



TRAVERS SMITH

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# CSR Art Programme 2017-18



**Our award winning CSR Programme is diverse, exciting and ever expanding. Its success is underpinned by the passion of our people, and in turn, the Programme gives us all the chance to share knowledge, experience and acquire new skills. We engage with diverse audiences and communities, which in turn helps encourage all our people to be individual, and to recognise their position not only within the business world, but also within wider society. Our three key objectives in this area are as follows:**

#### **Working with local communities**

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

#### **Pro bono - access to justice**

We undertake a number of pro bono initiatives designed to give individuals and organisations, both at home and abroad, the opportunity

to access levels of legal advice that would not normally be obtainable for them.

#### **Charities programme**

Our partnership provides substantial financial support to a major charity partner over a two year period. Our current partner is The Single Homeless Project, a Central London charity working to prevent homelessness and help vulnerable and socially excluded people to transform their lives. The Travers Smith Foundation also enables us to support even more charities, local communities, and not-for-profit organisations by issuing small grants and donations.

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

## **Travers Smith CSR Art Programme 2017-18**

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

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## Foreword

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

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

New for this year, we will be working with the Serpentine Galleries to provide participating artists with valuable insight into exhibition planning and development. This offering will complement our continued programme 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 being 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.



**Donald Lowe**  
**CSR PARTNER**

# Professional development: Serpentine Galleries

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

This year's Programme features an exciting new offering to participating artists which we have developed in collaboration with the Serpentine Galleries, whom Travers Smith has supported since 2015. We will be working the Serpentine Galleries to offer the artists valuable insight into exhibition planning and development. One of the

most successful and influential galleries in Europe – offering free admission to its year-round exhibition programme, the Serpentine shares the same values as Travers Smith in seeking to nurture emerging talent and engage diverse local audiences through art, architecture, design and education.

We look forward to bringing the artists to the Serpentine Galleries for a unique opportunity as part of this year's professional development programme.

*"The Serpentine is enormously grateful for the support and commitment of Travers Smith, whose commitment to artists goes above and beyond in offering meaningful, practical professional advice to artists at a pivotal moment in their careers.*

*The Serpentine is an open landscape for art and ideas where we aim to bring our global and local audiences closer to art; Travers Smith provides critical support that makes it possible for us to achieve this and it is a privilege to count them as a partner."*

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

**SERPENTINE**  
GALLERIES



# Travers Smith CSR Art Prizes

Each year, a panel of external expert judges award a cash prize to an exhibiting artist from both the University of Westminster and the Royal College of Art. We also award an additional cash prize to the winner of our firm-wide popular vote.



Elsie Kibue-Ngare, *Women in Sports*  
“Highly Commended”, 2017



Harry Martin, *Zkrys*  
Winning Artist (University of Westminster)  
Travers Smith Art Prize 2017



Nico Virides, *The Silence of The City Asleep at Night*  
“Highly Commended”, 2017



Tom Hatton, *Now Here* series  
Winning Artist (RCA)  
Travers Smith Senior Partner Award 2017



## Otto Ford

**I'LL BE MATISSE IF YOU'LL BE CEZANNE I**

**DIGITAL PAINTING, GICLEE ARCHIVAL PRINT, PHOTO RAG  
200 X 150CM**

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My practice is broadly based on re-processing the digital into material artworks. I create paintings to push the limits of the digital canvas, the brush stroke and colour. I use vast amounts of digital imagery to create works that comment on the tradition of painting and hopefully complement, change and add to its history.

