

Cover image: Duet, Nina McCue

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Travers Smith CSR Art Programme 2024-25



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Foreword



It is with enormous pleasure and pride that I welcome you to the tenth year of the Travers Smith CSR Art Programme, in partnership with the University of Westminster and the Royal College of Art.

The Art Programme sits at the heart of our Corporate Social Responsibility efforts and highlights our commitment to CSR from the moment you enter our offices. As we mark the passing of a decade, I am delighted that we are not only expanding our collection, but also that we are able to support a larger cohort of student artists than ever.

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

professional development opportunities, including training with our intellectual property, tax and commercial contract lawyers and workshops on business skills relevant to pursuing a career as a professional artist.

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

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 work in this area primarily involves:

1 Working with young people

We work with schools, colleges and universities across the UK running schemes aimed at upskilling, empowering and raising aspirations of young people and students from less advantaged backgrounds.

2 Widening Access

We run work experience schemes and insights days for students and young people from less advantaged backgrounds to help broaden access to careers in law and in The City.

3 Charities Programme

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

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 the artworks, the graduate artists will also have the opportunity to participate in our professional development programme aimed at assisting 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 flourish. These include: training with our intellectual property, tax and commercial contract lawyers, and workshops on business skills, relevant to being a professional artist.

We are also acutely aware of the challenges which many art school graduates face, including 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.

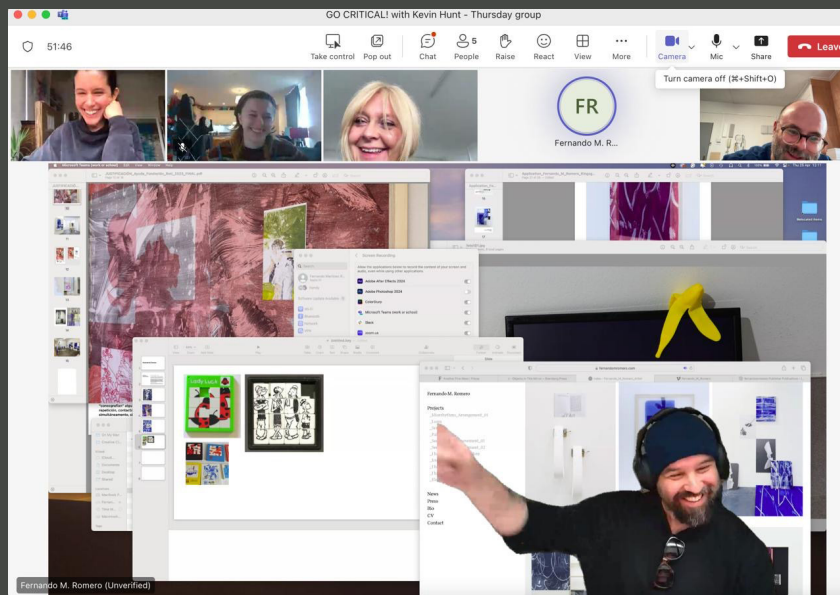
Bella Hall, University of Westminster



Through this programme I have felt extremely supported and it has made the transition from university feel like a continuation as opposed to feeling like I am suddenly on my own.

Hilary Kennedy, Royal College of Art

Interview with alumni artist Gökhan Tanrıöver in alumni newsletter Smithfield



Artists discussing their work in a professional development session run by artist and lecturer Kevin Hunt

Professional development: Serpentine

As part of Travers Smith's wider commitment to artists and communities, we also develop partnerships with external organisations. These 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 2024



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 awards 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
2023 – 2024**



Zehra Ocal

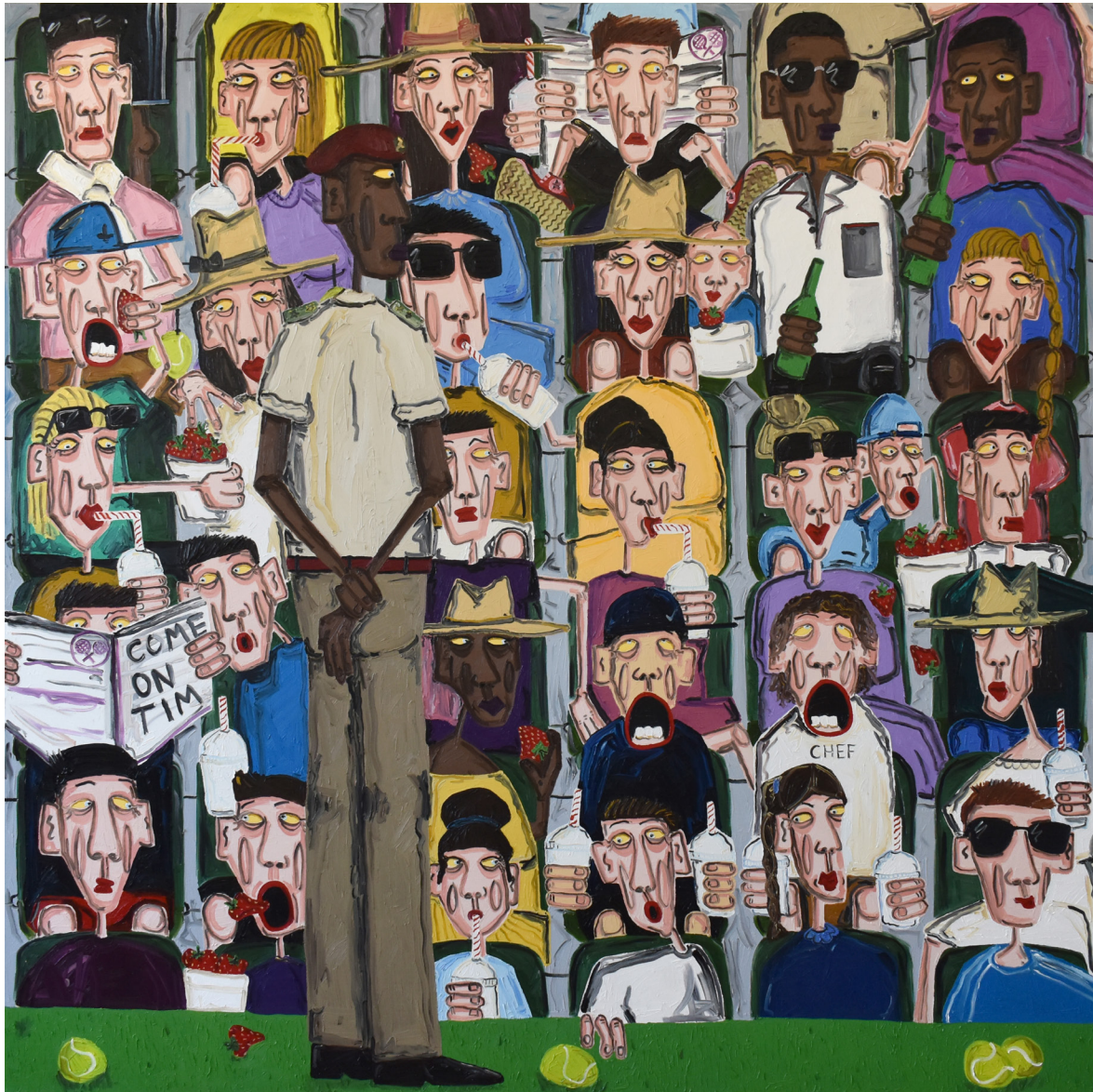
Untitled

University of Westminster, BA Fine Art Mixed Media

Winner (University of Westminster Category)



George Quiney
You Before Me
Royal College of Art, MA Print
Winner (RCA Category)



William Harman
Day at the Tennis
Royal College of Art, MA Painting
Winner of the Popular Vote Award



**Highly
commended
2023 – 2024**



Samuel Fath
Nobody Home
 University of Westminster, BA Photography
 Highly Commended



Alexandros Charovas
'Liberated Masculinity' Series
University of Westminster, BA Photography
Highly Commended



Weiteng Niu

Happy Together

Royal College of Art, MA Print

Highly Commended



Hilary Kennedy

Clutching at Straws

Royal College of Art, MA Photography

Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media

BA Photography

The artists

Cen

BA Photography

Abi Dimelow

BA Fine Art Mixed Media

Josie Hargreaves

BA Fine Art Mixed Media

Andrés Nava H.

