the sidelines. Wryly unpicking a personal relationship with Britishness and collisions of class and culture, his paintings are a reflection of his upbringing as well as the people that surround him.

Day at the Tennis

Oil and Acrylic on Canvas
180 x 180cm

Guide price: £3,000



Wenhao Huang

Royal College of Art, MA Print

Location: M5

Huang's work dissects the quality of storytelling, post-thriving of social media, while confronting his own emotions, such as insecurity and resentment towards self- imperfection. Through illustrating unique characters that are personal and emotional, Huang questions the criteria set by the media towards storytelling: what kind of experiences are deemed acceptable or discardable?

Huang's work is often narrative-based with characters that are rendered in intricate detail and embedded in backgrounds of continuous disarray. A sliver of reality also can be seen to carry visual references that viewers can correspond and react to based on their own experience. Huang's work is also theatrical. Narratives and characters dramatically perform simple tasks, accompanied by unexplainable chaos that distorts and confuses the scenario.

1 AfterBreakfast 1

Linoleum Print on Yamoto Chiri Paper
73 × 53cm

Guide price: £1,200
Edition of 3



1

2 AfterBreakfast 2

Linoleum Print on Yamoto Chiri Paper
73 × 53cm

Guide price: £1,200
Edition of 3



2

Hilary Kennedy

Royal College of Art, MA Photography

Location: M7

Hilary's work explores the significance of Irish and British folk rituals and their interconnection with people and nature in our modern landscape. Using delicate materials like straw and wild grass, the work intricately weaves together different structures and forms using practices inspired by ancient Celtic techniques. The fragile and ephemeral nature of these materials serves as an allegory for the waning relevance of age-old rituals in our modern era.

Through the construction of masks and busts made from resin, her practice engages in a dialogue with the remnants of these folk traditions. Informed by the artists own likeness, these sculptural pieces encapsulate a multifaceted and powerful female figure, who transcends normative gender boundaries and embraces both masculine and feminine energies. Hilary seeks to honour and evolve the very idea of folk masquerade and in doing so, breathe new life into ancient symbols and help redefine them for a contemporary audience living in a world increasingly disconnected from nature.

Within the series, we see a lone, isolated figure standing in both a rural and urban landscape – these images attempt to capture the juxtaposition between the modern and the ancient, the urban and the untamed, pondering where, if anywhere, rituals' natural habitat now lies.



Clutching at Straws

Analogue Photographic Print

89 × 104cm

Guide price: £2,000

Edition of 5

Chloe Lennon

Royal College of Art, MA Ceramics & Glass

Location: 5th Floor Reception Area

Lennon's work explores the connection between humanity, man-made environments, and the natural world. Her practice focuses on creating bespoke, hand-crafted ceramic sculptures using experimental glazes and surface textures, as well as metal lustres and leaf.

In her pieces, Lennon aims to encapsulate the delicate balance that is often disrupted and delves into the concept of aesthetic and ecological disharmony. Through her art, she invites viewers to contemplate humanity's transformative role in nature, juxtaposing organic forms and rigid structures with material erosion. This approach prompts reflection on the contrast between harmonious coexistence and irreversible disruption.



1

1 Disequilibrium Excavate

Stoneware Clay, Ceramic Stain, Volcanic Glaze,
Platinum Lustre and Copper Leaf
Sculpture: 23 × 33cm
Plinth: 85 × 35 × 35cm

Guide price:

Sculpture: £1,925
Sculpture and Plinth: £2,325

2 Disequilibrium Unearthed

Terracotta Clay, Stoneware Clay, Volcanic Glaze,
Platinum Lustre and Copper Leaf
Sculpture: 23 × 33cm
Plinth: 85 × 35 × 35cm

Guide price:

Sculpture: £1,875
Sculpture and Plinth: £2,275



2

Jingyi Li

Royal College of Art, MA Jewellery & Metal

Location: 5th Floor Reception Area

Jingyi Li's work, 'The Yellow Vessel', features silk sculptures constructed to evoke the form of the "Yellow Woman" and encourages the audience to reflect on how East Asian females are viewed culturally, through the male gaze, the Imperial gaze and how Asian females may see themselves as a result of this cultural baggage. She mimics the form of East Asian vessels in her work, emphasizing their similarity to the female body.