*Location: Snow Hill ground floor reception*

*Guide price: £2,500 (edition 1 of 3)*

**Royal College of Art, MA Sculpture**

## Seeun Kim

**DIVISION OF ISLES**  
**WATER MIXED OIL ON CANVAS**  
**205 X 150CM**

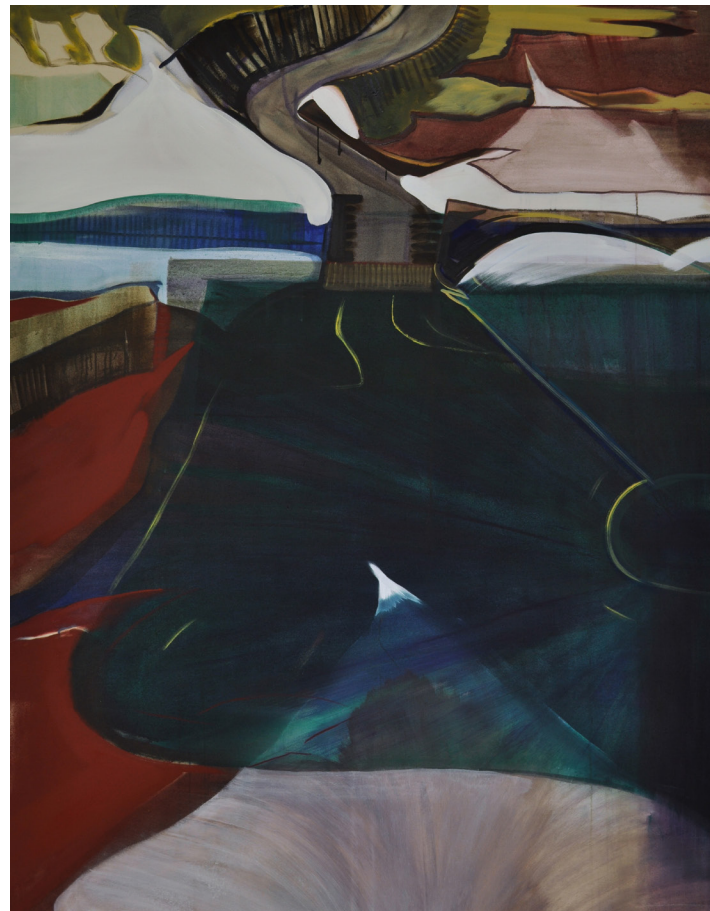
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The way of being divided or filled up for new infrastructure of city have been embedded in my eyes over a long period of time. What I have watched are not outside, but scenes that are inside my eyes. I do have process of abstraction, but I do not want to completely wipe out the information of its source.

*Location: 5th floor reception corridor*

*Guide price: £8,300*

**Royal College of Art, MA Painting**





## Gökhan Tanrıöver

### CONFESSIONALS

SILVER GELATIN PRINT ON FIBRE BASED PAPER  
70 X 50CM (FRAMED)

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*Confessionals* is a series of analogue photographs rooted in my autobiographical memory. The studio and the darkroom facilitate a form of auto-therapy where the accessed childhood memories, first voiced as a textual confession, are used to construct an image as a method of enriching my understanding of the self.

*Location: M1*

*Guide price: Each piece: £600*

*Series of 5: £2,500 (edition of 5 and 1 artist proof)*

**University of Westminster, BA Photography**



# Gökhan Tanrıöver

**CONFESSIONALS (MYDRIASIS - MIOSIS)**  
**SILVER GELATIN PRINT ON FIBRE BASED PAPER**  
**70 X 50CM (FRAMED)**

*Confessionals* is a series of analogue photographs rooted in my autobiographical memory. The studio and the darkroom facilitate a form of auto-therapy where the accessed childhood memories, first voiced as a textual confession, are used to construct an image as a method of enriching my understanding of the self.

*Mydriasis-Miosis* is a series of six analogue photographs.

*Location: M1*

*Guide price: Each piece: £600*

*Set of 6: £3,000*

**University of Westminster, BA Photography**







## Ji Yue (JY) Deng

**THIS COAGULATION OF CLOUDED  
ETHER THAT NOW CLAIMS “I”**

**LITHOGRAPHY  
104 X 77CM**

**THE FISHERMAN WHO FLOATS  
ABOVE THE WATER**

**LITHOGRAPHY  
104 X 77CM**

My practice originates from the teachings of Daoism.

The narrative titles derived from the anecdotes of the ancient Chinese philosopher Zhuangzi. The fragment of subtle halftones in my prints is a reminder of the participant held in the middle of forgetting, in a kind of statelessness and namelessness where the entirety of Oneness perpetuates.

*Location: M2*

*Guide price:*

*Coagulation: £671*

*Fisherman: £617*

**Royal College of Art, MA Print**

## Yuko Obe

### INTERCONNECTIVITY OF LIFE

SCREEN PRINT ON PAPER  
42.5 X 32.5CM (FRAMED)

This work is inspired from my Japanese cultural background. In Shinto mythology animals are messengers of various gods and in this role they contribute to my imaginary world. They teach us how to exist in our life with the colour gradient representing the transition between heaven and earth.

*Location: M3*

*Guide price:*

*Each piece: £180*

*Set of 18 pieces: £3,240*

**Royal College of Art, MA Print**





## Toby Wall

**HEREAFTER**  
**PHOTOGRAPHY**  
**140 X 105CM (FRAMED)**

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From a photographic artist, whose work experiments with a mute and fractional medium to explore various modes of storytelling, this ongoing project is a contemplation of death and what form an afterlife might take if a soul could transcend from its expired body and consciousness and inhabit a new space. Through varied symbolic, metaphorical and fantastical imagery, this ongoing project is an attempt to depict an immersive and fictional world filled with anomalies that appear surreal and purposeful.

