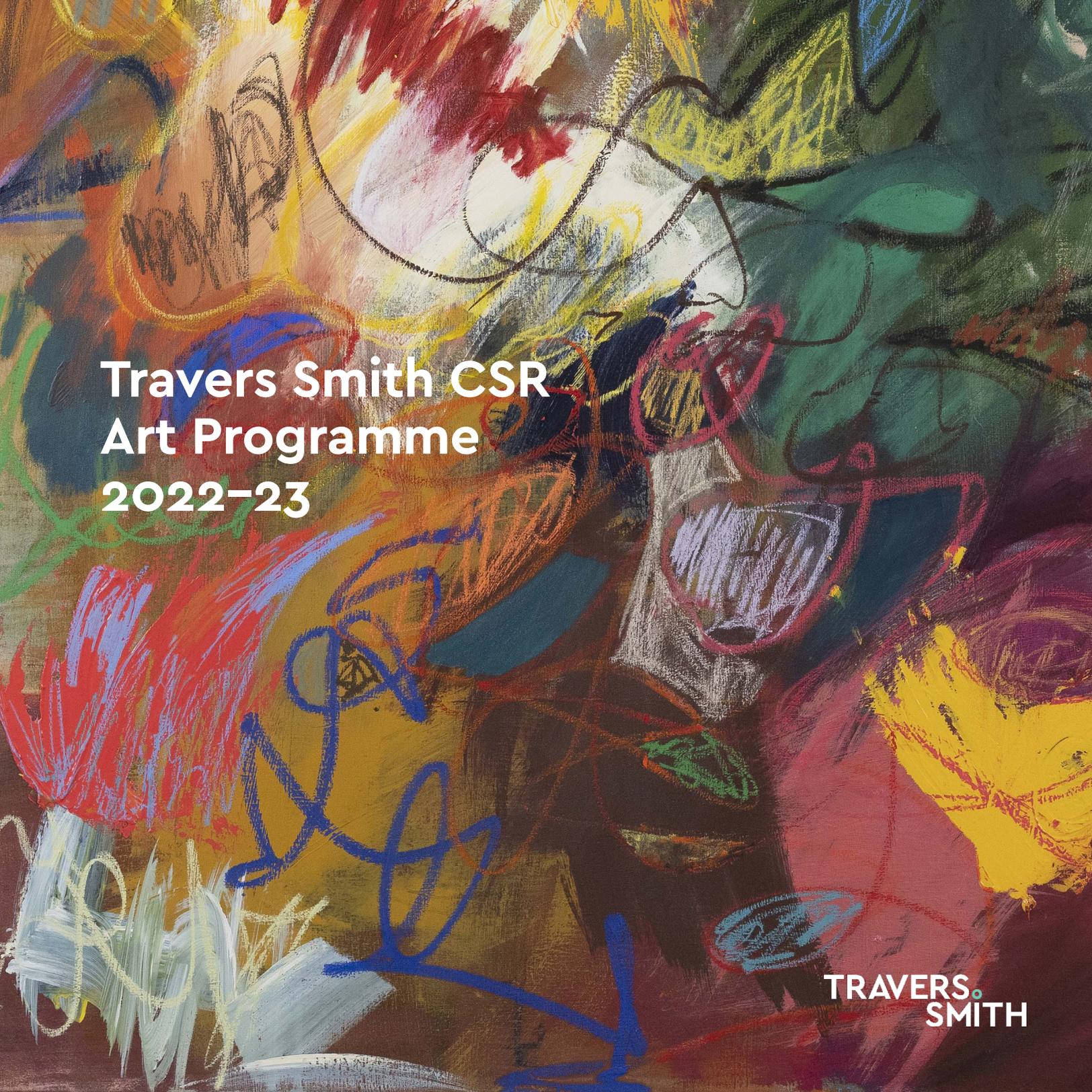


Cover image: Cashflow Quadrant, Joseph Aina

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TRIVERS.
SMITH

An abstract painting featuring a dense composition of vibrant colors including red, yellow, green, blue, and brown. The brushstrokes are expressive and varied, creating a sense of movement and depth. The overall style is reminiscent of modernist or expressionist art.

**Travers Smith CSR
Art Programme
2022-23**

**TRAVERS
SMITH**

Contents

Professional development	6
CSR Art awards	10
University of Westminster artworks	21
Royal College of Art artworks	38
Alumni artworks	58
Purchasing work	62
Final words	70

Foreword



A very warm welcome to the eighth year of the Travers Smith Corporate Social Responsibility (CSR) Art Programme, produced in partnership with the University of Westminster and the Royal College of Art.

The 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.

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

Following the lifting of COVID related lockdowns, we were delighted to visit the final year degree shows in person at both colleges to select the artworks featured in this year's Programme. As always, it is a real privilege to view the works on display, and to meet the students and academics.

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

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

Donald Lowe

CSR Partner

CSR

Our award-winning CSR Programme is diverse, exciting and ever expanding. Its success is underpinned by the passion of our people, and in turn, the Programme gives us all the chance to share knowledge, experience and acquire new skills. We engage with diverse audiences and communities, which 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 2023 is The Felix Project; a charity working to reduce food waste, and also to redistribute unwanted food to communities in need. The Travers Smith Foundation also enables us to support even more charities, local communities, and not-for-profit organisations by issuing small grants and donations.

This Art Programme, and our relationship with the University of Westminster and the Royal College of Art, is an important part of our CSR objective to engage, support and nurture our local communities. As well as showcasing and facilitating the sales of students' work, we will also be providing pro bono advice and training to assist with the transition from student life to professional practice.

Professional development: Artist engagement

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

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



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

Bella Hall, University of Westminster



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

Radek Husak, Royal College of Art

smithfield
JANUARY 2018

Meet the artist: Gökhan Tannöver

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

Tell us a little about yourself!

I am a London based photographer who has been in Turkey, 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 occupation 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 wife to a busy self-obsessed doctor, I began to resent my childhood memories to look my current thoughts and behaviors. My identity is influenced 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 own professional studio. The main goal of the project was to explore the relationship between the subject and the photographer. I used a range of film photography, but I found that the most interesting results were achieved as a result of a technical confession, where the subject is not aware of the camera or the photographer's understanding of the self.

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

I heard about the Programme over a year ago and I was confident to know that there is a career opportunity linked to my degree. I had no expectations of being selected, as there were so many strong projects in the



Interview with artist Gökhan Tannöver in alumni newsletter Smithfield



Artist Alex Devereux leads a workshop at our Partner Retreat

Professional development: Serpentine

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

We are delighted with our ongoing partnership with the Serpentine, London. The 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 the Serpentine in supporting the professional development of this year's participating artists.