BA Photography

Hedi Neijenhuis

BA Photography

Sasha Palfreyman

BA Fine Art Mixed Media

Briana Quintanilla

BA Photography

ChenHao Shih (Stone)

BA Fine Art Mixed Media

Dominic Whisson

BA Photography

Mingbo Zhu

BA Photography

Cen

University of Westminster, BA Photography

Location: M2

Cen's work focuses a particular group of women in China: "TongQi."

TongQi is a culturally specific neologism in China, which can be translated as "wife of gay men." In its narrower sense, TongQi refers to heterosexual women married to closeted MSM (men who have sexual relationships with men) engaging in traditional marriage rituals with their wives.

There are significant numbers of women who have unwittingly married closeted gay men in China. TongQi wives often live a life devoid of sexual and emotional intimacy. They are also often regarded merely as reproductive tools, with their sole purpose being to bear children to continue the family line.

In Chinese culture there can be a strong social and familial obligation to get married and produce offspring. Some Chinese MSM therefore often marry to conceal their homosexuality from society and fulfil their parents' expectations.

Cen uses dramatically staged photography in a domestic setting to simulate the false reality that many TongQi wives and MSM husbands face. She invited two non-professional models to play the roles of the MSM husband the TongQi wife, documenting a false and misguided relationship, an estranged deception, in a home environment that still bears traces of their lives.



White Lily

C-type Photo Print

43 × 60cm

Guide price: £385

Abi Dimelow

University of Westminster, BA Fine Art Mixed Media

Location: M7

Dimelow's work exists at the intersection of expectation and perceived reality, culminating in her most recent body of work which utilises the image of the gnome – a motif that sprung from the artist's research into the ex-industrial town of Stoke-On-Trent. This is where Dimelow finds her lineage as an entry point into a complex discourse surrounding the idea of restriction that so often accompanies a small town ethos, and the influence that such personal factors might have on the personas and expectations one embodies through maturation.

In this sense, the gnome becomes less an artefact and more a hollow vessel upon which the artist can transpose broader feelings of inadequacy, discomfort and underwhelm towards the mundane. Dimelow's approach to the subject matter simultaneously suggests a disdain for such feelings, as though they are symptomatic of a broader societal ill, whilst also suggesting a sympathy for those burdened by a generalised trauma and dissatisfaction with their own place of origin.



Untitled

Oil on Canvas

101 × 101cm

Guide price: £700

Josie Hargreaves

University of Westminster, BA Fine Art Mixed Media

Location: Dining Room Corridor

Rooted in the tradition of storytelling, Josie's artistic practice seeks to explore the intricate and multifaceted nature of human existence. Her work draws inspiration from the untamed beauty of the natural world, using the juxtaposing environments of both the domestic and the wild as a mirror to reflect our innermost selves.

Through the mediums of intaglio print, textile tufting and sculpture, Josie creates rich and often ambiguous imagery embedded with reoccurring symbols, each interweaving into larger, more ambitious and complex narratives.

1 Encroaching Dreams

Acrylic Yarn

114 × 174cm

Guide price: £1,200



1

2 The Wild Came to Me

Acrylic Yarn

177 × 130cm

Guide price: £1,800



2

Andrés Nava H.

University of Westminster, BA Photography

Location: Meeting Room Corridor

Andrés Nava-Hurtado is a UK-based Mexican artist who works with photography. Departing from the Conceptualist and avant-garde art and photography of the 1960–80s, his ongoing body of work contemplates and challenges the specificity of photography as a record and mediator of events and happenings through a range of strategies and techniques that sit on the edges of photographic practice.

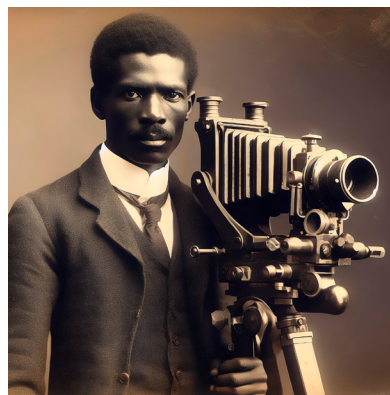
Images Pictures Photographs & Text contemplates a new subsection of photography brought in by the age of AI.

The project presents an unlikely selection and sequence of pictures generated using OpenAI's text-to-image artificial intelligence (AI) model, DALL-E. Alongside them, a complete history of the exploratory natural language text-prompts that brought them into existence.

These pictures resemble photographic portraits; vernacular snapshots; documents of banal, scientific, and historical affairs; as well as bizarre, impossible, and picturesque views of a bygone time. By adopting its visual language, they tell us something about the current state of photography and the privileged position of the camera as a witness and collector of unique and ephemeral worldly happenings, even if they ultimately fail to point to anything specific in the world.



1



2

Images Pictures Photographs & Text

Inkjet Print on Fibre-based Paper

83 × 83cm (each)

Guide price: £250 (each)

Edition of 5 (each)

Andrés Nava H.

University of Westminster, BA Photography

Location: Meeting Room Corridor

Images Pictures Photographs & Text

Inkjet Print on Fibre-based Paper

83 × 83cm (each)

Guide price: £250 (each)

Edition of 5 (each)



3



4



5

Hedi Neijenhuis

University of Westminster, BA Photography

Location: M3

Exploring the topic of board games, 'Ludic' is a series of 12 colourful photographs featuring the plastic inserts that usually hold the game pieces in board game boxes. Photographed digitally in natural light to enhance the shine of the plastic, each insert has their distinct shapes and colour, and range from well-known to more unknown board games. The emptiness of the inserts lets the viewer wonder about what the photographs even are at first glance and, upon further inspection, what the game pieces would look like.

Board games have been an interest of Hedi since 2022, and through board games she has found community, joy, and even her partner, making her hold board games dear to her heart.

1 Jaipur

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

2 Stella

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

3 Monopoly

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

4 Men At Work

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

5 Jamaica

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

6 Azul

Digital C-Type Print
50 × 50cm

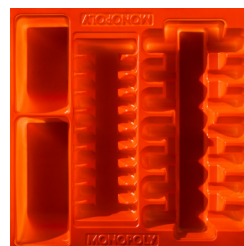
Guide price: £200
Edition of 5



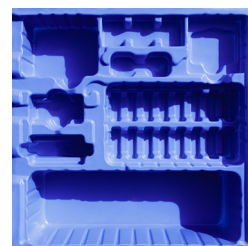
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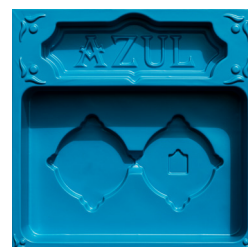
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4



5



6

Hedi Neijenhuis

University of Westminster, BA Photography

Location: M3

7 Ticket to Ride London

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5



7

8 For the King (and Me)

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

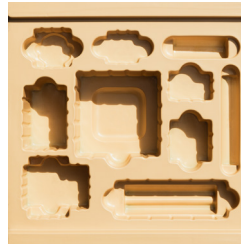


8

9 Camel Up

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5



9



10

10 Wavelength

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5



11

11 Takenoko

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5



12

12 Mysterium

Digital C-Type Print
50 × 50cm

Guide price: £200
Edition of 5

Sasha Palfreyman

University of Westminster, BA Fine Art Mixed Media

Location: Meeting Room Corridor

The muse for this series of paintings is the filiation Sasha shares with their family, more specifically with their brother who has severe autism and the inherited role of carer in which they comprehend. In these formal yet abnormal scenes there are depictions of mixed events expressing the emotional pressures and responsibilities this family faces.