*Location: M4*

*Guide price: £300*

**University of Westminster, BA Photography**

## Alexa Thomson

**THE CEPHALOPOD (I & II)**  
**SQUID INK**  
**65 X 50CM (FRAMED)**

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This work comes from a series I have been working on themed around an obsession with squid. These pieces have been made using a whole squid and extracted ink from that squid.

*Location: M5*

*Guide price: £500 (each)*

**Royal College of Art, MA Print**





## Holly Drewett

### SHIFT - RELENTLESS REFLECTION

ACRYLIC AND INK ON CANVAS,  
DIGITAL PRINT ON ORGANZA  
145 X 90CM

### SHIFT - SONIC TRACE

ACRYLIC AND INK ON CANVAS,  
DIGITAL PRINT ON ORGANZA  
145 X 90CM

Intuitive gesture and the process of drawing are at the root of my practice. There is immediacy in the execution, recording instinctive gestures. Referencing exterior and interior spaces

I aim to create tension between spontaneous acts and edits. This work responds to sensory investigation using sound and repetitive action.

*Location: M6*

*Guide price: £1,600 (each)*

**Royal College of Art, MA Print**



## Lauren Jackson

### FALLEN THIRTY NINE TIMES

PHOTOGRAPHY  
64 X 48CM

### GLASSES ON VELVET

PHOTOGRAPHY  
51 X 41CM

### DESERTING CIRCLES

PHOTOGRAPHY  
50 X 40CM

My practice has strong interest between the relationship of photography and sculpture. This series of work is propelled by our pursuit to achieving wholeness. Through a route of exploring healing methods, materials and objects are widely used to construct a visual quality between potential and performative elements. They not only aid in the blurring between reality and fiction but too, become parallel to the reconstructed experience and exploration.

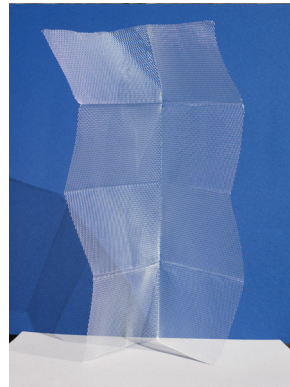
*Location: M7*

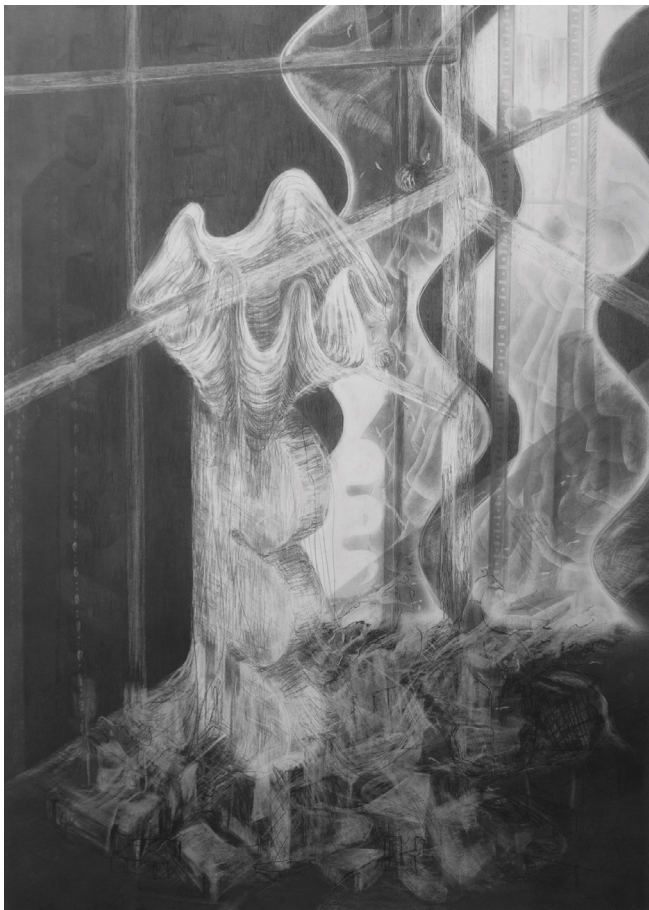
*Guide price:*

*Fallen Thirty Nine Times: £250 (framed)*

*Glasses on Velvet & Deserting Circles: £200 (each, framed)*

**University of Westminster, BA Photography**





## Elizabeth Drury

**MISS HAVISHAM**  
**GRAPHITE ON PAPER**  
**137 X 102CM (FRAMED)**

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My drawings explore a psychological space of object interpretation and symbolism through the traditions of still life observation.