SERPENTINE



CSR artists visiting the Serpentine in 2022



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

Natalia Grabowska, Assistant Curator, Serpentine, London



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

Emma Reyburn, Head of Corporate Relationships, Serpentine, London

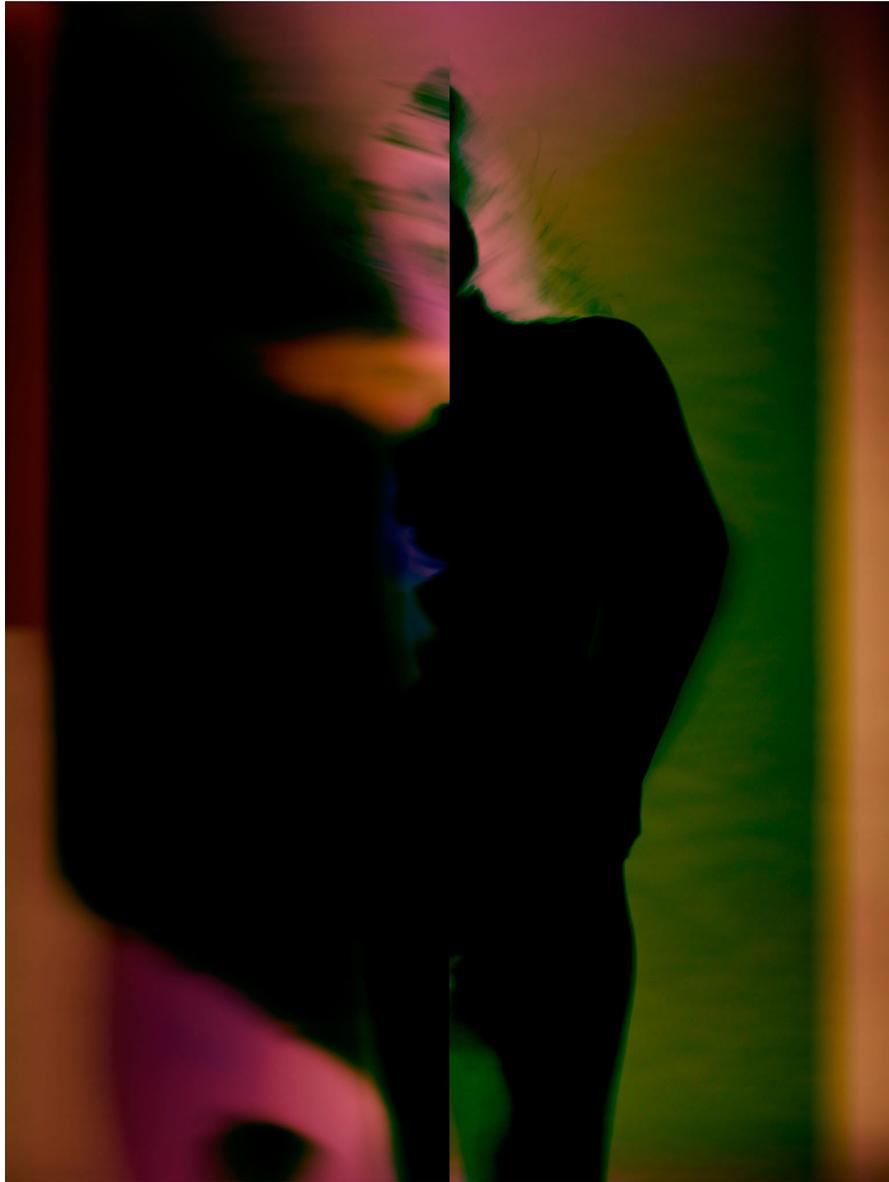
Travers Smith CSR Art awards

Each year, a panel of external expert judges award a cash prize to an exhibiting artist from both the University of Westminster and the Royal College of Art, as well as an additional cash prize to the winner of our firm-wide popular vote. New for 2021-22, we also awarded a cash prize to an alumni artist.





**Previous
winners
2021 – 2022**

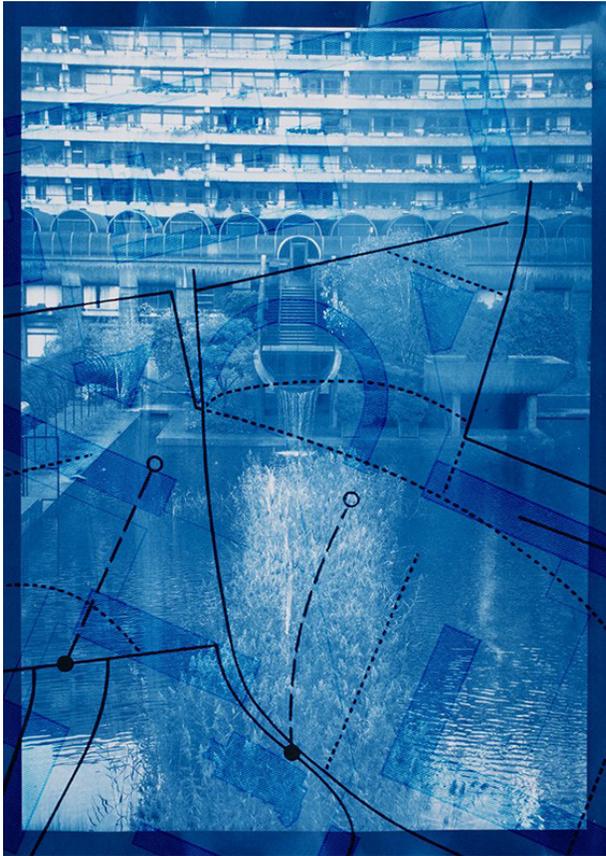


Myro Wulff

"How Am I Not Myself" Series

Royal College of Art, MA Photography

Winner (RCA Category)



Ellen Tasker

"Utopia Complex" Series

University of Westminster, BA Photography

Winner (University of Westminster Category)



Itamar Freed (in collaboration with Kristina Chan)

Oh Deer

Alumni, MA Photography

Winner (Alumni Category)