The work reflects the development of her feminist consciousness where her own lived experience ran parallel to her changing interpretation of traditional Chinese art forms. The work deliberately exaggerates these conventions, in order to deconstruct them, for the audience. This highlights how culture can colonize, materialise and fetishise the female body.

1 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.01

Silk

28 × 13 × 13cm

Guide price: £400

2 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.03

Silk, Cotton, Linen, Polyester and Rigilene

55 × 22 × 22cm

Guide price: £600

3 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.04

Cotton, Polyester and Rigilene

36 × 22 × 22cm

Guide price: £400

2

1

3



Jingyi Li

Royal College of Art, MA Jewellery & Metal

Location: 5th Floor Reception Area

4 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.06

Silk, Polyester and Rigilene

56 × 33 × 33cm

Guide price: £700

5 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.07

Silk and Rigilene

30 × 13 × 13cm

Guide price: £400

6 The Yellow Vessel: Patriarchy, Orientalism and Introspection-NO.11

Silk, Cotton, Polyester, Rigilene

17 × 19 × 19cm

Guide price: £500

5



4

6

Peiyi Li

Royal College of Art, MA Photography

Location: Auditorium Reception

Peiyi's photography style primarily revolves around romance and vintage aesthetics. Their works often feature elements such as roses and luminous effects. They aim to interpret the theme of love and romance by employing a vintage black-and-white tone accompanied by silver-hued flowers.

Romantic War

Photographic Print
62 × 45cm (each)

Guide price: £POR
Edition of 5 (each)



1



2



3



4

Christos Michaelides

Royal College of Art, MA Painting

Location: M16

For Christos, paintings serve as transitional objects; where creation necessitates the relentless use of the object, blurring the line between creation and the illusion of destruction. Christos draws inspiration from an archive, revisiting places that hold personal significance – places where they once lived, places which they once encountered. This exploration leads them to construct a multi-layered sequence of visual material, forming a lexicon composed of the remnants and traces left behind by the passage of time.



1

1 Such a noise would only confuse the air

Acrylic on Canvas

120 × 150cm

Guide price: £3,500



2

2 The marks are real, they exist, they are not the same, they are manipulated

Acrylic on Canvas

120 × 150cm

Guide price: £3,500



3

3 Making the same monstrous mistakes

Acrylic on Wood Panel

120 × 150cm

Guide price: £3,500

Weiteng Niu

Royal College of Art, MA Print

Location: Dining Room Corridor

Weiteng Niu is a Chinese artist whose practice focuses on the structural relationship between queer identity, patriarchy, masculinity and East Asian family culture, while attempting to construct a subtle and violent narrative strategy through the exploration of traditional folk art and modern decorative techniques. Niu has also been exploring how to form, copy and transmit information through the intimate interaction between bodies.

'Happy Together' takes as its inspiration the quilt, an important object in the traditional Chinese wedding ceremony, which must be handmade by women from happy families and follow strict production standards. The quilt is given a collective and reproductive character, in addition to intimacy and privacy. In this work, he uses the quilt as a narrative carrier, combining collective family photos, ready-made decorative materials from wedding culture and drawing-embroidery to form a narrative strategy that aims to present a reflection on queer identity under the structure of patriarchal heteronormativity, traditional family concepts and fertility culture.

Happy Together

Digital Printing, Digital Embroidery and Sewn Silk
220 x 170cm

Guide price: £5,000

Edition of 2



Ava Tribušon Ovsenik

Royal College of Art, MA Print

Location: M14

Ava's practice comes to life in the ambivalent space between the daily anguish of being static and longing for a home. Held in motion while moved stock still, she seeks out sites where markers of a home become distorted, and to belong is to be displaced.