The behaviours of Object Attachment Theory, perception and memory led me to explore partly-internal, partly-external psychological worlds that pivot somewhere between the familiar and the incomprehensible. My drawings are time-based, focusing on the labour of the observational look that enables the deconstruction of form, and the chiselling away of the prevailing object through landscapes of filmic duration.

*Location: M8*

*Guide price: £2,800*

**Royal College of Art, MA Painting**

## Louise Long

**IMPASSE TO THE UNCONSCIOUS LA VEILLE**  
**C-TYPE PHOTOGRAPHIC HANDPRINT**  
**144 X 127CM (UNFRAMED)**

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An archive of dawn through the filter of sleeplessness.  
Gleaned during twilight walks across Paris and London, these large-scale analogue photographs present an enduring experience of insomnia not as confinement in darkness, but as percipience and possibility: the liberation and optimism of dawn.

From the series *Civil Dawn*, 2017.

*Location: M9*

*Guide price:*

*Print: £900*

*Framed print: £1650 (edition of 3 and 1 artist proof)*

**Royal College of Art, MA Photography**





## Maximillian Brown

**UNTITLED**  
**SILK SCREEN ON CANVAS**  
**160 X 80CM (EACH)**

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My practice engages with the way painting can interact with a space to create a sensory experience as the viewer has the opportunity to engage with the paintings and space as one entity. As the paintings carry a completely abstract form there is no visual representational points, causing an engagement not with specific parts of imagery, but rather the space as a whole.

*Location: M10*

*Guide price: £800 (for both)*

**University of Westminster, BA Fine Art Mixed Media**

# Devinya Thomas

**GOOD HAIR**  
**DIGITAL INKJET PRINTS**  
**84 X 60CM**

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I use photography as a way of expressing personal experiences throughout my life. And *Good Hair* happens to be one of those experiences. *Good Hair* focuses on the bonding between a black woman and her natural hair and coming to terms with the fact that our hair is Good Hair.

*Location: M11*

*Guide price: £200 (each)*

**University of Westminster, BA Photography**





## Kate Hillon

**THE LESS I KNOW THE BETTER**

**ACRYLIC ON CANVAS  
89 X 64CM (EACH)**

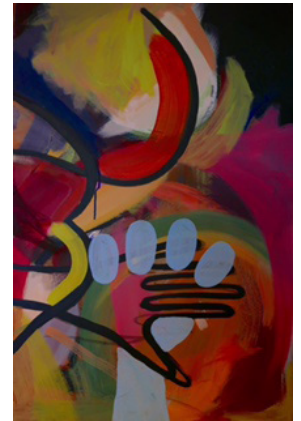
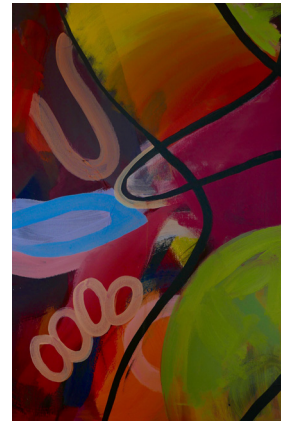
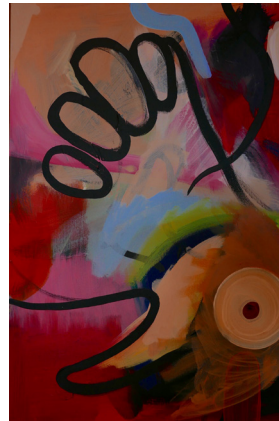
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Painting is the focus of my artistic practice. I enjoy working with basic materials like paper and raw canvas and exploring the threshold between the figure and abstraction.

*Locations: M12*

*Guide price: £600 (for the set)*

**University of Westminster, BA Fine Art Mixed Media**





## Madeleine Lewis

**SILVER SPOON**  
**MIXED MEDIA**  
**150 X 150CM**

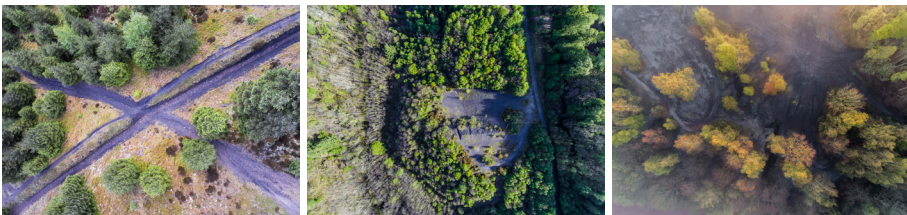
My paintings depict the beautiful lives of people seen through social media and magazine images. I use evident brush strokes and a variety of colours, and metallic paints to recreate these moments.