The diptych painting retells of them signing power of attorney. The tension of the suspended impact is how they and their family are left to manage in those difficult times.

The front and back of the white rabbit represent the passing of time and the curated structure of routine. Lightly inspired by the psychoanalysis of a classic children's novel in which they share its Oxfordshire origins, Sasha has chosen a vibrant pallet mimicking its strange and maddening notions to contrast with mundane-like portraits.

1 If red said, fuss off head

Oil on Canvas

205 × 156cm

Guide price: £900

2 Sign time, time to sign

Oil on Canvas

205 × 312cm

Guide price: £1,800



1



2

Briana Quintanilla

University of Westminster, BA Photography

Location: M11

Briana Quintanilla uses photography as a medium that allows her to live the emotions of the people she captures vicariously and, as a result, understand her own emotions. Her work revolves around the notion that as humans, we have an inherent need to connect in various ways: to other individuals, places, and things, which is where the project, 'Calle Girasol', exists.

It was a long-awaited reunion with her grandmother's home in Mexico City that produced this body of work. The project showcases the place where, every summer as a child, her family and neighbours would gather. Naturally, revisiting the space came with both familiar and unfamiliar sights. She expresses that her time spent there revealed how time had inevitably left its mark in the air, altering an intangible feeling of a space she once knew.

Briana captured this reunion using digital and analogue cameras. Specifically, she shot with three simultaneously, allowing the different formats to evoke varying visual aesthetics. In the end, each image worked harmoniously to build her narrative. The cluster arrangement of the images allows viewers to almost experience a scene, like in a film or book. The creation of this body of work was a product of observance.

1 Desde la ventana de mi cuarto, 'from the window of my room'

Digital Inkjet Print

36 × 49.5cm

Guide price: £280

2 El patio iluminado, 'the illuminated patio'

Digital Inkjet Print

28 × 37.5cm

Guide price: £280



1



2

Briana Quintanilla

University of Westminster, BA Photography

Location: M11

3 Vecinos pasando, 'passing neighbours'

Digital Inkjet Print

28 × 37.5cm

Guide price: £280



3

4 La cruz atraves de la ventana, 'the cross through the window'

Digital Inkjet Print

28 × 37.5cm

Guide price: £280



4

5 Efectos del tiempo sobre la silla, 'the effects of time reflected'

Digital Inkjet Print

29 × 29cm

Guide price: £280



5

6 Memorias de los pasos al subir, 'Memories of footsteps up the stairs'

Digital Inkjet Print

37.5 × 28cm

Guide price: £280



6

ChenHao Shih (Stone)

University of Westminster, BA Fine Art Mixed Media

Location: Auditorium Reception

ChenHao is an artist whose paintings always have vivid portraits. He tells moving stories through these portraits. Striving to fuse the essence of Eastern and Western art, he captures emotional shifts through colour and brushwork. He often draws inspiration from the minutiae of daily life, transforming seemingly ordinary objects into the themes of his paintings, bestowing them with new artistic life.

ChenHao uses vivid, contrasting colours to create striking visual effects. In his use of colour, he favours the technique of "hidden colours," blending various hues from the palette into his depictions of the human form. This results in a harmonious balance of colour richness and warm-cool contrast in his paintings.

ChenHao aims to convey joy and happiness to the viewer through the imagery in his work. As a result, his pieces aim to evoke feelings of warmth and optimism.

1 Lost Paradise

Acrylic on Canvas

149.5 × 150cm

Guide price: £3,500

2 Felicity

Acrylic on Canvas

149.5 × 150cm

Guide price: £3,500



1



2

Dominic Whisson

University of Westminster, BA Photography

Location: M15

Dominic Whisson is a photographer living in London. Born in Whitby, Dominic grew up in a vast and historical landscape that gave him a deep awareness for the passage of time. This background influences his work, which comes through the documentary vernacular. Dominic's photography captures the authentic and unfiltered essence of the world around us, turning everyday moments into compelling stories.

His images invite viewers to pause and reflect on the subtle interplay between time, space, nature, and humanity. By focusing on the genuine spirit of his subjects, Dominic creates photographs that feel both personal and universally relatable. His work is a reminder of how our environment shapes our perception of time and place, offering a glimpse into the vastness that has always inspired him.



Sae

Giclée on Fibre

117.5 × 142.5cm

Guide price: £1,200

Edition of 3, 1 Artist Proof

Mingbo Zhu

University of Westminster, BA Photography

Location: M8

These visual works, recorded by digital camera, capture the experiences of "left behind" children living predominantly in rural areas in China. Drawn from the artist's own experience, the series captures the mass migration of young parents from rural areas to cities in search of economic opportunities, and the children of those parents "left behind" in the care of grandparents.

One of the outcomes of the Cultural Revolution (1966 – 1976) was a drop in the level of education people were able to access during that time. This arguably has meant that those now caring for "left behind" children may not have the skills or knowledge to help them navigate complex global and societal issues.

As a young child, the artist felt very unfamiliar with the appearance of their parents. They would ask their grandparents "when will Mom and Dad come back?", to which the grandparents would only say "they will be back soon".

The images in this series aim to observe the details of the characters' emotions, in particular the longing for the return of parents and children. The use of black and white photography is in response to the artist's memories of his own childhood.

Lost Childhood

Print on Pantech Barium Sulphide Paper

1-4 = 40.5 × 70.5cm (each)

5 = 50.5 × 50.5cm

Guide price: £60 (each)



1



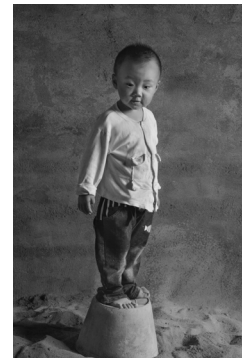
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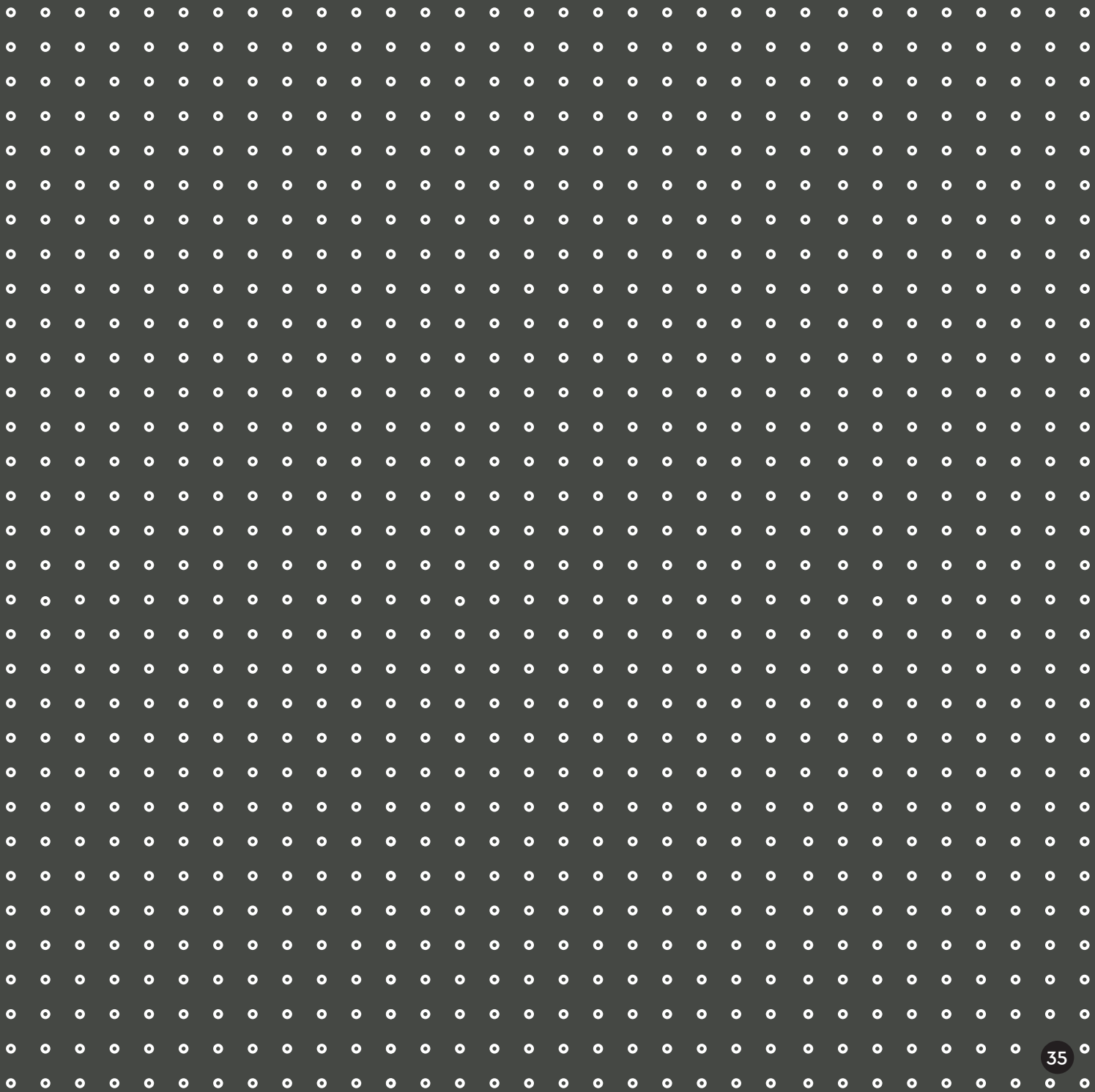
3