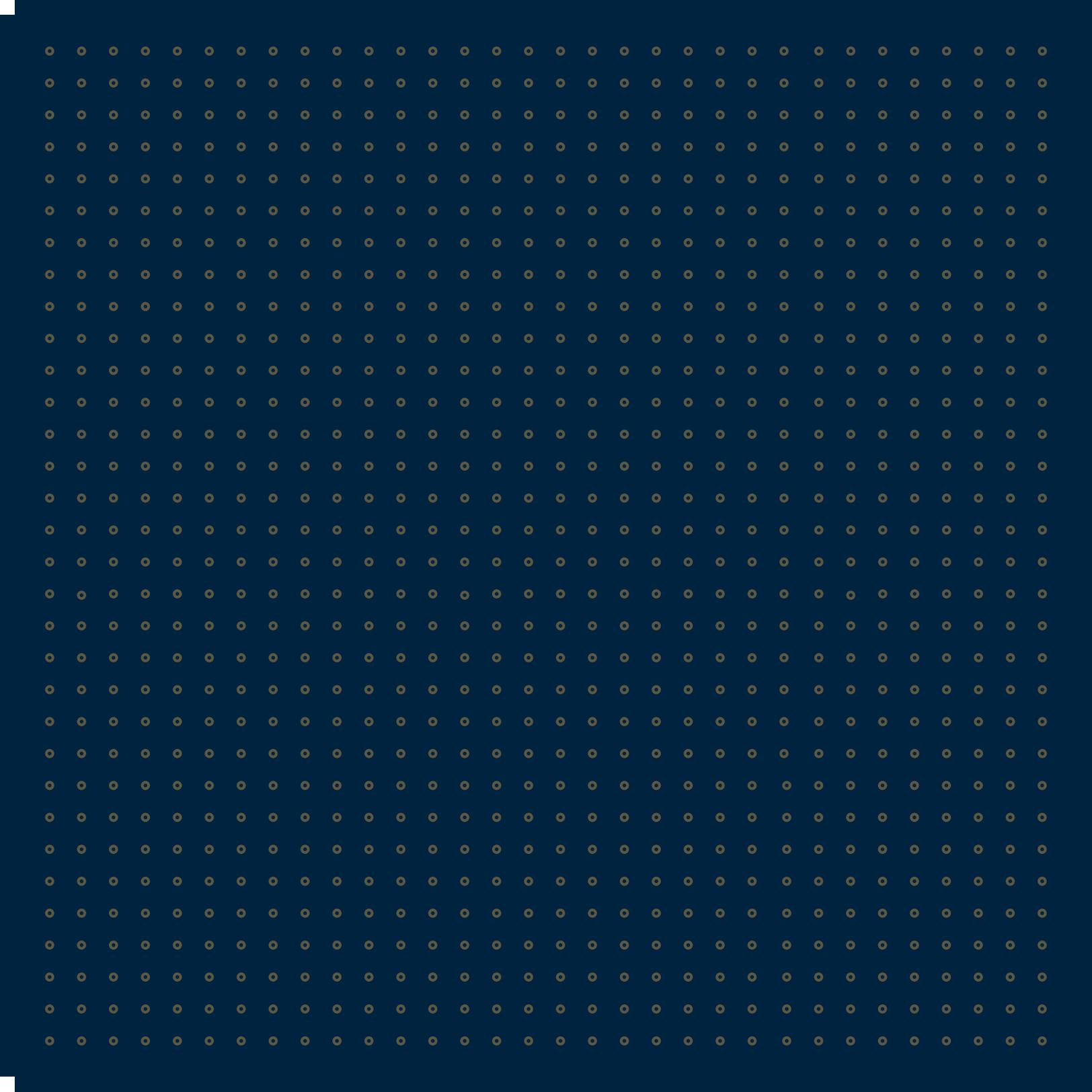


Paola Estrella

Shower

Royal College of Art, MA Contemporary Art Practice

Winner of the Popular Vote Award



**Highly
commended
2021 – 2022**

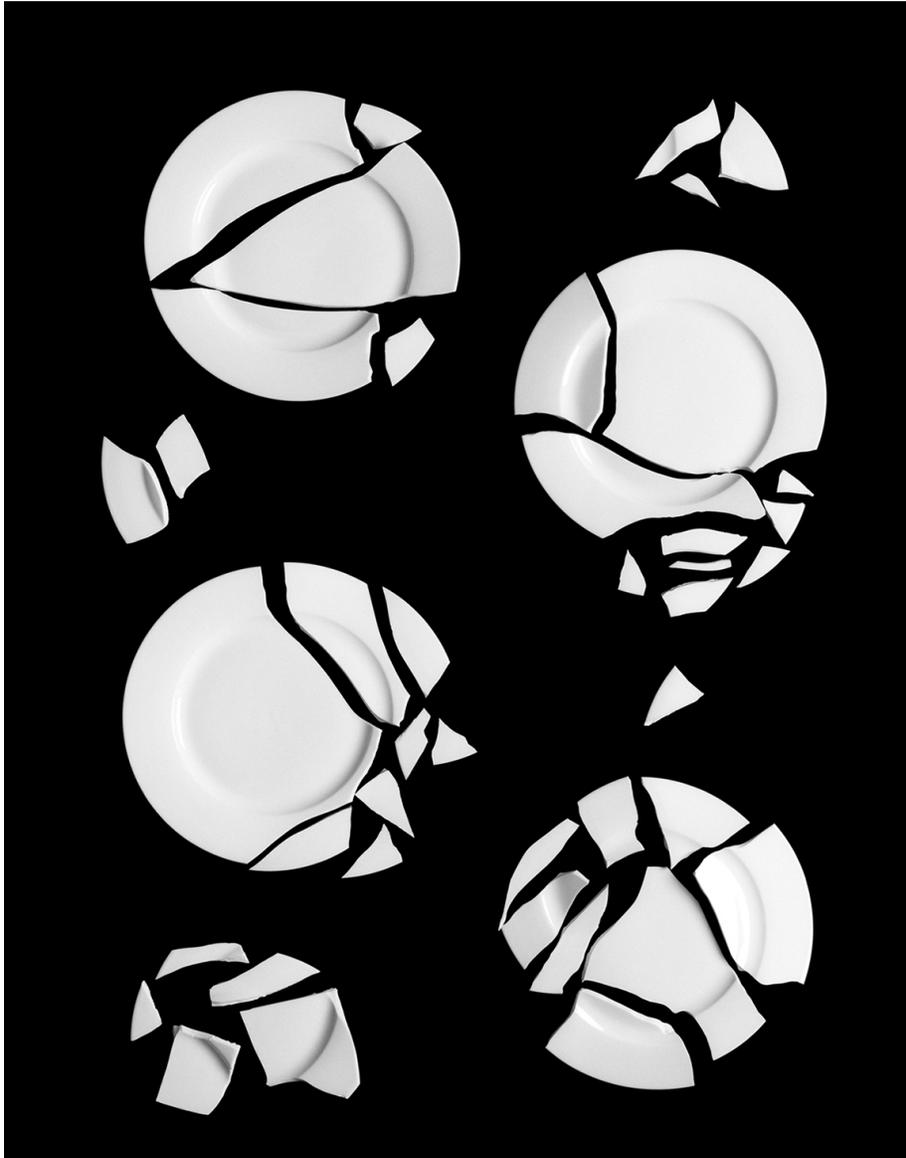


Aisha Northeast

Black White Ugly & Beautiful

University of Westminster, BA Photography

Highly Commended



Gökhan Tanrıöver

"I like to cook." from the "Evidence of my Sexual Misdemeanour" Series

Royal College of Art, MA Photography

Highly Commended



Susan Rocklin

Last Trick in the Game of Longing

Alumni, MA Painting

Highly Commended



Melissa Magnuson

After the Dance

Alumni, MA Photography

Highly Commended



University of Westminster

Artists selected from:

BA Fine Art Mixed Media

BA Photography

The artists

Antonia Aracil
BA Fine Art Mixed Media

Martyna Brzana
BA Photography

Thomas Goodwins
BA Fine Art Mixed Media

György Englert
BA Photography

Dajeong Han
BA Photography

Ameesha Jeyam
BA Photography

Kaily Lau
BA Fine Art Mixed Media

Annie Partington
BA Fine Art Mixed Media

Niccolò Pellegrino
BA Fine Art Mixed Media

Amber Pinkerton
BA Photography

Georgia Quigley
BA Fine Art Mixed Media

Kamile Radinaite
BA Fine Art Mixed Media

Beth Theobald
BA Photography

Antonia Aracil

University of Westminster, BA Fine Art Mixed Media

Location: Dining Room Corridor

Antonia Aracil explores, from a woman's perspective, everything human: the good, the bad, ecology, society and power. Her works are laced with humour, irony, sexiness, subtle irreverence and some forwardness.

Aracil's paintings "Under the Apple Tree 1" and "Under the Apple Tree 2", developed from the Bible's story, splashed with Greek mythology, Eve and Adam and Europa.

The image of "Under the Apple tree 1" is mirrored with another painting, where the skin colour is reversed to express impartiality. These two paintings are not perfect copies alluding to the emotional trickery our psyche plays when what we perceive is not always what is in front of our eyes.

1 Under the Apple Tree 1

Acrylic on Canvas

100 × 150cm

Guide price: £1,800

2 Under the Apple Tree 2

Acrylic on Canvas

100 × 150cm

Guide price: £1,800



1



2

Martyna Brzana

University of Westminster, BA Photography

Location: M8

Martyna's series is a collection of self-portraits interpreting the "Top 10 Manliest Men in Movies", through a list found in a YouTube video. These characters are presented using minimal and makeshift costumes on her female body. By acting and adjusting her body to the mannerisms of the characters, Martyna aims to highlight the characteristics and body language of masculinity by reenacting 'manly icons'.

The images reflect the style of 1970's feminist art as a way of paying respect to this important era within feminism and making contextual reference to artists of the time. The photographs are intended to be amusing, while also underlining some deeper issues surrounding masculinity within Western culture.

How to be a Man

Gelatin Silver Prints

13.3 cm x 18.4cm (each)

Guide price: £2,490 (for all 20 works)



1



2



3



4



5



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7



8



9

Martyna Brzana

University of Westminster, BA Photography

Location: M8



10



11



12



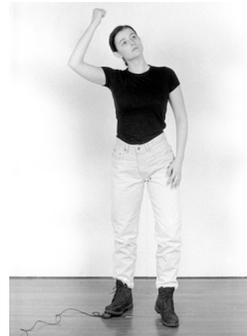
13



14



15



16



17



18



19



20

Thomas Goodwins

University of Westminster, BA Fine Art Mixed Media

Location: 5th Floor Reception Area

Thomas Goodwins is a contemporary artist whose work has been heavily driven by the process of making, through the casting and moulding of vacuum attachments. Using silicone for moulding and resin for the final castings. This particular work, "Aestheticising", focuses on the process of casting and moulding due to the complexity and insecurity the process brings with it.

A prominent theme throughout his other artwork is dust. Its peculiar perception by people is what compelled him to work with it: the qualities that surround dust, with its fleetingness and fragility, but also this capability to hold history within itself and highlight the intermingling of different people and cultures.



Aestheticising

Clear Resin Sculpture

Pipes: 41 × 4cm / 41 × 12cm

Head: 30 × 23 × 12cm

Tubing: 44 × 44 × 7cm

Guide price:

Pipes: £800

Head: £1,000

Tubing: £1,200

György Englert

University of Westminster, BA Photography

Location: M3

György Englert was born in Hungary, behind the Iron Curtain where travelling was restricted to a great extent. The sudden collapse of the Eastern Block was a turning point and he was eager to explore the 'unknown' and create memories using his camera. Photography gradually turned into a passion and he began his studies at university. This helped him turn his camera into a tool to visually convey his perspective in searching for the essence, the sublime, and the elusiveness of humanity and nature.

This series, "Prologue to a Tango", explores human emotions through constructed scenes that cause confusion in the viewer. Confusion around the meaning turns the viewer from a mere spectator into a participant with the urge to contemplate and self-reflect on the scenes, while gradually getting immersed into the atmosphere of the images.

1 Night scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof

2 Bed scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof

3 Combing the hair scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof

4 Wardrobe scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof

5 Flower scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof

6 Dormer scene

Digital C-type Print
50 × 50cm

Guide price: £350

Edition of 10, 1 Arist Proof



1



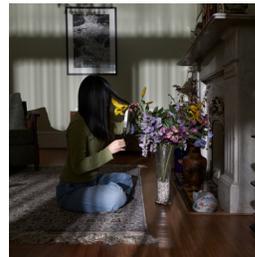
2



3



4



5



6

Dajeong Han

University of Westminster, BA Photography

Location: M11

Dajeong Han works as an image maker who makes prints of various patterns and colours in the darkroom. Her latest work, "The World You Lost" finds comparison between children's lives and adults' lives and asks questions about the lives of adults who have lost innocence and freedom. What is play in your life? Where are your freedom and innocence?

In order to express play, she improvised the coloured paper children usually play with in the darkroom, and arranged various shapes and colours of paper on the photographic paper to create an object. The four original colourful black background prints are inverted once again in the darkroom and printed in opposite colours to show a variety of colours with experiments. Accordingly, the prints were combined with splendid frames to express a playful presentation.

Untitled (1-2)

C-type Photograms
44 × 38cm (each)

Guide price:

£1,300 (per pair)
£5,000 (complete series)



1



2

Dajeong Han

University of Westminster, BA Photography

Location: M11

Untitled (3-4)

C-type Photograms

44 × 38cm (each)

Guide price:

£1,300 (per pair)

£5,000 (complete series)



3



4

Ameesha Jeyam

University of Westminster, BA Photography

Location: Auditorium Reception

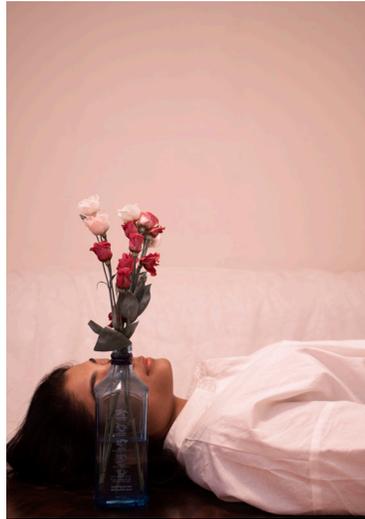
Ameesha Jeyam is a British – Sri Lankan artist engaging with questions of identity and belonging through portraits of herself and others alongside still life.