A shiny, glossy finish is applied to the paintings once dry to heighten the colours and add to the idea of glamour.

*Location: M14*

*Guide price: £800*

**University of Westminster, BA Fine Art Mixed Media**



## Alesia Clifford

### BLACKENED

UAV PHOTOGRAPHY MOUNTED ON DIBOND  
WITH ALUMINIUM SUB-FRAME  
84 X 120CM

The representation of nature in landscape drone photography offers opportunities to see beyond available viewpoints, extending our contemplation of scenery and understanding of what humans have been surrounded with in everyday life.

As an artist and a contemporary photographer, through my work, I aim to break existing stereotype of disharmony present in the ongoing interaction of culture and nature on the landscape.

*Location: M16*

*Guide price: £950 - £1,250 (each)*

**University of Westminster, BA Photography**

## Alesia Clifford

**BLACKENED**

**UAV PHOTOGRAPHY MOUNTED ON DIBOND  
WITH ALUMINIUM SUB-FRAME  
84 X 120CM**

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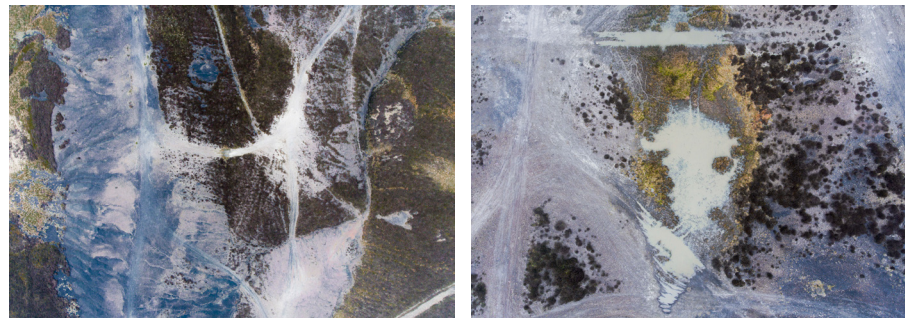
The representation of nature in landscape drone photography offers opportunities to see beyond available viewpoints, extending our contemplation of scenery and understanding of what humans have been surrounded with in everyday life.

As an artist and a contemporary photographer, through my work, I aim to break existing stereotype of disharmony present in the ongoing interaction of culture and nature on the landscape.

*Location: M15*

*Guide price: £950 - £1,250 (each)*

**University of Westminster, BA Photography**







## Jessica Rimondi

**HOLY EASTER! HOLY LONDON! HOLY! – CONSIDERATION AROUND A CITY**

**MIXED MEDIA ON WOOD  
200 X 200CM**

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I am an Italian artist based between London and Berlin.

My work focuses on theories of memory, perception, value and the sensorial, often combining the ordinary with historical elements.

*Location: 5th floor reception corridor*

*Guide price: £10,000*

**University of Westminster, BA Fine Art Mixed Media**



## Carol Wilhide Justin

### NO MORE

JAPANESE WOODCUT  
92 X 61CM

### MEANWHILE

JAPANESE WOODCUT  
92 X 61CM

### NOT YET

JAPANESE WOODCUT  
92 X 61CM

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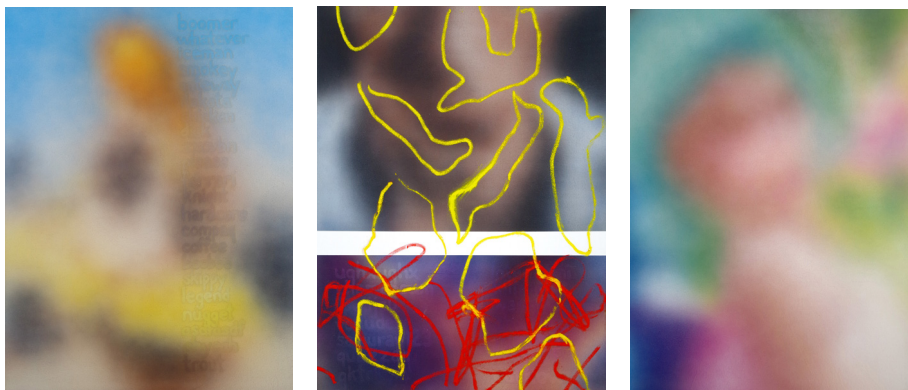
I create woodcuts using the mokuhanga technique that I learnt in Japan. Water based pigments are used to create a more nuanced painterly quality. My woodcuts show movement and time, perhaps seen as past, present and future where the present is “the ungraspable threshold between ‘not yet’ and ‘no more.’”