4



5



Royal College of Art

Artists selected from:

MA Ceramics & Glass

MA Painting

MA Photography

MA Print

The artists

Sharmaarke Adan
MA Photography

Shane Keisuke Berkery
MA Painting

Karen Camkin
MA Print

Marina Caspe
MA Ceramics & Glass

Manuela de la Vega Castro
MA Print

Danilo Zocatelli Cesco
MA Photography

Alexi Charovas
MA Photography

Mariana Cordoba
MA Painting

Sean Davidson
MA Painting

Elisa Dublanc
MA Print

William Farr
MA Painting

Hanna Fastrich
MA Ceramics & Glass

Gavin Gleeson
MA Painting

Simge Guclu
MA Print

Claire Kim
MA Painting

Suleyman Wellings-Longmore
MA Painting

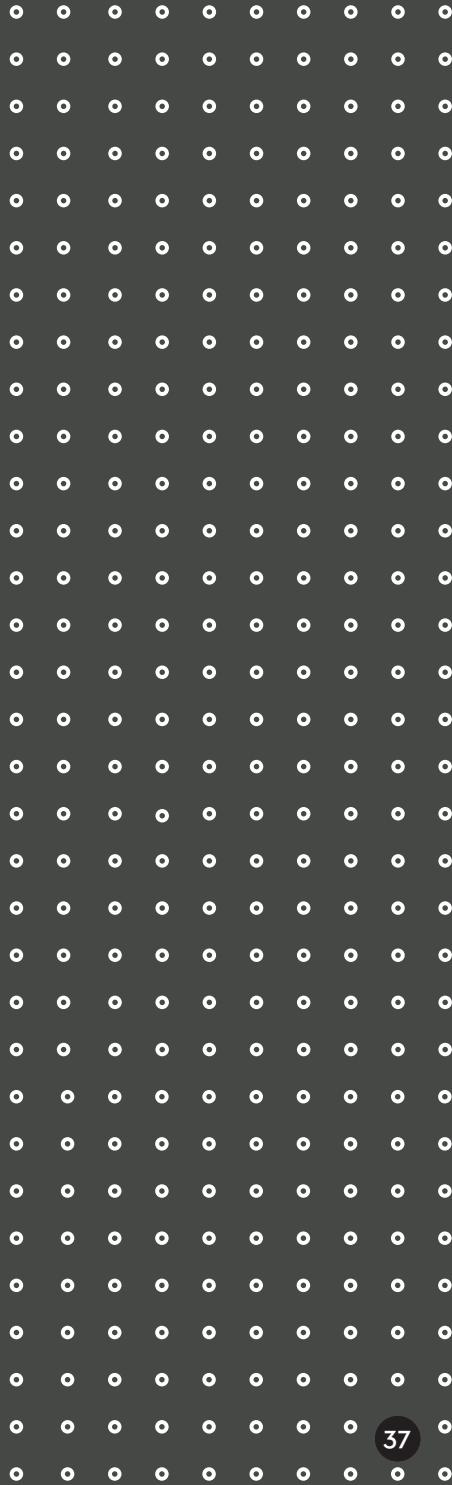
Nina McCue
MA Photography

Ellie Parry
MA Painting

Xinyue Shen
MA Print

Isis Zhané Taylor-Hudson
MA Painting

Imi Williams
MA Painting



Sharmaarke Adan

Royal College of Art, MA Photography

Location: M10

"Suugonimo: Threads of Somali Identity" is a series of evocative portraits which captures the vibrant attire and cultural essence of garments originating from the Xamarweyne district and London.

In this print collection, Adan intricately weaves together histories, traditions, and personal journeys, using the detailed elements of Somali garments as symbolic threads. Each photograph not only highlights the aesthetic beauty of Somali fashion but also unveils the deeper stories and cultural significance embedded within the community. The individuals featured in "Suugonimo" serve as living canvases, each reflecting a unique narrative and connection to their heritage.

Set against the backdrop of the Xamarweyne district, Adan's work captures the dynamic interplay between clothing craftsmanship and daily life, showcasing how fashion actively shapes and reflects the evolution of Somali cultural identity. This collection is a celebration of both individual and collective identities, documenting the resilience and enduring beauty found within the fabric of Somali life.

"Suugonimo: Threads of Somali Identity" is more than a print series; it is a visual narrative that eloquently speaks of heritage, belonging, and the ever-evolving tapestry of Somali culture. Through Adan's lens, viewers are invited to explore the profound intersectionality of dress and cultural identity, embarking on a journey that transcends mere aesthetics to uncover the soul of Somali identity.

Suugonimo

Photography Print

130 × 90.5cm (each)

Guide price: £2,000 (each)



1



2

Shane Keisuke Berkery

Royal College of Art, MA Painting

Location: M4

Shane Keisuke Berkery's paintings exist at the intersection of our internal and external worlds. He explores the blurred boundaries between reality and imagination, and the crucial role memory plays in shaping our conscious experiences. Through painting, he meditates on the internal dialogues, nebulous images, and affects that relentlessly race through his mind.

Berkery is fascinated by the ephemeral and inherently subjective nature of memory. We embellish, we forget, and our personal narratives colour the past. He believes this flawed and unstable structure is home to great creative potential, and it is from within this unreliability of experience where he finds the most compelling imagery.

He uses photography and drawing to create tangible analogues of the images and affects that hold significance for him. By creating these physical objects, he can better contextualise the experiences they represent, thereby illuminating their essence to carry through to the painting.

Consulting his mind's eye, muscle memory, and the marks laid on canvas, he aims to extract the most honest and direct form of the image, and by merging his personal experience with the logic of paint, he creates artefacts that attempt to capture a universal essence of what it means to be.



Formal study: At Carnival

Oil on Canvas

115 × 90cm

Guide price: £4,200

Karen Camkin

Royal College of Art, MA Print

Location: Meeting Room Corridor

Karen Camkin's work is informed by her observations of the natural world, creating a dialogue that's suggestive of both personal and collective memories and feelings. She draws on the stories plants have told with their multiplicity of meanings and weaves them into new narratives about our deepening understanding of the value and health-giving properties of time spent connected to nature, and its potential to positively influence our present human condition. This is combined with a wider concern of the fragility of the natural world.