Always encouraging a conversation between tangible and bodiless environments, while testing the scopes of their compatibility within image-making. It is all tethered to her ever-changing surroundings, eventually transforming into universal landscapes or strange objects.

Ava's work lies among familiar outcasts and uncommon goods. She is interested in the rhythm analysis of the mundane. Following the homespun until it turns to sublime.

Print is about acknowledging the imminent layers at hand, where tireless iteration can lead to the ultimate one-off and repetition stimulates difference. Digital and analogue processes weft and endorse malfunctions, and embrace them as an inevitable glitch to the final outcome of her work.

Images and objects from personal archive fuel Ava's practice as ambiguous motives or become alienated subjects of the work. They are precious recollections of the future as a vast space that shelters a dubious idea of keeping time.



All Sappers

Oil, Inkjet Print and UV Print on Canvas and Elastic
96 × 140cm

Guide price: £10,000

George Quiney

Royal College of Art, MA Print

Location: M3

Across his practice, George Quiney follows a compulsion to draw the scenes that rotate in his mind, a process which acts as a starting point for most bodies of work. He treats the images that he transfers from within him as a map of his feelings: a signal of how to proceed both artistically and personally. He makes printed work, often alluding to how we capture memories and tell stories, be it in photographic film or animation. He uses memory to consider the function of relationships, in particular how we might come to terms with our own subjective experience and the unknowability of those who are close to us.

In his most recent body of work, 'You Before Me', he asks himself the questions above. He brings to life his concerns with sequential images that, although they come from his own subjectivity, could reasonably represent a more generalised set of issues. He processes the images with digital engraving, wood, and fibrous paper, using the grain and weave of the materials to meld history, memory and fiction. The resulting tableaux cross time and perspectives and invite the viewer to step into this creative and, at times, unsettling space.

You Before Me

Woodblock Print on Shoji Paper

378 × 90cm

Guide price: £2,500

Edition of 2



Yuxiao Ran

Royal College of Art, MA Painting

Location: M4

Yuxiao Ran's paintings are a record, or a re-creation of his present experience. Ran primarily uses representational language to arrange images and motifs from different cultural spaces and times on the canvas. This "collage-like" visual arrangement, though oftentimes gets inspired from photographs, never relies on predetermined compositions. Nothing is planned ahead. The process of Ran's creation is a series of intense, thoughtful, and yet playful engagement with the existing pictorial languages in the contemporary multi-cultural backdrop.

As the images slowly pile up on the canvas', the temporal and spatial identity they originally carried becomes less important. By extracting the pictorial language from their original contexts, Ran wants to use a playful way to challenge, question, and subvert our habitual reading of images and symbols. This way of creating produces chaos and a lack of logical sense. However, this chaos is just the kind of realism that Ran experiences in contemporary social environments. Human nature dictates that we tend to favour pattern over randomness, which ensures the order we experience in our daily lives. Ran questions, "won't it be extremely disappointing and dull if painting also has to submit to this inertia of ours?"

我对濒危的冷漠 | My Indifference to The Endangered

Oil on Calico

140 × 90cm

Guide price: £5,200



Aisha Seriki

Royal College of Art, MA Photography

Location: Dining Room Corridor

Aisha's creative practice is driven by both imagination and experience. Grounded by the spirit of Sankofa, her practice invokes the historical past as a method. Aisha's process is energized by art history and seminal thinkers across the Black diaspora such as Toni Morrison, Fred Moten, Saidiya Hartman, bell hooks and Sophie Oluwole. Through the exploration of their works, she adopts the use of symbolism as a method for visual communication in her storytelling.