*Location: Dining room corridor*

*Guide price (framed): £770 each*

**Royal College of Art, MA Print**





## Matthew J. Robertson

**AW5ZZWXS3CYODE  
(WHATEVER)**

**ACRYLIC ON CANVAS  
205 X 153CM**

**BM9FEWVZQ3JVCDI4NQ  
(CHAMCHOUM)**

**OIL & ACRYLIC ON CANVAS  
205 X 153CM**

**YMX1ZUHHAXIYODQ  
(CHAMCHOUM)**

**ACRYLIC ON CANVAS  
205 X 153CM**

Like, swipe, pinch, link, follow and forget, my paintings draw from the stark metrics that constitute perception within the digital. Behind fleeting surfaces and obfuscated code, these images trade views for metadata—a subtextual palimpsest I render as a portrait of our everyday gaze.

*Location: Dining room corridor*

*Guide price: £2,500 (each)*

**Royal College of Art, MA Sculpture**

# Melissa Magnuson

## GREENVILLE

HAND PRINTED GELATIN SILVER PRINT  
118 X 91CM (FRAMED WITHOUT GLASS)

## BAXTERVILLE (I – IX)

HAND PRINTED GELATIN SILVER PRINT  
52 X 52CM (FRAMED WITHOUT GLASS)

As I explore socio-political backgrounds, stories emerge from historic references that become a foundation to inform the contemporary visuals in my work. Mississippi was the place I called home, the people and symbolism within the landscape were all familiar to me. I approached this project using my familiarity to delve deeper into the precarious balance in the relationships between people, place, position and power. My position as an outsider quickly assumed dominance as the work developed a thread.

Using large and medium format film cameras, engagement in an open dialogue with people in the communities resides at the core of the process in constructing the work. An amalgam of their stories as well as my own and all competing elements involved blur the past and present states of the narrative.

*Location: Dining room corridor*

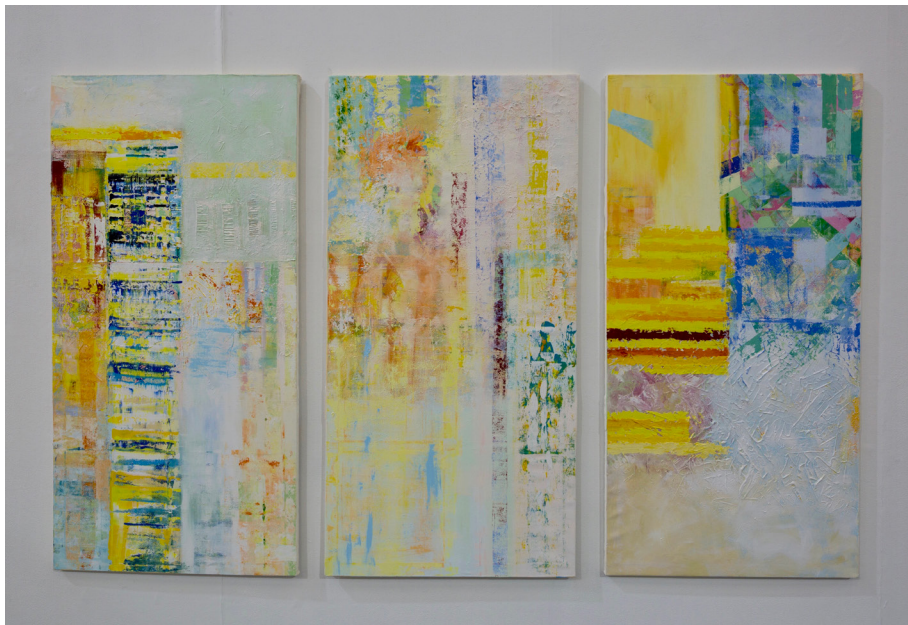
*Guide price:*

*Greenville: £1,750*

*Baxterville (I-IX): £500 each*

**Royal College of Art, MA Photography**





## Chahat Gupta

### HARMONY

MIXED MEDIA ON CANVAS  
182 X 91CM (EACH)

I am an abstract artist and the beauty of colour is significant for me. I enjoy the overlapping of each component that obscures the chronology process. I often build numerous layers within my paintings created by using various tools such as spatulas, rollers, and my own fingers. These works mainly focus on the physical attributes of the materials and the paint's physical properties; showcasing an illusionistic space between the background and the foreground and offering an intermediate space between the outer and the inner.