The act of slow looking and finding interest in the everyday is a form of meditation and is integral to the work. Karen uses the concept of the fragment suggestive of a glimpse of something unnoticed, which can act as a metaphor of experience, a visual tool to explore memory and feelings. She combines printing techniques and painting with the intention to make immersive portraits of plants that can tap into our primal needs and connect collectively to immerse the viewer in the consolations and rich references that can be found in nature.

Stay A Little Longer, Morning Glory, Meadow Rue & Verbascum

Printing ink on Kozuke Paper

246 × 186cm

Guide price: £4,000

Variable edition of 2



Marina Caspe

Royal College of Art, MA Ceramics & Glass

Location: 5th Floor Reception Area

Marina Caspe specialises in crafting surreal figurative ceramic sculptures that explore a visual manifestation of ideas and experiences that captivate her. Through her work, she invites the viewer to investigate these ideas by creating relatable poses and forms to facilitate deeper engagement. Using a coil-building method she creates figures that take on a being of their own, each developing a unique persona and fostering an empathic connection. Each work sources itself as a storytelling piece with the unique ability to create new conversation as well as remind the viewer of the past.

Marina's stories are ones collected through her unique experiences and observations of life, these stories are meant to be a collection of existence to remind us of the beauty within. Throughout Marina's work, she aims to challenge one's initial perceptions and provoke a deeper understanding of reality.

Self Portrait

Ceramic Sculptures on Found Objects

75 x 50 x 110cm

Guide price: £4,000



Manuela de la Vega Castro

Royal College of Art, MA Print

Location: Auditorium

Manuela is an artist specialised in watercolour mono prints. She is drawn to the unpredictability inherent in this technique, where the materials guide the process, often revealing unexpected beauty and depth.

Rooted in her Spanish heritage, her work explores themes of memory and identity through cultural heritage. Her fascination with light and colour influenced by her homeland infuses her work with a sense of warmth and vitality.

In her practice she engages with the exploration of organic forms and landscapes. Through observation and intuitive mark making, she seeks to capture the essence fleeting moments that relate to landscape.

"Campos de Castilla"

Watercolour Mono Print on Somerset Paper

112 × 280.5cm

Guide price: £2,400



Danilo Zocatelli Cesco

Royal College of Art, MA Photography

Location: Auditorium Anteroom

Danilo Zocatelli Cesco is an Italian-Brazilian artist who draws inspiration from people and their stories, everydayness, performance, drag, and his queer identity. He is interested in the materiality of image production, printing, experimental and cameraless photography.

After moving to London in 2012, he developed a passion for photography and utilised images to connect with his family and to demonstrate how he was doing on his adventure. It was a means for him to expose the family to the new world he discovered far away from the farm in South Brazil

Danilo's 'Dear Father' intends to communicate and explore the father-son relationship, as well as to develop and explore acceptance through role reversal. The project was conceived as a response to individuals who misunderstand and label others. 'Golo' (a homophobic slur) in Danilo's family dialect is a word that taunted him, and now encourages him to seek change by recovering childhood memories of feeling disconnected from his father's everyday agricultural chores.

Drag makeup, an artistic expression that inspires acceptance and confidence in Danilo, enables him to construct an imaginative mirror in which his father's face reflects his queerness, allowing them to exchange roles, and Danilo to be himself, and feel accepted as he is.

Dear Father, it feels like leaving was necessary for me to realise that I needed to return.

Handmade C-type Print

132 × 180cm

Guide price: £2,200

Edition of 5



Alexi Charovas

Royal College of Art, MA Photography

Location: Dining Room Corridor

Alexi Charovas is an artist exploring the interplay between cultural heritage and contemporary identity, particularly focusing on gender norms through photography.

His series, 'Reclaiming Tsolias: A New Vision of Greek Identity and Gender', reinterprets the traditional Greek 'Tsolias' costume, historically symbolic of hypermasculine virtues, to question gender fluidity. Each portrait serves as a narrative, challenging the strict confines of traditional Greek masculine identity and advocating for a broader understanding of gender roles.

Utilizing the Chromira printer for its superior continuous tone capabilities, Alexi ensures each image exemplifies visual fidelity, mirroring the seamless continuum of gender identities. The combination of traditional and modern elements in the costumes enriches the dialogue between past and present gender norms. His work dismantles traditional gender binaries and celebrates diverse expressions of identity.

'Reclaiming Tsolias' is born from Alexi's deep engagement with his heritage and his commitment to expanding discussions around gender fluidity, inviting viewers to rethink masculinity and femininity and appreciate diverse individual expressions.

Reclaiming Tsolias: A New Vision of Greek Identity and Gender

Chromira Prints on Photographic Paper

108 × 134cm (each)

Guide price: £780 (each)



1



2



3

Mariana Cordoba

Royal College of Art, MA Painting

Location: Auditorium Anteroom

Mariana Cordoba is a Colombian-American abstract artist who creates colourful, textured paintings and is primarily interested in the formal properties of art.

Mariana views painting as her visual expression of language, her own form of handwriting. She views the canvas as a sheet of paper she's doodling on, one that she rotates frequently in order to view various perspectives of it. Symbols are very important in her practice, as she draws inspiration from pre-Columbian symbols, reiki, Egyptian symbols, cartoons, her doodles from her early childhood, and asemic handwriting.

Repetition is important in her practice; she enjoys engaging in the repetitive aspect of her doodles, which allows her to see that the possibilities are endless and that virtually anything can be a symbol.

Mariana is passionate about exploring the materiality of paint. She leaves the linen bare and focuses on layer, line, and texture, trying to look at her paintings as if they were graffiti walls. Her most recent paintings generally read as landscapes, often possessing a striking metropolis-like feel to them. Mariana loves the mystery of what a painting can be and is fascinated by paint, colour, the process of layers, and how, through a slow build-up, one can create beauty. Although the creative process is central to her focus, it is essential to her that each piece evokes a discernible feeling when viewed.



Growing Up

Oil, Oil Pen and Wax on Canvas

200 × 200cm

Guide price: £8,000

Sean Davidson

Royal College of Art, MA Painting

Location: M1 (*Untitled*) and Auditorium (*At Night*)

Sean Davidson works with both figuration and abstraction. He relies on drawing and the charcoal line made as a counter with paint.

His works are created through trial and error and are rarely planned. Destroying and rebuilding is prevalent, allowing a loss of control enables him to exercise distinctive and varied ways of working on a single canvas. He may create a multitude of paintings on a single canvas before the point of arrival. This process creates a toing and froing between building paint and scraping it back off, as he searches for a tangible surface to work on. With the figure being the subject, he seeks a closeness between the figure and abstraction, relying on them to influence one another, between charcoal and paint.

1 *Untitled*

Oil and Charcoal on Canvas
160 × 180cm

Guide price: £5,500



1

2 *At Night*

Oil on Canvas
180 × 190cm

Guide price: £5,700



2

Elisa Dublanc

Royal College of Art, MA Print

Location: Meeting Room Corridor

Dublanc's work explores the relationship between humans and nature. She focuses on the individual and collectivised experience of our ongoing inner transformations in relation to our natural environment. Dublanc's work delves into and emphasises how that relationship can shift from control and extraction to one of horizontality and dialogue.

The series of landscapes monoprints are a gestural mark making exploration of encounter and disagreement with nature through a meditation about connection, pollution, freedom, vulnerability, belonging, metabolism, among other rhythms of transformation.