Ori Inu takes from the Yoruba Metaphysical conception "Ori" which translates to head and refers to one's spiritual destiny. Using the calabash as a visual metaphor, Ori Inu depicts Aisha's attempts to mend the break between her mind and spirit and realignment of her personal destiny. There are no markers of the natural world, to represent inner consciousness, and emptiness occurring as a result of existential dread. Utilising a non-linear form, Ori inu attempts to show that reconnecting with one's inner spirit is a continuous endeavour and a condition of the human experience.

1 Ori Inu

Giclée Art Print on Hahnemühle Photo Rag
108 × 84.5cm

Guide price: £1,350
Edition of 5

2 Ori Inu

Giclée Art Print on Hahnemühle Photo Rag
109 × 84cm

Guide price: £1,350
Edition of 5

3 Ori Inu

Giclée Art Print on Hahnemühle Photo Rag
135 × 109cm

Guide price: £1,500
Edition of 5



1



2



3

Carrie-Ann Stein

Royal College of Art, MA Print

Location: Auditorium

Carrie-Ann Stein has a particular interest in daydreams, cognitive psychology and shifts in existential dialectics known as oceanic feeling. Her work explores the sensation of self-boundary dissolution and its fusion with external landscapes. Carrie considers how daydreams might be transformed into grand abstract operettas providing an escape for the dreamer into worlds of infinite variety exploding with excess and intensity.

Working also as a theatre designer, Carrie is fluent with 2D and 3D spatial transitions, and the creation of immersive environments for emotional impact. Carrie sets herself the challenge in her printmaking practice to transport the viewer from the immediate world to an immersive and limitless space of imagination and possibility with 2D making outcomes.

**Her prow rises from the waves
The lightning flash reveals her
And the rude sea grows civil at her song**

Digital C-Type Print on Paper
204 × 154cm

Guide price: £2,500
Edition of 3, 2 Artist Proofs



Emma Windsor-Liscombe

Royal College of Art, MA Painting

Location: M1

Emma is currently building a contemporary mythology, based on themes related to nostalgia, trauma, and addiction. This on-going narrative is told through the lives of women, the recurring image of family members, select symbolic imagery and significant women in history. Her work explores both known and unknown mythologies, which extends to Emma's portraiture, an extension of her practice that she interprets as legacies documented through paint.

Alongside her painted works, Emma creates large-scale drawings, scrolls and sculptures in graphite, charcoal and watercolour, using reclaimed materials such as paper bags, thread, and papers. Through these works she establishes not only her mythology, but the visual exploration of food waste, the climate crisis, and contemporary depictions of ancient Greek mythology. In creating visually appealing imagery and reclaiming discarded materials, Emma's aim is to bring beauty and tragedy in visual harmony.



Bloom II

Oil on Canvas

160 x 160cm

Guide price: £10,000

Wenzheng Xia

Royal College of Art, MA Photography

Location: M11

Wenzheng uses photography as a means of capturing reality through an Eastern perspective. In his recent work 'Between', he explores the implicit interconnectedness between the camera-tackled moments and the perpetualness of human nature. By the constant fascination of capturing metaphors in the multi-layered realities, Wenzheng developed a poetic and tranquil language to present the flowing of time in the hand-making process of darkroom printing. Through the aesthetic reconstruction of the relationship between an instant and eternity, human and nature, Wenzheng unravels the hidden tension and intensity that is the essence of life reality.

1 Figures in the white whale spring

Hand C-type Print

60 × 84cm

Guide price:

Each: £650

Pair: £1,300

Edition of 10, 2 Artist Proofs (each)

2 White whale spring as a tiny island

Hand C-type Print

29.7 × 42cm

Guide price: £500

Edition of 15, 2 Artist Proofs



1



2

Wenzheng Xia

Royal College of Art, MA Photography

Location: M11

3 Figures by the Sea

Giclée Print on Hahnemühle Photo Rag
29.7 × 42cm

Guide price: £400

Edition of 15, 2 Artist Proofs



3

4 The fountain as an iceberg

Silver Gelatin Print with Nielsen Frame
21 × 29.7cm

Guide price: £450

Edition of 15, 2 Artist Proofs



4

Mingyue Xue

Royal College of Art, MA Photography

Location: Auditorium Anteroom *and* Auditorium

Mingyue's practice is deeply rooted in art history, and she draws influence from topics of feminism and capitalism. She juxtaposed two photographs, both of which are actually herself. She used AI to transform herself into a male figure. The pose originates from Venus in art history, known as the reclining pose.