"See you soon" brings the motions and emotions of depression, loss and heartbreak in a diaristic manner through a classic photo book. Ameesha's experience with depression and anxiety is something she had once been ashamed to talk about. One of the most highly recommended remedies for dealing with mental health issues is to keep a journal and do something you love, a seemingly simple thing to do for most but something Ameesha found mentally draining. Although, she was adamant that she could recover on her own and did not need to write down her feelings, she quickly realised how fast her mental health was slipping and turned to photography to help document her experiences.

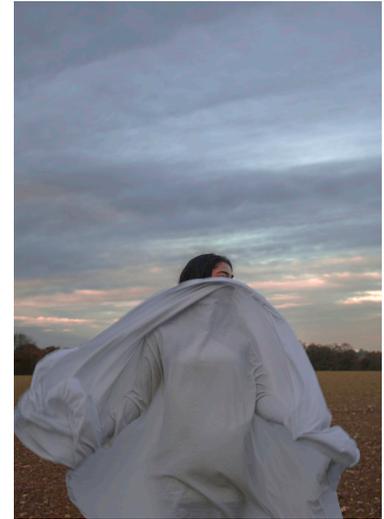
Untitled (1-3)

Digital C-type Print
59 × 84cm

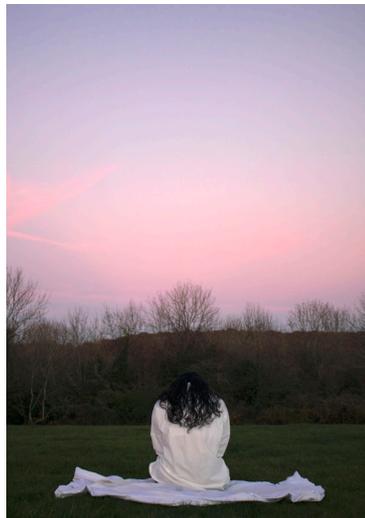
Guide price: £575 (each)



1



2



3

Kaily Lau

University of Westminster, BA Fine Art Mixed Media

Location: M9

Kaily Lau's work embraces abstract elements and depicts the visual representation of emotions.

Her current series of work focuses on the feelings of joy and freedom post-pandemic, the richness of colour and the vibrancy of life. The "Hope" collection highlights a sense of optimism for a brighter future.

This young British/Chinese artist has travelled extensively throughout South Africa, Asia, Europe and the Middle East incorporating their inspiring cultures into her work.



1



2

1 Freedom

Acrylic and Oil on Canvas
90 × 90cm

Guide price: £350

2 Mixed Emotions

Acrylic and Oil on Canvas
90 × 90cm

Guide price: £350



3

3 Carried Away

Acrylic and Oil on Canvas
90 × 90cm

Guide price: £350

Annie Partington

University of Westminster, BA Fine Art Mixed Media

Location: M7

Annie's work is driven by the emotional events that have taken place during their life over the past two years. A difficult work environment, lack of confidence and anxiety about the future resulted in them suffering from intense panic attacks.

When producing this work, Annie wanted to create personal pieces that reflect the emotional whirlwind that they had been through. The works were not only influenced by their own experiences; Annie also took inspiration from the experiences of others who suffer from panic attacks and stress.

1 Untitled

Photographic Print
61 × 91cm

Guide price: £1,000



1

2 Barriers

Photographic Print
61 × 91cm

Guide price: £1,000



2

Niccolò Pellegrino

University of Westminster, BA Fine Art Mixed Media

Location: Reception Area

Strongly affected by the city of Rome and its monumental sculptures, Niccolò's work explores the relationship between reality and the imagination. Niccolò's practice revolves around assuming instinctive, irrational behaviours, characterised by fast and physical gestures able to reach the spectators in an immediate and musical way. His use of the antique as a source of inspiration, ranging from the Hellenistic period to Rodin's sculpture of bare bodies, contrasts his use of contemporary painting techniques such as collage. In fact, the painting *"But babe there is no guidance"* was created by combining iPhone photography and thick oil painting, thus creating layers on the surface.

When he paints, he seeks to generate actions that leave a physical mark or a bodily imprint, and music allows the painter to create unusual visual images. In other words, Niccolò's approach to painting consists of a reaction to music, words, and emotional states.

But babe there is no guidance

Mixed Media on Canvas

140 × 240cm

Guide price: £2,750



Amber Pinkerton

University of Westminster, BA Photography

Location: Dining Room Corridor

Amber Pinkerton is a London-based, photographic and video artist born and raised in Kingston, Jamaica.

Pinkerton's works, which range from art to fashion photography, are inspired by Caribbean culture, social commentary and socio-political context. Her intimate and intuitive snap shots of everyday life, with a focus on Jamaica, capture the beauty and humanity of her subjects with a rich definition of colour. These personal portrayals are underwritten by a powerful commitment to spotlighting themes of racial equality, the judicial system and basic human rights in her native country. "I am concerned with colorism and classism", Pinkerton says. In her more recent works, Pinkerton begins to explore the 'Photograph as Object' in its physical realm, with focus on its tactility and materiality.

1 Protector

Pigment Prints on Etching Paper and Aluminium
33 × 25cm

Guide price: £1,800 (excl. VAT)
Edition of 5 and 2 Artist Proofs



1



2

2 Untitled

Pigment Prints on Etching Paper and Aluminium
45 × 94cm

Guide price: £3,800 (excl. VAT)
Edition of 5 and 2 Artist Proofs



3

3 Untitled

Pigment Prints on Etching Paper and Aluminium
62 × 33cm

Guide price: £2,900 (excl. VAT)
Edition of 5 and 2 Artist Proofs

Amber Pinkerton

University of Westminster, BA Photography

Location: Dining Room Corridor

4 Untitled

Pigment Prints on Etching Paper and Aluminium
38 × 20cm

Guide price: £1,700 (excl. VAT)
Edition of 5 and 2 Artist Proofs



4

5 Heaven and Hell

Pigment Prints on Etching Paper and Aluminium
81 × 52cm

Guide price: £3,900 (excl. VAT)
Edition of 5 and 2 Artist Proofs



5

6 Untitled

Pigment Prints on Etching Paper and Aluminium
32 × 25cm

Guide price: £1,600 (excl. VAT)
Edition of 5 and 2 Artist Proofs



6

Georgia Quigley

University of Westminster, BA Fine Art Mixed Media

Location: M4

"Everything I've Been", is an introspection of self through woven compositions. In the hope to explore the resilience of an inconsistent mind – one that feels it's working against you – Georgia chose to speak through the tangible language of thread.

Whilst weaving, Georgia explores sections of the loom with a tranquil calmness, weaving dense and precise, whereas others embody a sense of mania, where thick tangled ropes break free from the loom. The fluctuation of colour, technique and application pull together to expose the complexities and the unfixed nature she feels within.

Georgia believes a single thread can be thought of in terms of its malleability, which forms both weakness and strength. Thread invites change, movement, and compromise. With these characteristics in mind, thread bares comparison with the self, which is required to flex, bend, and take a variety of shapes. In doing so the self becomes susceptible to new states, as it collapses and reforms, holding the potential to adapt.



Everything I've Been

Woven Tapestry

176 × 160cm

Guide price: £1,400

Kamile Radinaite

University of Westminster, BA Fine Art Mixed Media

Location: M10

Kamile Radinaite loves artwork that makes them feel something whether that is through its hidden meaning, or through it being aesthetically pleasing. Although Kamile is a massive fan of painting, specifically in oils, their practice is by no means restricted to just this medium. Drawing is central to their creative process forming a strong foundation for their ideas and they enjoy exploring different media in which to draw. In this particular piece of work, the artist explored mark making and carving on lino, using the material as the foundation for their ideas rather than a canvas or paper. These figurative carvings use the imagery of weeds and mushroom as a way to symbolise resilience and regrowth, a personal battle that the artist has had with themselves.



Regrowth

Marker and Carving on Lino
51 x 40cm and 49 x 40cm (each)

Guide price: £150 (each)

Beth Theobald

University of Westminster, BA Photography

Location: M16

Beth Theobald is a photographic artist that works with a variety of alternative printing processes. Through her latest project "A Viable Loop", Beth explores sustainable approaches to photography. In this unpredictable and changing world, we are all urged to take action in the face of climate change. But how can we do so when eco-anxiety permeates our consumerist culture?