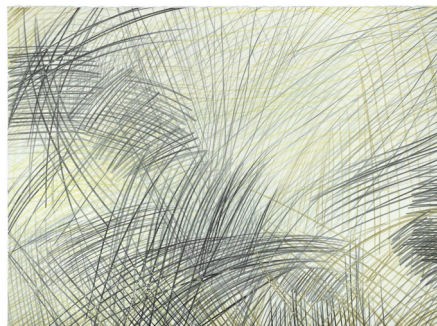
1 Landscape IX

Monoprint on Somerset Paper
81 x 61cm

Guide price: £600



1



2

2 Landscape X

Monoprint on Somerset Paper
81 x 61cm

Guide price: £600



3

3 Landscape II

Monoprint on Somerset Paper
81 x 61cm

Guide price: £600

Elisa Dublanc

Royal College of Art, MA Print

Location: Meeting Room Corridor

4 Landscape VII

Monoprint on Somerset Paper

81 × 61cm

Guide price: £600



4

5 Landscape VIII

Monoprint on Somerset Paper

81 × 61cm

Guide price: £600



5

6 Landscape IV

Monoprint on Somerset Paper

81 × 61cm

Guide price: £600



6

William Farr

Royal College of Art, MA Painting

Location: Ground Floor Reception Area

In his paintings, William Farr pursues a condition of prayer. Working at large scale, his abstract fields of multiple colours and tone are rendered through a meditative and arduous process, seeking to produce an immersive experience of sublime intensity.

Farr works with oil on linen canvas, a surface that allows for great scale and detail. He sizes the canvas with rabbit skin glue, a traditional technique that tightens the linen to produce a taut surface that intensifies detail and colour. Pigment is applied with delicate mixtures of linseed oil, which thins the paint to produce an array of different depths and translucencies of colour. These methods create a particular rhythm of working: the materials when applied demand bouts of quick, instinctual painting, alternating with long periods of drying, during which Farr reflects on each layer. What emerges from the aggregation are fields of colour that are both massive and delicate, shifting in changing light and rewarding patient looking. A work such as 'The Heir', 2024 is both exuberantly bright and, with its bruised and bleeding quality, carries a dark emotional heft.

This 'cerebral mist', as Farr calls it, gestures towards a realm of experience and mindful activity that exists behind intention, before thought and below the layer of consciousness. Though Farr connects his painting to personal experience, which he calls a 'swirling colour in my mind', he seeks to create in his paintings not an individual instruction but a space of universal access. Over long sessions in the studio he tries to reach 'an empty place in myself', opening himself up as a conduit for instinct, emotion and discipline.

The Heir

Pigment on Linen
230 × 200cm

Guide price: Not for sale



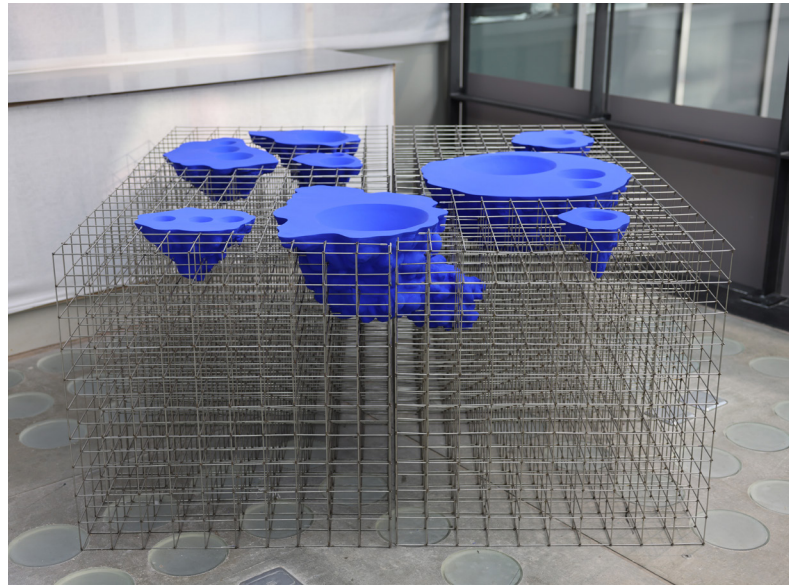
Hanna Fastrich

Royal College of Art, MA Ceramics & Glass

Location: 5th Floor Reception Area

Hanna Fastrich is an interdisciplinary maker based in Munich and London. She studied Architecture at the Architectural Association and continued her studies in Applied Arts (Ceramics & Glass) at the Royal College of Art. Since being educated in the field of architecture, she has been expanding her creative work through craftsmanship, namely ceramics, Japanese woodworking and metal work.

Hanna Fastrich explores the navigation across the boundaries of object and space as well as what it means to make something that sits in between artistic and tangible function. In what way can sculptural objects be engaged with or used, therefore also become spatial agents?



Gathering: Assemblage of Abundance

Stoneware, Stainless Steel and Acrylic

154 × 155 × 77cm

Guide price:

Individual vessel or section: Price upon request

Whole installation: £10,000

Gavin Gleeson

Royal College of Art, MA Painting

Location: M5

In his work, Gavin Gleeson strives to subvert serious topics drawn from his own life experiences. Guided by the materials and compositions he employs, each piece takes on a unique meaning and message. Drawing from his upbringing as a Catholic in Kentucky, with parents from Ireland, and his subsequent move to San Francisco to pursue a career in business prior to painting, he explores themes of fear and security through the process of pseudo-organisation and isolation.

He sees painting as a way of unfolding chronicles of time; with his past experience and current realities combining to create a visual representation of a hybridised perception of the world. Through disquieting scenes, he aims to depict the internal struggle inherent in navigating systems of belief and the pursuit of personal fulfilment.

Gavin's art serves as a reflection of his journey – a visual exploration of the tensions between conformity and individuality, tradition and innovation, security and vulnerability. Each piece invites viewers to contemplate their own experiences and perceptions, challenging them to reconsider the narratives that shape their lives.

Life Still

Oil on Canvas

90 × 113cm

Guide price: £3,400



Simge Guclu

Royal College of Art, MA Print

Location: Auditorium Reception

In 'Invitation (1),' the viewer is invited to reflect on the nature of the geometric tiles through the rupture within the pattern. Inspired by the concept of sacred geometry, the belief in unity and perfection of the Universe, or God, Simge creates imperfect tiles that reflect the human instinct to seek order, meaning, and perfection within shapes.

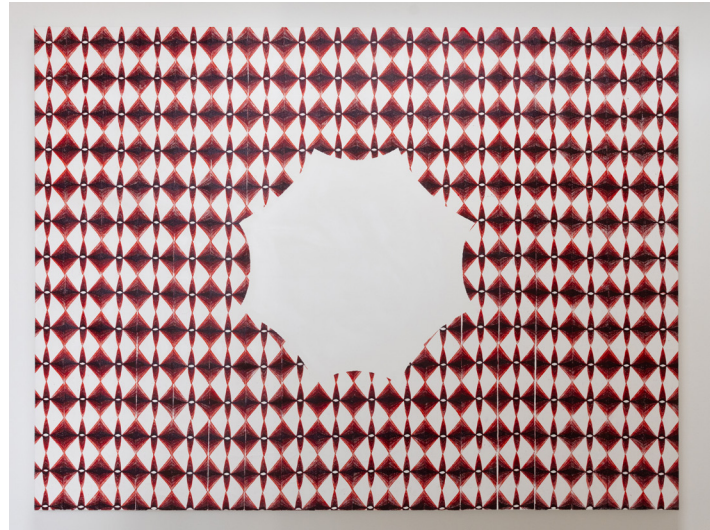
Each 10×10 tile is hand-printed, layer by layer onto the canvas, making each tile unique due to the inconsistencies that emerge from the process. The tension between the incidental and the decided, the visible labour within each layer, and the blank space, creates a harmony to be experienced by the viewer.

Invitation (1)

Lino-cut Relief Print on Canvas

180 × 135cm

Guide price: £3,000



Claire Kim

Royal College of Art, MA Painting

Location: M12

"We all grew up watching Disney, sharing Hollywood movies, watching TV shows on OTT platforms, and listening to worldwide pop music, but individuals react differently to popular culture."

This painting, 'In the Waiting Room' seems familiar but captures an unprecedented imbalance in perspective and narrative. Storytelling and narrative are at the core of Claire's art practice. The warm and harmonious colours of the interior reflect her imagination within the categories of mass media, indicating her acclimative stance rather than a critical attitude towards pop culture. The artist, aiming to express the retro mood of the 80s with a kitschy sensibility, uses various objects in the frame as metaphors to convey the emotions and atmosphere of the characters.