In a masculine culture, there is an insidious implication that ignores traits other than "strong man", while other admirable qualities are overlooked or undervalued. When people evaluate a man, their initial thoughts often revolve around his status and wealth. Both men and women face scrutiny from a male perspective.

The challenges faced by women in the workplace are a direct consequence of this value system. Many women face limitations in career promotion because they do not conform to these value preferences. This bias leads to unfair treatment of women.

How should women face the judgment of their value within the framework of masculine culture? Mingyue seeks to find a weapon for Venus.

1 This is where we are

Print on Inkjet Paper
117 × 146cm

Guide price: £2,500
Edition of 3

2 This is where we are

Print on Inkjet Paper
117 × 146cm

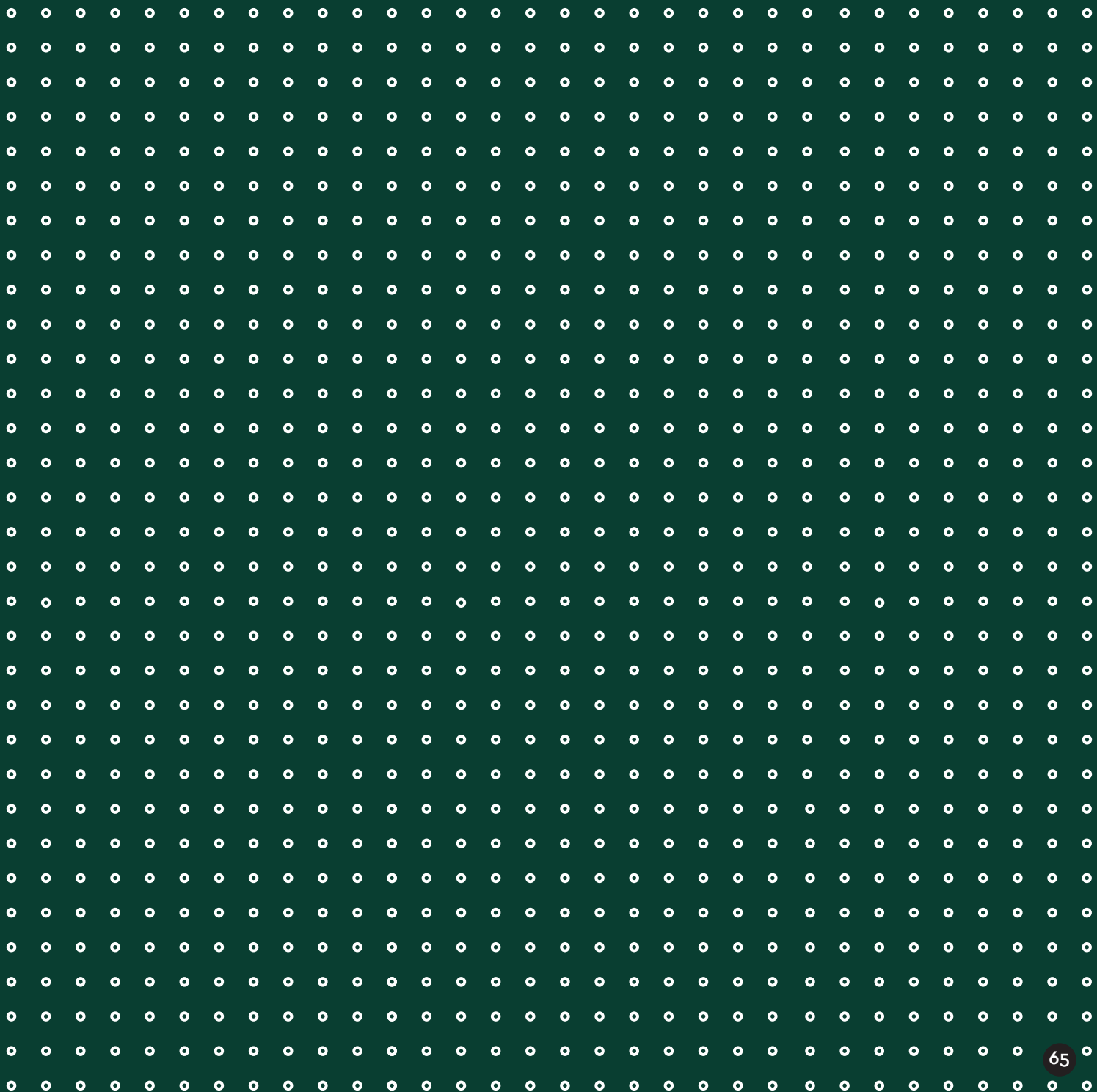
Guide price: £2,500
Edition of 3



1



2



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.



Chris Edwards
CSR & Diversity Director



Joseph Wren
CSR Partner



Sarah Allidina
Associate



Zaman Beg
Service Desk Team Lead



Michele Cheng
Senior Counsel



Jody Coleman
Associate



Joseph Gitata
Trainee



Matthew Hainsworth
Legal Operations Manager

CSR Art Committee (cont.)



Jagoda Kochan
Trainee



Donald Lowe
Partner



James Sawyer
Assistant Video Producer



Ella Sharpley
Senior Associate



Braz Da Silva
Client Dining Manager



Simon Skinner
Partner



Jason Tessier
CSR & Diversity Executive



Eleanor Whittle
Marketing Executive

The artists: University of Westminster



Waseem Ahmed



Esther Carodan



Alexandros Charovas



Samuel Fath



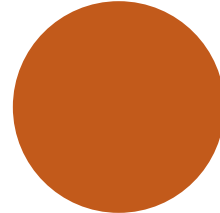
Sara Hassani



Brian De Jesus



Tanesha Lewis



Zehra Ocal



Vanya Parvanova – Benibo



Hiral Patel