Our current relationship with the environment is strained and unbalanced. Through this photographic series, Beth depicts the interactions between our consumerist society and the environmental damage it causes. Highlighting how we limit and control our world using salvaged, damaged, outdated consumer objects and propagated flora. Her photographs are created from organic pigments, viable printing methods, paper recycling and moulding. All components of this work are handmade; a circular approach that demonstrates, on a small scale, that there are more viable ways to live.

1 Damaged – Juicer

Silkscreen on Hand Moulded
Paper
53 × 63cm

Guide price: £550

2 Obsolete – Cassette

Silkscreen on Hand Moulded
Paper
53 × 63cm

Guide price: £550

3 Broken – Mixer

Silkscreen on Hand Moulded
Paper
53 × 63cm

Guide price: £550

4 Salvaged – Lamp

Silkscreen on Hand Moulded
Paper
53 × 63cm

Guide price: £550

5 Discarded -VHS Machine

Silkscreen on Hand Moulded
Paper
53 × 63cm

Guide price: £550



1



4



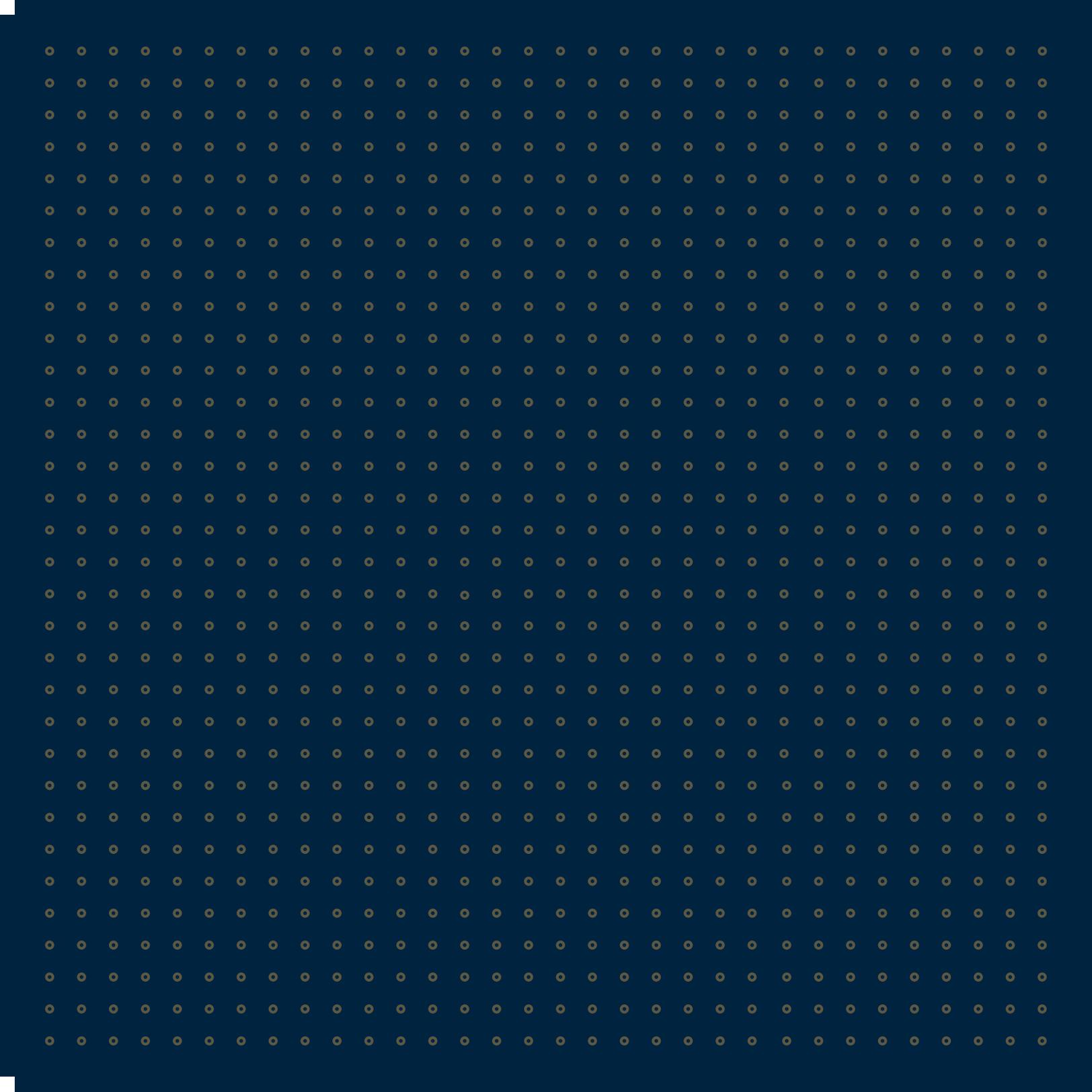
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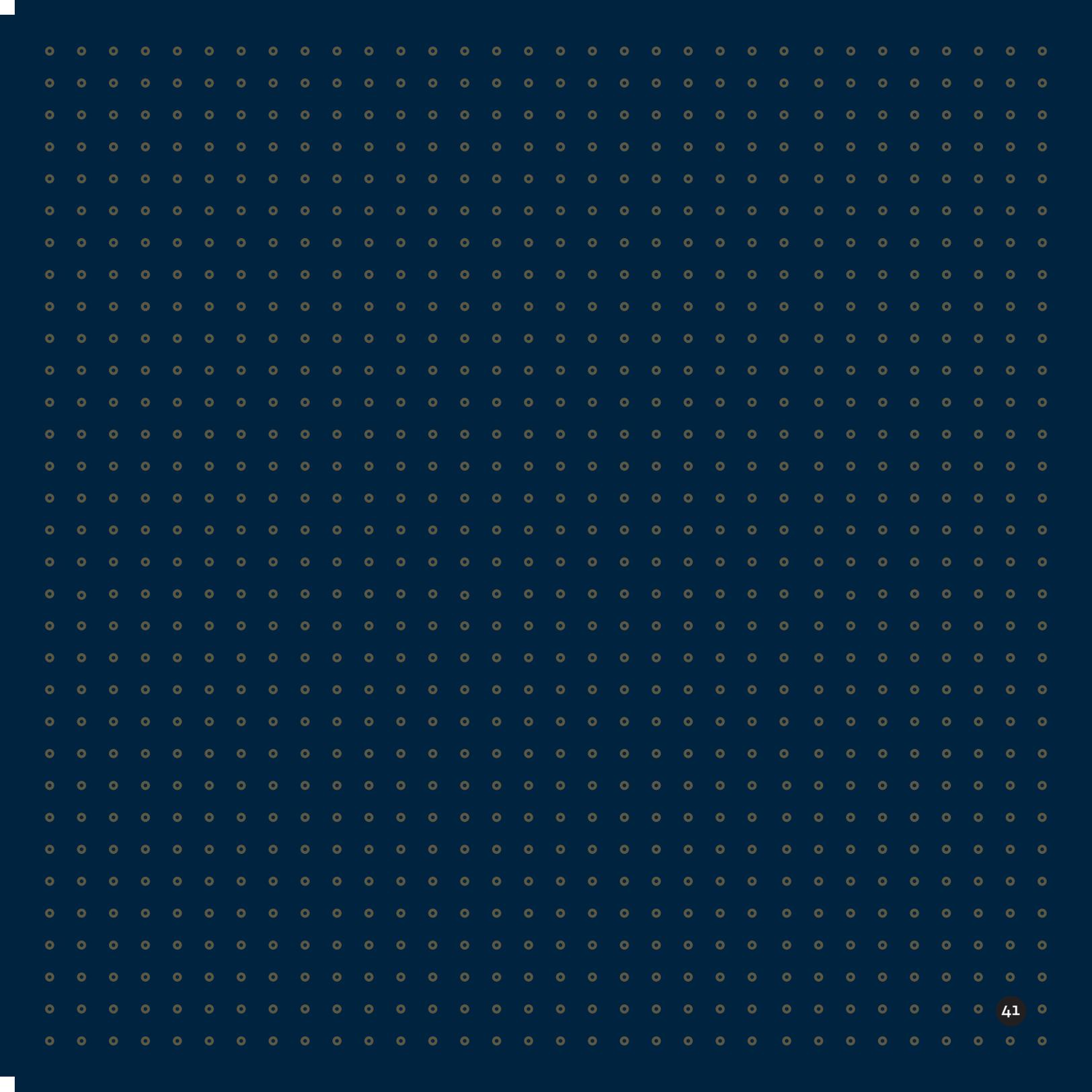


5



3





Royal College of Art

Artists selected from:

MA Ceramics & Glass

MA Painting

MA Photography

MA Print

MA Sculpture

PhD Ceramics

The artists

Joseph Aina

MA Painting

Anna Blom

MA Painting

Elissa Jane Diver

MA Photography

Sarabeth Domal

MA Photography

Rosalind Howdle

MA Painting

Saruha Kilaru

MA Print

Katrine Lyck

MA Print

Harry R. Masson

MA Print

Victor Nyberg

MA Sculpture

Francesca Onesti

MA Print

Alison Rees

PhD Ceramics

Gayi Soori

MA Ceramics & Glass

Grace Tobin

MA Painting

Ian Tricker

MA Sculpture

Olivia Wells

MA Print

Joseph Aina

Royal College of Art, MA Painting

Location: Meeting Room Corridor

In his mind, Joseph is a psychologist conducting an enquiry into the psyche of a man of Nigerian blood raised on British soil. He associates closely with this man, though depicts him from a distance so his representation might provide some valuable precedence for men of similar circumstances. Each painting is a page within a biography of the black man. Displaying past transgressions, current psychology, and then reaching towards predictions for his future within Western civilisation.