*Location: Auditorium reception*

*Guide price:*

*1st Painting (left): £700*

*2nd Painting (centre): £750*

*3rd Painting (right): £650*

*Any set of two: £1,300*

*A set of three: £1,800*

**University of Westminster, BA Fine Art Mixed Media**



## Otto Ford

**I'LL BE MATISSE IF YOU'LL BE CEZANNE II**  
DIGITAL PAINTING, GICLEE ARCHIVAL PRINT, PHOTO RAG  
170 X 130CM

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My practice is broadly based on re-processing the digital into material artworks. I create paintings to push the limits of the digital canvas, the brush stroke and colour. I use vast amounts of digital imagery to create works that comment on the tradition of painting and hopefully complement, change and add to its history.

*Location: Auditorium reception*  
*Guide price: £2,500 (edition of 3 and 1)*

**Royal College of Art, MA Sculpture**







## Madeleine Lewis

**ALL THAT GLITTERS ISN'T GOLD**

**MIXED MEDIA  
200 X 200CM**

---

My paintings depict the beautiful lives of people seen through social media and magazine images. I use evident brush strokes and a variety of colours, and metallic paints to recreate these moments.

A shiny, glossy finish is applied to the paintings once dry to heighten the colours, and add to the idea of glamour.

*Location: Auditorium anteroom*

*Guide price: £2,000*

**University of Westminster, BA Fine Art Mixed Media**

## Kate Hillon

**UNTITLED I, II & III**  
**ACRYLIC ON PAPER**  
**118 X 84CM (EACH)**

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Painting is the focus of my artistic practice. I enjoy working with basic materials like paper and raw canvas and exploring the threshold between the figure and abstraction.

*Location: Auditorium anteroom*

*Guide price:*

*Each: £200*

*Set of three: £500*

**University of Westminster, BA Fine Art Mixed Media**





## Nemo Nonnenmacher

**HAND I/II**  
CHROMOGENIC PRINT  
150 X 120CM (FRAMED)

**HAND II/II**  
CHROMOGENIC PRINT  
150 X 120CM (FRAMED)

Whilst the shape of the material used to be articulated by the hand of the artist, throughout time its fabrication fell into the range of mechanical and automated processes and industries.

Gradually, the hand disappeared from the history of art production.

These works address the transition, not only of the fading of the hand, but the loss of every quality of touch by placing the computer between the artist and the work, replacing the haptic with scanning and computing. A idiosyncratic distance towards the material.

The transition into this idiosyncratic distance proposes a state of “proto” and “in-between”, the final outcome articulates the condition of the body that has been placed on the operating table of the digital age.

*Location: Auditorium*

*Guide price: £2,000 (each)*

**Royal College of Art, MA Photography**

## Asger Harbou Gjerdevik

**LIFE IN A BAG**  
OIL AND COLLAGE ON MIXED CANVAS  
185 X 155CM

A visual and material translation of the everyday with paint on fabric. A love for the bizarre and the banal, the ugly and the tasty. Concerned with aesthetics, but with a hunger for the disruptive.

Like wearing some warm comfortable shoes with a small rock inside.

*Location: Auditorium*

*Guide price: £3,000*

**Royal College of Art, MA Painting**







## Asger Harbou Gjerdevik

**SNOWSTORM IN DECEMBER**

**OIL AND COLLAGE ON MIXED CANVAS  
185 X 215CM**

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A visual and material translation of the everyday with paint on fabric. A love for the bizarre and the banal, the ugly and the tasty. Concerned with aesthetics, but with a hunger for the disruptive. Like wearing some warm comfortable shoes with a small rock inside.

*Location: Auditorium*

*Guide price: £3,600*

**Royal College of Art, MA Painting**



## Vanessa da Silva

### THE INNER RHYTHM OF THE COLLECTIVE

FABRIC, ACRYLIC PAINT, ALUMINUM,  
PVA, RESIN & STEEL  
168 X 76 X 78CM

### PROPOSITION

FABRIC, ACRYLIC PAINT, ALUMINUM,  
PVA, RESIN & STEEL  
184 X 130 X 84CM

Working through my own lived experiences (being born in Brazil), my practice is interested in exploring the space between nationalities - neither African nor European, but rather the complicated borders where identities and cultures mix and meet.