Ludmilla De Luca Perazzi



J Rounce

The artists: The Royal College of Art



Arzoo Binte Azad



Syeda Aatika Fatima



Juliet Ferguson-Rose



William Harman



Wenhao Huang



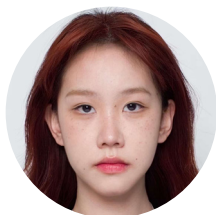
Hilary Kennedy



Chloe Lennon



Jingyi Li



Peiyi Li



Christos Michaelides



Weiteng Niu



Ava Tribušon Ovsenik

The artists:

The Royal College of Art (cont.)



George Quiney



Yuxiao Ran



Aisha Seriki



Carrie-Ann Stein



Emma Windsor-Liscombe



Wenzheng Xia



Mingyue Xue

Final word: University of Westminster

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

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

Students who have taken part in this year's Exhibition have been given a springboard with which to explore the complexities and challenges of working as professional

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

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



Raine Smith

Course Leader, BA Fine Art Mixed Media

Westminster School of Arts,
University of Westminster

**UNIVERSITY OF
WESTMINSTER** 

Final word: Royal College of Art

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

Once again, the generosity and interest of Travers Smith has provided a selection of RCA graduates with the chance to receive professional development support in the crucial year after graduation. We were delighted that students from Ceramics & Glass, Jewellery & Metal, 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 2023 to August 2024 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.



Jo Stockham

Head of Print

School of Arts and Humanities,
Royal College of Art



Royal College of Art
Postgraduate Art & Design



Cover image: 我对濒危的冷漠 | My Indifference to The Endangered, Yuxiao Ran

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