Joseph's work offers a commentary on the ills of popular culture and ideas of race. The use of multiple layers of paint and paper helps establish a history and energy within the painting that he aims to absorb. Although many of these layers remain unseen, they are in place to create a street wall ambience so as to place the audience on the cold streets of London. The irony of his 'Street Art' on a canvas further helps display a psychological tension between looking from a position of privilege that strides to conflict with stereotypical representations of blackness.

Looked Within & Found Nothing

Oil, Acrylic and Oil Pastel on Canvas

125 × 170cm

Guide price: £7,500



Joseph Aina

Royal College of Art, MA Painting

Location: M12

Cashflow Quadrant

Oil, Acrylic and Oil Pastel on Canvas

120 × 120cm

Guide price: £7,000



Anna Blom

Royal College of Art, MA Painting

Location: M14

Blom is driven by the need for an understanding of, and finding comfort in, how we weave our existence together. By collecting sketches, photographs, found objects and white noise, she creates an archive of micro situations that come together to form paintings. The stains on the canvas are layered interpretations of the liminal spaces we inhabit and they explore how we connect, combine, and construct ourselves within them.

Blom composes her practice by sitting with fundamental daily shapes – whether these are objects, spaces, or emotions – wrestles with them and interrogates their life cycles, from conception to discarding.



1



2

1 Permission To Keep You

Acrylic, Graphite and Situational Debris
on Canvas

70 × 90cm

Guide price: £2,800

2 Three Phases

Acrylic, Graphite and Situational Debris
on Canvas

70 × 90cm

Guide price: £2,800

3 It Turned On Me

Acrylic, Graphite and Situational Debris
on Canvas

70 × 90cm

Guide price: £2,800



3

Elissa Jane Diver

Royal College of Art, MA Photography

Location: M5

Elissa Jane Diver was born in London, spent her childhood in Finland, and now lives in Brighton on the south coast of England.

Her recent work has been concerned with notions of the wild in ecology and culture and particularly with rewilding practices. The wild is usually defined as something beyond human control; the un-discovered land, the un-cultivated plant, the un-tamed animal. Often the wild is to be feared or excluded. Rewilding projects involve the creation of safe or contained spaces where a more nuanced balance between human intervention and non-intervention may help the recovery of an ecosystem. This idea of a safe or contained space that can nurture wildness can be extended into culture and into the work of an artist.



Summer Oak

Cyanotype Printed on Linen

74 × 108cm

Guide price: £1,100

Edition of 3, 2 Artist Proofs

Sarabeth Domal

Royal College of Art, MA Photography

Location: Auditorium Reception

Sarabeth is an American artist based in London.

Her practice is concerned with reconstructed landscapes, and the capacity of photographic mediums to represent collective memory and temporality within the land. Through layers of interdisciplinary research, varied lens-based approaches, and auto-ethnographic writing, Sarabeth abstracts the familiar visual classification of landscapes, and contextualises landscape photography within current ecological realities.

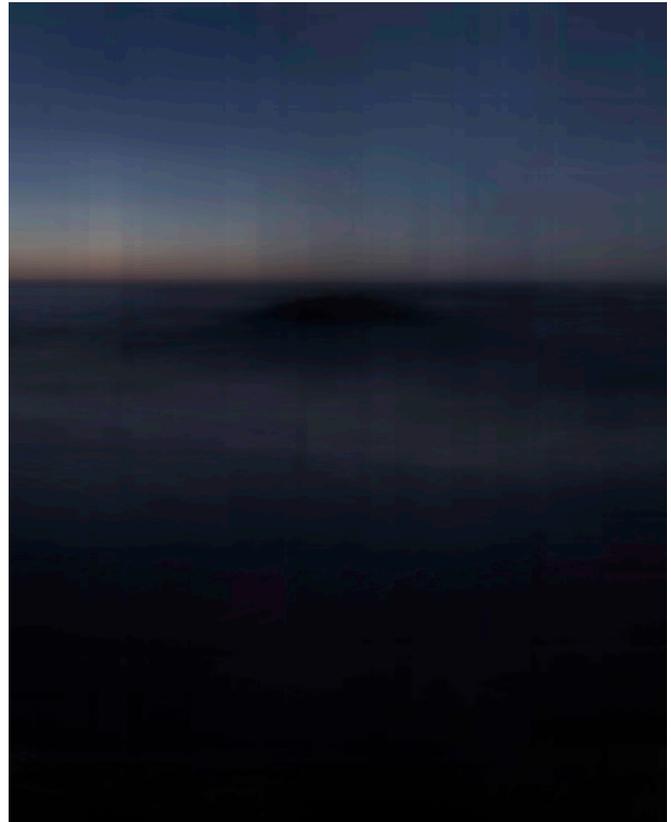
to fall in love with a disturbance (#27)

Giclée Print

123 × 153cm

Guide price: £4,650

Edition of 2, 1 Artist Proof



Rosalind Howdle

Royal College of Art, MA Painting

Location: Auditorium Anteroom

The act of representing something is philosophically rich, problematic even, but it is the mutability of representation possible in painting that Rosalind Howdle is driven by. For her, figuration is alive. Her subjects are often reimagined natural forms and processes like evolution, reproduction, and self-repair. The organic and the hybrid are a means to skew recognisability, and hence challenge the categorical impulse of language. She does not attempt this through reduction – this is not a journey into abstraction, but a journey out of categorisation.

Her recent series of work is an inquiry into the nature of love and care. What happens at the boundary between two people, two paintings, or two entities – human and non-human, living and non-living? One can see her practice as a tapestry, of which each canvas is a cropped section. The paintings need one another in their display; propped up or lent on by another piece, they take on 'mutual supporting roles'. Concepts of decoration and frivolity are conceived as a means of subversion. Through her work we may see art as a place to rest one's head, to undo learned hierarchies, and to respond to collective traumas with tenderness.



Wide Eye Ecstasy

Oil on Canvas

260 x 240cm

Guide price: £6,160

Saruha Kilaru

Royal College of Art, MA Print

Location: Auditorium

Her practice is driven by a high sensitivity to colour and its ever-influencing presence in our environment. She explores this through the meditative processes of repetitive mark making and print making.

In her works, she isolates colours from the forms they usually appear to us in, as though metaphorically separating the formless spirit from its container, the mind from its body.

She draws personified references on the matters of human consciousness, perception and sensitivity to their surroundings and self through her work which spreads across multiple mediums and materials.

1 Blue something...

Watercolour Monoprint

75 × 100cm

Guide price: £1,500

2 Red nothing...

Watercolour Monoprint

75 × 100cm

Guide price: £1,500

3 Yellow Everything...

Watercolour Monoprint

75 × 100cm

Guide price: £1,500



1



2



3

Katrine Lyck

Royal College of Art, MA Print

Location: M6

Lyck's work explores how a heightened awareness of nature's nurturing abilities impacts body and mind. The works, "Soothing Forms", is a series of monoprints on silk, each piece focusing on nature and particular body parts. They attempt to convey a sense of rest and wellbeing by bringing together soft natural silks and monoprinted marks of nature. The mark making is diverse, changing with how the body feels comfortable using tools such as pencils, a broom, sticks, elbows, hand, palms or feet.

Soothing Forms IV

Monoprint on Silk

125 × 95cm

Guide price: £850



Harry R. Masson

Royal College of Art, MA Print

Location: M1

Harry's practice explores ecologies, with a focus on the relationship between humanity and nature, between an organic and fabricated reality. His work examines how our connection to the natural world is obscured by the objects, tools, technologies, and stuff we create.

In this series of photographs titled "From Muddy Banks", Masson examines our relationship to nature through the lens of cities and the detritus that accumulates in these wholly man-made environments.

Each work in the series was constructed and captured in the photographic studio using only objects that have washed up on the banks of the Thames in London. In composition these pieces reflect the architecture of the city.

1 From Muddy Banks (1)

Inkjet on Hahnemühle Photo Rag
120 × 120cm

Guide price: £1,400



1



2



3

2 From Muddy Banks (2)

Inkjet on Hahnemühle Photo Rag
120 × 120cm

Guide price: £1,400

3 From Muddy Banks (3)

Inkjet on Hahnemühle Photo Rag
120 × 120cm

Guide price: £1,400

Victor Nyberg

Royal College of Art, MA Sculpture

Location: Meeting Room Corridor

Victor Nyberg's work often deals with the tension between the structural, the literal and the poetic where space and light become his primary tools of expression.