My painted sculpted fabrics investigate the body and gesture, and the motions and movements that surround or create them. Each of the sculptures mimics movements of Capoeira (a historical martial art created by African slaves in Brazil). The patterns painted in the fabrics are reproductions of Yoruba and Nigerian motifs, the fabrics are painted over with resin changing its materiality.

*Location: 5th floor reception*

*Guide price: £2,500 (each)*

**Royal College of Art, MA Painting**



# Purchasing work

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

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

If you are interested in purchasing any of the artworks, please contact [chris.edwards@traverssmith.com](mailto:chris.edwards@traverssmith.com)

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

The auction is facilitated solely by Travers Smith, and is not associated with other partner organisations involved in this year's CSR Art Programme.

# Art Committee

**The Travers Smith Art Committee, overseeing this programme, is composed of people from across the firm, each bringing their own views and experiences.**

New members are invited to join the Committee each year to ensure that the range of artworks which are on show remain lively and diverse.



**Donald Lowe**  
PARTNER



**Louisa Chambers**  
PARTNER



**Aaron Stocks**  
PARTNER



**Niamh Hamlyn**  
ASSOCIATE



**Katie McGarry**  
ASSOCIATE



**Joseph Wren**  
ASSOCIATE



**Jeremy Dennison**  
ASSOCIATE



**Sara Noor**  
TRAINEE SOLICITOR



**Thomas Margesson**  
TRAINEE SOLICITOR



**Julie Bailey**  
FRONT OF  
HOUSE MANAGER



**Emma Niven**  
PROJECT MANAGER



**Chris Edwards**  
CSR & DIVERSITY  
DIRECTOR

# The Artists: University of Westminster



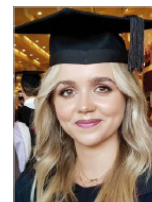
**Toby Wall**



**Gökhan Tanrıöver**



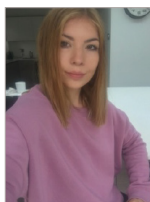
**Alesia Clifford**



**Kate Hillon**



**Chahat Gupta**



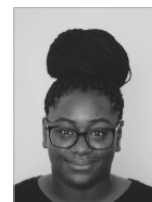
**Madeline Lewis**



**Lauren Jackson**



**Maximillian Brown**

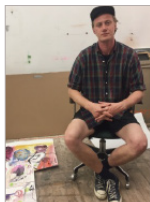


**Devinya Thomas**

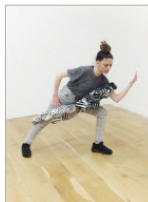


**Jessica Rimondi**

# The Artists: Royal College of Art



**Asger Harbou  
Gjerdevik**



**Vanessa da Silva**



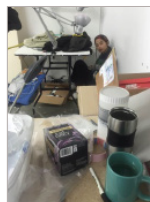
**Holly Drewett**



**Carol Justin**



**Matthew J. Robertson**



**Seeun Kim**



**Melissa Magnuson**



**Louise Long**



**Nemo Nonnenmacher**



**Yuko Obe**



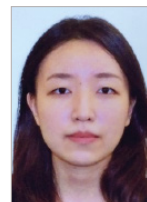
**Alexa Thomson**



**Elizabeth Drury**



**Otto Ford**



**Ji Yue (JY) Deng**



# Final word: University of Westminster

**For the third year running Travers Smith has partnered with the Westminster School of Media Arts and Design (WSMAD) in an innovative Art Programme for emerging visual artists.**

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

Students and staff of WSMAD, who have taken part in this year's scheme, have immensely enjoyed engaging with the Travers Smith team and everyone is excited about the upcoming exhibition of the selected work. The graduates also very much appreciate the opportunity to sell their work through a silent auction. The Westminster School of Media, Arts and Design feels privileged to have been chosen to participate in this Programme and is looking forward to a continued partnership over the coming years.



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

UNIVERSITY OF  
WESTMINSTER

# Final word: Royal College of Art

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

The Royal College of Art is the world's number one ranked university of Art and Design, and houses the world's most significant concentration of post-graduate Fine Art students, researchers and academics. We are a community of experts, from diverse creative, intellectual and cultural perspectives, engaged in the pursuit of creative interests in an environment that is a crucible of enquiry and debate.

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

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

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



**Professor Juan Cruz**  
Dean of Arts and Humanities  
Royal College of Art



**Royal College of Art**  
Postgraduate Art & Design



**Front/back cover: *I'll be Matisse if you'll be Cezanne*, Otto Ford**

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