The painting juxtaposes the tension of a man with the comfort of a couple, raising curiosity about the relationship between three characters. Those looking to interpret the painting are prompted to question whether they have preconceived notions about personal relationships. So, what exactly is happening in this waiting room?



In the Waiting Room

Oil on Linen

115 × 85cm

Guide price: £3,000

Suleyman Wellings-Longmore

Royal College of Art, MA Painting

Location: M16

Suley's practice is concerned with what his work does in the mind of the viewer – using the sensory, almost physical, experience of optical illusions to both force confrontation with and wrestle autonomy from the observer, whilst interrogating themes of impermanence and change.

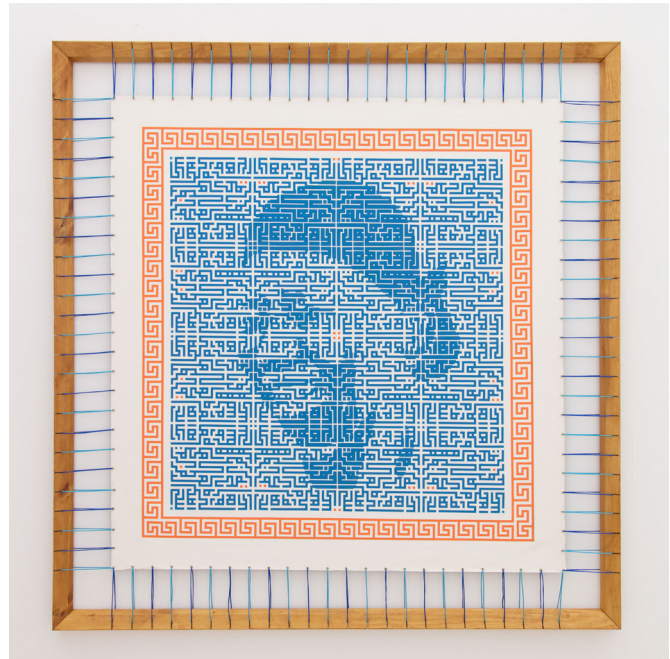
Perception and representation are as much components of the science of optics as they are daily facets of the human experience, especially for the marginalised. In combining optical illusions and figuration, Suley invites the viewer to question where and how such communities and ideas exist within our individual and collective psyches. The commitment to making the vulnerable more visible is rooted in his career as a human rights lawyer: Suley's human rights work consistently informs his artistic subject matter, and his legal training has inspired a creative aesthetic based on order, control and precedent.

Maa Regi

Acrylic on Canvas and String on Pine

145 × 150cm

Guide price: £10,000



Nina McCue

Royal College of Art, MA Photography

Location: M6

Nina McCue is a versatile photographer whose work spans fine art, wildlife, and street photography. During her studies at the Royal College of Art, she has been focusing on her self-portrait series "Gathering Place" where she explores the ethereal connection between herself, nature and dance. She captures moments of reverie where she dances freely, enveloped by the natural world.

These images invite the viewer to observe this intimate gathering from an external perspective, emphasising the serene yet powerful bond shared between her and her surroundings. This external viewpoint highlights a sense of sacredness and privacy, allowing the audience to witness without intrusion.



Duet

Photo Print on Aluminium Dibond

129 × 75cm

Guide price: £950

Edition of 10, 1 Artist Proof

Ellie Parry

Royal College of Art, MA Painting

Location: M14

Ellie's practice is concerned with examining accepted conventions in society and how they can potentially deny and disconnect us from core human experiences.

Critical and contextual interests in her work are centred around historical and contemporary manifestations of how people experience oppressive realities in society. Examining cyclic patterns of adverse authority that have a negative impact upon freedom of expression.

Ellie's paintings explore subtle discomfort through visual components that evoke questions about the narrative. Key components of her paintings include inhabitation of a space or environment linked to pertinent objects. Aspects her work investigate alternative connected experiences that empower, acknowledge and embrace the human condition.

The physical process of how the work is made explores material articulation in painting.

Grounding her paintings in a disorienting narrative, Ellie's intention is to weave together not only places but also timelines. Confusing the viewer somewhere in-between both reality and fiction.



Alternative Modern

Oil on Canvas

140 × 120cm

Guide price: £3,900

Xinyue Shen

Royal College of Art, MA Print

Location: M1

Xinyue's work 'Reading the Air' explores people's instinct to observe and understand the environment, atmosphere and mood of others in social situations. Through subtle observations, people decide their behaviour in different situations and are able to improvise and respond appropriately. On the positive side, it can help people better understand the emotions and intentions of others and avoid conflicts and misunderstandings. But when people focus too much on the expectations and reactions of others, they may ignore their true feelings and needs, so reading the air is a skill that requires balance.

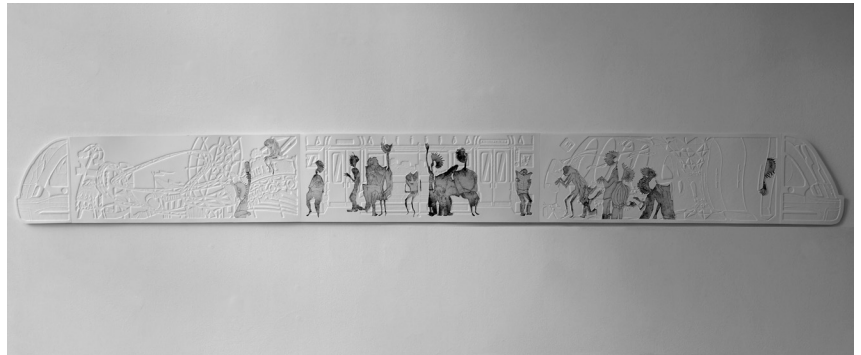
As insects, flies are hyper aware of their surroundings and are very skilled at 'reading the air'. Even they however can stumble into a Venus flytrap. In a similar vein, people who do not know how to 'read the air' can fall into embarrassing or problematic situations due to their lack of awareness or sensitivity.

Reading the Air

Blind Embossing and Etching on Paper

249 × 39cm

Guide price: £714



Isis Zhané Taylor-Hudson

Royal College of Art, MA Painting

Location: Meeting Room Corridor

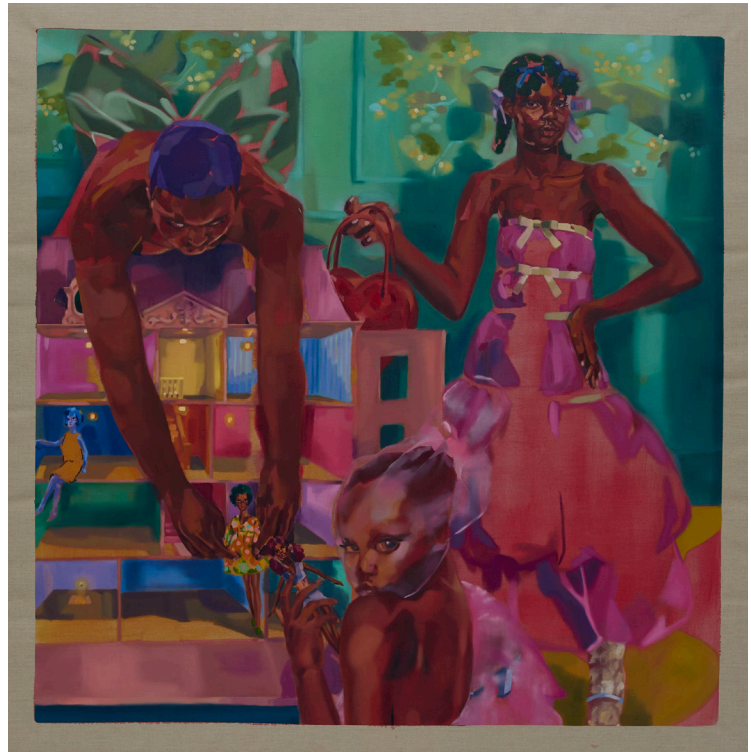
Isis Zhané Taylor-Hudson is a figurative artist whose work is concerned with the practice and performance of femininity through the lens of intersectionality. The influence of presentation affects an audiences' perception, with intersectionality adding to the warping of perspective and creating an enigmatic image. Isis engages with the performance of femininity relating to the life stage of girlhood and the rosy perception of nostalgia in her paintings.