While his sculptural installations are frequently rooted in a direct connection to the surrounding space, the series of works "As If the Sky Had Memory" belongs to instead transports one place into another. Here the boundary between abstract and figurative space become blurred through the ripples of memory.

Through a process of shooting a high dynamic range 360 panoramic photograph of the location and then projecting it onto a virtual body of water, Victor is able to freeze a moment in time and then materialise it using a combination of UV printing and pressure forming aluminium.

The reflection in "As If the Sky Had Memory" was captured by the lake Trekanten outside Victor's old studio in Stockholm.

As If the Sky Had Memory

UV Print on Aluminium

120 × 148cm

Guide price: £4,500



Francesca Onesti

Royal College of Art, MA Print

Location: Dining Room Corridor

Francesca Onesti's practice revolves around embodied experiences of remote natural environments and phenomena, investigating her relationship with them, and examining the idea of an 'expeditionary practice'. She is interested in embodying the complexities of her experiences as different elements. Psychological, sensory and geological, are 'diffracted' through and shaped by each other. In these places she feels atmosphere 'resonates' between her and the surroundings.

The recent work has been developed from research in Icelandic volcanic zones. Hiking and camping enable her to become involved with surroundings, exploring the physical and psychological relationship between herself and natural materials.



1



2



3



4

1 Námaskarð

Hand-Painted Photopolymer Etching
79 × 102cm

Guide price: Not for sale

2 Alone, Krafla

Hand-Painted Photopolymer Etching
79 × 102cm

Guide price: Not for sale

3 Geothermal pool

Hand-Painted Photopolymer Etching
79 × 102cm

Guide price: Not for sale

4 Crater pool

Hand-Painted Photopolymer Etching
79 × 102cm

Guide price: Not for sale

Alison Rees

Royal College of Art, PhD Ceramics

Location: Dining Room Corridor

Alison creates thin, light porcelain pages whose form and surface tell an abstract story of self and place. Her work draws upon the language of clay, of wayfaring and of the paper page.

Alison uses ceramic materials in a unique way. She takes the language of the paper page such as its lightness, thinness and flatness and applies it to clay to create a page made from porcelain. She then uses the language of clay and of wayfaring – of travel without a map, of actively and materially engaging with the landscape around her – to create compositions on the surface of the clay page which reflect the repetition and variation of the visual environment observed.

Wayfaring

Ceramic

100 × 210cm

Guide price: £14,400



Gayi Soori

Royal College of Art, MA Ceramics & Glass

Location: 5th Floor Reception Area

Revelling in the versatility of clay, Gayi works experimentally to utilise the myriad forms, finishes and techniques that may be applied to this humble material. Her current practice draws upon an enduring fascination with the immune system, aiming to capture the wonder and strangeness of the hidden alien worlds that live within us all.

Gayi's recent sculpture series, "Sentry" is inspired by the action of white blood cells engulfing and ingesting invading microbes. This process is alluded to in the fabrication method, where spheres made from layers of stained porcelain are eroded away by sandblasting. These colourful forms are then enveloped within larger handmade ceramic structures.

Sentry Haemolyticus

Glazed Stoneware Ceramic

31 × 33 × 26cm

Guide price: £2,560



Grace Tobin

Royal College of Art, MA Painting

Location: M2 (*Here and Now*), M15 (*In Succession*)

Grace Tobin investigates our relationships to the environments we inhabit and how these connections impact our sense of self. Grace's practice circles the idea of space, documenting the physical and physiological impact it has to inform our identity.

She explores the interdependence between human life and environment, abstracting form to then reconstruct and challenge our sense of perspective. Grace re-imagines how our space mirrors the psychological and physiological connections we create in our world.

Her work considers the ways in which our environments display an inner narrative. How these objects and spaces are composed can tell us much about a personal state of being. Grace is interested in how physical objects can build and hold emotional value over time to embody memories and a sense of self. There's a semiotic value to an environment that she aims to expose through her paintings.

1 *Here and Now*

Oil on Canvas
40 × 60cm

Guide price: £2,000

2 *In Succession*

Oil on Canvas
145 × 112cm

Guide price: £4,000



1



2

Grace Tobin

Royal College of Art, MA Painting

Location: Auditorium Anteroom

Tinted Blush of Morning

Oil on Canvas

200 × 110cm

Guide price: £4,000



Ian Tricker

Royal College of Art, MA Sculpture

Location: 5th Floor Reception Area

Ian Tricker's practice focuses on form, positive and negative, surface or skin and fluidity. Commenting that the visual world around us is always in a state of change, just like every cell in our body changes every ten years. The knowledge we have gained through innovation within technology and the sciences allows us to describe and tell the story of the world's inner workings and beyond. Seeing deeper into micro and macro like never before has enriched our understanding of the universe and led to more questions. This has steered Tricker down the paths of metaphysics, geology, cosmology and the states of matter, atoms, and molecules, peering into nature's code.

Ian Tricker wanted "Breaking Point" to capture a moment in time and to push materials to the edge of collapse. As the chrome surface moves, affected by a force similar to gravity, it suspends the rusty and decaying form. Exposing another surface creates this otherworldly object of visual tension, wanting and waiting for the sculpture to fall.

Nature of Skin - Breaking Point

Resin, Iron Powder and Silver Nitrate

35 × 42 × 96cm

Guide price: £3,000

Edition of 10



Olivia Wells

Royal College of Art, MA Print

Location: M1

In her recent "Motion" series, Olivia considers the importance of touch. What can touch facilitate beyond thought? How does it help us understand our environment? What traces do we leave via touch?

Her silk screen drawings start with a photograph she has taken while walking in nature. The film photograph is developed and exposed onto a silk screen. She then pushes graphite through the screen in gestural sweeps, inviting an oscillation between abstraction and figuration. As she rubs, the image becomes obscured and it is unclear which parts of the drawing will be transferred. It is not until the screen is removed that it becomes apparent where her touch has had an impact. In the context of the environment, this process raises questions about the traces we leave. The impact of our touch may not be directly visible, but it is impactful nevertheless.

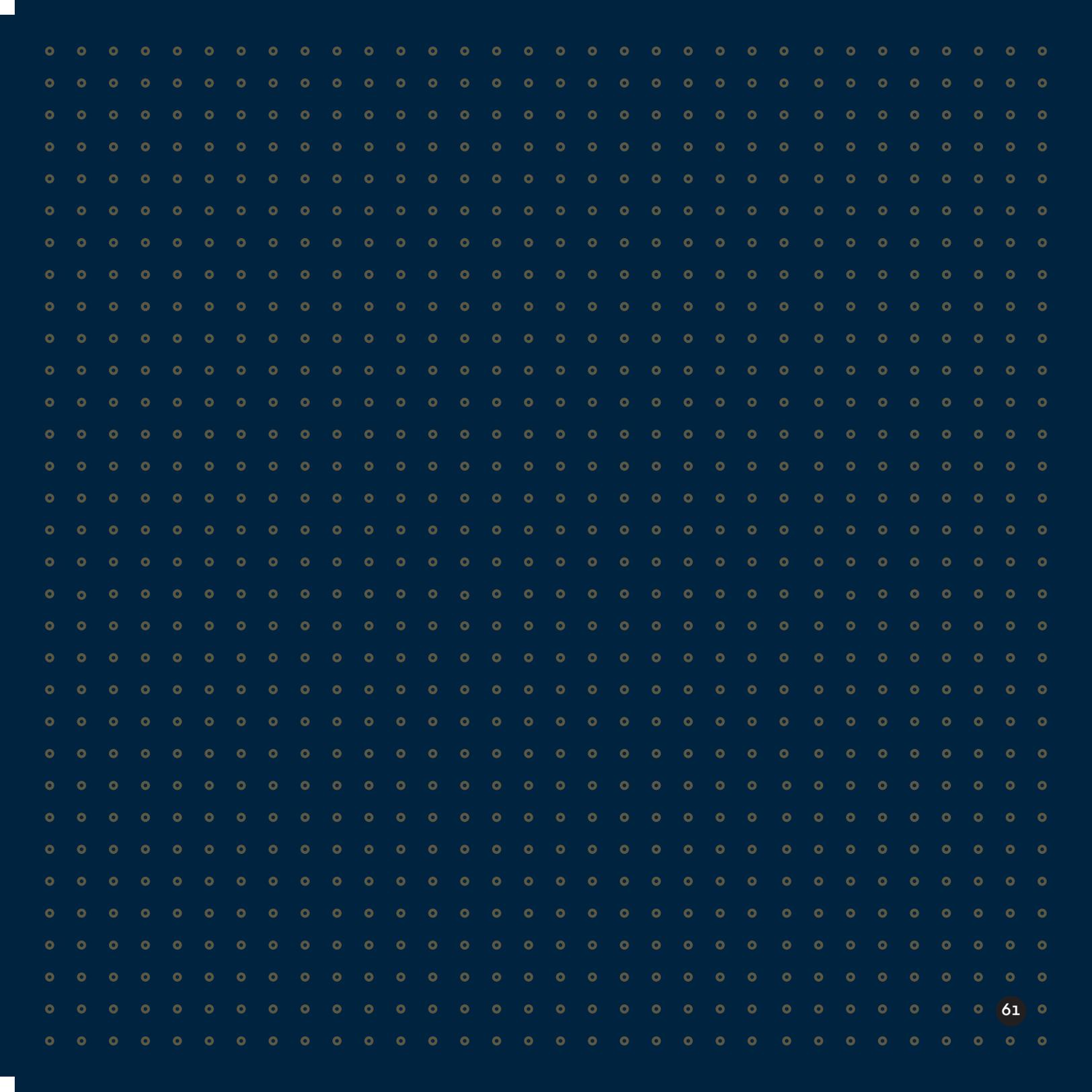


Motion 2

Graphite on Paper

111 × 142cm

Guide price: £4,600



Alumni

Artists selected from:

MA Painting

MA Photography

The artists

Nemo Nonnenmacher
MA Photography

Susan Rocklin
MA Painting

Nemo Nonnenmacher

Alumni, MA Photography

Location: Auditorium

Driven by the enthusiasm for virtual utopias, Nemo creates immersive visual worlds which explore the connection between 'physical' and 'digital'. Testing and investigating new technologies, he combines photography, sculpture and virtual reality to find out how our body relates through them and to look at the unique potential this experience holds.

1 head (a), 2018

Digital C-Type
121 × 97cm

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



1



2

2 head (b), 2018

Digital C-Type
121 × 97cm

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

Susan Rocklin

Alumni, MA Painting

Location: Dining Room Corridor

The luminous fluidity of oil paint is an imperative in Susan's work. Thin washes of pigment are delicately and tentatively applied to create layered, translucent images that evoke landscapes of fragility and transience.

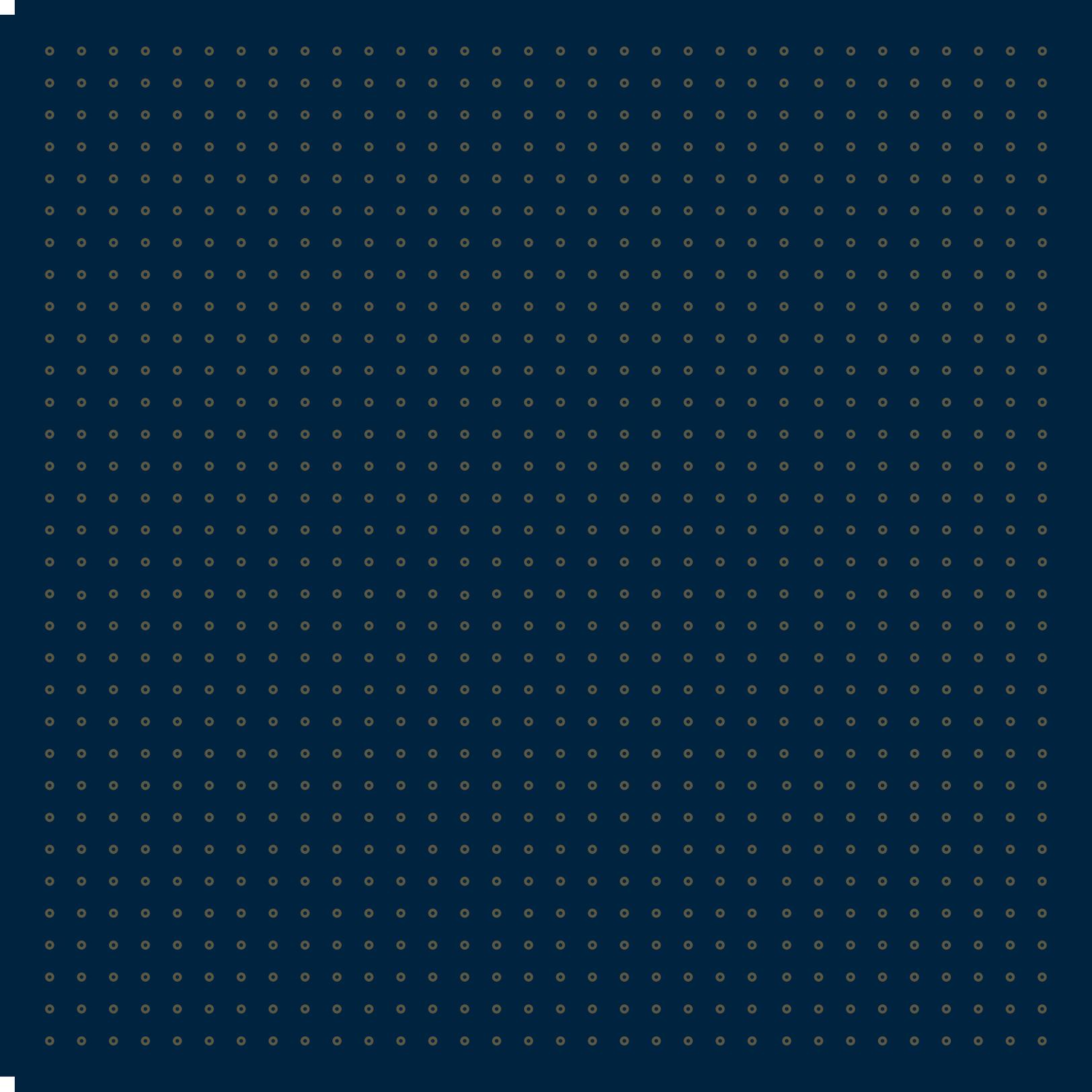
In Susan's paintings, animals and female characters are engaged in a series of free-form narratives and story fragments. A sense of space and movement are invoked to express notions of the spiritual and otherness; in wild Arcadian places, beyond material existence.

divining in Bhutan

Oil Paint and Raw Pigment on Linen
170 × 140cm

Guide price: £3,000





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



Donald Lowe
CSR Partner



Stephanie Beams
Associate



Mariana Dalmiglio
Barista Counter Supervisor



Tara Davidson
Senior Graduate Recruitment
Advisor



Sana Dossa
Associate



Molly Downes
Communications Executive



Jamie Errington
Trainee

CSR Art Committee (cont.)



Alice Hallewell
Associate



Virginia Holdenson
Associate



Peter Hughes
Partner



Chris Lee
Property Dispute Associate



Mirela Mihova
Paralegal



Karen Paffey
EA to Kathleen Russ



Laura Smith
Senior Counsel



Jason Tessier
CSR & Diversity Executive



Silvana Van der Velde
Senior Associate

The artists: University of Westminster



Antonia Aracil



Martyna Brzana



György Englert



Thomas Goodwins



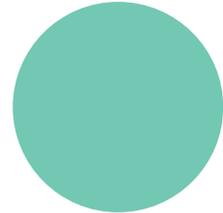
Dajeong Han



Ameesha Jeyam



Kaily Lau



Annie Partington

The artists: University of Westminster (cont.)



Niccolò Pellegrino



Amber Pinkerton



Georgia Quigley



Kamile Radinaite



Beth Theobald

The artists: The Royal College of Art



Joseph Aina



Anna Blom



Elissa Jane Diver



Sarabeth Domal



Rosalind Howdle



Saruha Kilaru



Katrine Lyck

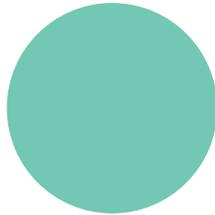


Harry R. Masson

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



Victor Nyberg



Francesca Onesti



Alison Rees



Gayi Soori



Grace Tobin



Ian Tricker



Olivia Wells

The artists: Alumni



Nemo Nonnenmacher



Susan Rocklin

Final word: University of Westminster

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

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

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



Raine Smith

Course Leader, BA Fine Art Mixed Media

**Westminster School of 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.

Travers Smith's CSR Art Programme provides students with the unique combination of an exhibition opportunity and practical legal support in the crucial year after graduation. Social events and training enable selected students to share their work with a committed audience and get support for issues such as presentation skills, contracts, copyright, insurance and sales through pro bono advice and professional development workshops.

The awards and development opportunities, which are a part of the Programme, have given many students additional support which is greatly appreciated in 2022 after the challenges of the last 2 years. The mutual appreciation of audience and artist builds confidence in the social value of the work produced and many participating artists have found collectors for their work or gained commissions as a result of their participation. Travers Smith is an excellent host and the enthusiasm and curiosity shown by staff when encountering student work introduces students to new audiences and

promotes discussion and understanding of different artistic practices. The selection never fails to address work with complex subjects and strongly advocates for the purpose of art beyond the decorative. The Travers Smith CSR Art Programme demonstrates the way art can generate conversation and debate about shared and contested values.

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



Finlay Taylor

Acting Head of Print

Royal College of Art



Royal College of Art

Postgraduate Art & Design