We love a human woman with a baby brain...

Oil on Linen

180 × 180cm

Guide price: £4,988



Imi Williams

Royal College of Art, MA Painting

Location: M9

Imi Williams' practice is dedicated to colour interplay and the medium of oil paint, used as vehicles to paint imagined spaces consisting of multiple layers which respond to and build upon one another. The painted surface goes through many transitions before forming the final piece, with each recorded moment being vital to the process.

Imi applies paint in thin veils, playing with varying opacities so that colours can merge through glazing as well as blending. Her process involves concealing and revealing; she often wipes away applied paint to uncover prior brush marks, creating a dialogue between past and present states. The concealed and obscured marks exist beneath the surface like memories.

Soft and subtle gestures are present amongst bolder and more pronounced ones, tracing across the surface of the canvas and coalescing into forms that interact and overlap. The artist's paint application reflects the tension between the slow consideration and spontaneity of the painting experience. The canvas is a site of exploration, offering a glimpse into both Imi's subconscious thoughts and intentional actions. While elements including the order of colour application may be planned, the unexpected moments resulting from the organic process are what excite the artist.

1 Sweet Romance

Oil on Canvas

120 × 120cm

Guide price: £1,900



2 Clouded Memories

Oil and Acrylic on Canvas

160 × 190cm

Guide price: £3,500



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.



Joseph Wren
CSR Partner



Tosin Adeyeri
Partner



Chris Edwards
CSR & Diversity Director



Nick Brady
Associate



Maya Chandran
Trainee



Oli Henderson Smith
Research Officer



Katie Henderson
Senior Associate



Daisy Kearns-Jones
Business Development and
Operations Manager

CSR Art Committee (cont.)



Tom Purkiss
Associate



Harriet Sayer
Senior Counsel



Jason Tessier
CSR & Diversity Executive



Zoe Yerolemou
Trainee

The artists: University of Westminster



Cen



Abi Dimelow



Josie Hargreaves



Andrés Nava H.



Hedi Neijenhuis



Sasha Palfreyman



Briana Quintanilla



ChenHao Shih (Stone)



Dominic Whisson



Mingbo Zhu

The artists: The Royal College of Art



Sharmaarke Adan



Shane Keisuke Berkery



Karen Camkin



Marina Caspe



Manuela de la Vega Castro



Danilo Zocatelli Cesco



Alexi Charovas



Mariana Cordoba



Sean Davidson



Elisa Dublanc



William Farr



Hanna Fastrich

The artists:

The Royal College of Art (cont.)



Gavin Gleeson



Simge Guclu



Claire Kim



Suleyman
Wellings-Longmore



Nina McCue



Ellie Parry



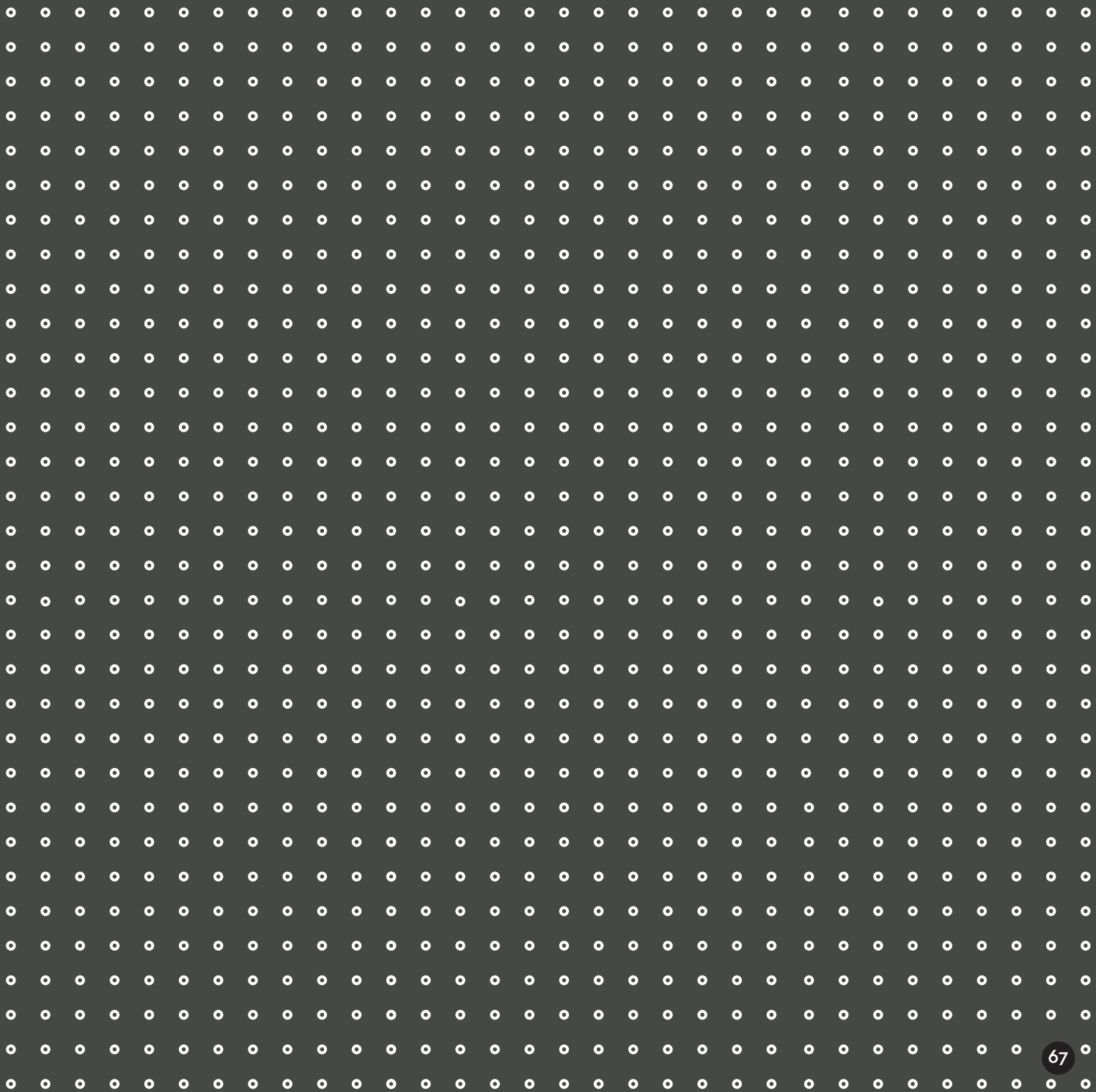
Xinyue Shen



Isis Zhané Taylor-Hudson



Imi Williams



Final word: University of Westminster

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

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

Students who have taken part in this year's Exhibition have been given a springboard with which to explore the complexities and challenges of working as professional artists. The Curating team at Travers Smith continue to

expand and challenge the preconceptions that 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, 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 2024 to August 2025 and seen by many people including clients, lawyers and everyone who works in the business. The evident pleasure given, and conversations catalysed by the works on display is a testament to the value of art in offices and semi-public spaces to build community.

The mutual appreciation of audience and artist builds confidence in the social value of the work produced and many participating artists have found collectors for their work or gained commissions as a result of their participation. Travers Smith is an excellent host and the enthusiasm and curiosity shown by staff when encountering student work introduces students to new audiences and promotes discussion and understanding of different artistic practices.

We thank Travers Smith for this opportunity to showcase student work and provide support for our graduates. Long may this important collaboration continue.



Professor Jo Stockham

Head of Print

School of Arts and Humanities,
Royal College of Art



Royal College of Art
Postgraduate Art & Design

