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**THE GRADUATE ART
PRIZE 2018**

EXHIBITION CATALOGUE

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The Graduate Art Prize 2018

ARTIQ, Herbert Smith Freehills and Atlantis Art Materials are proud to present The Graduate Art Prize 2018.

Now into its sixth year, the influential award and exhibition is open to all final year students on BA and MA degree courses at British art colleges or universities. This year's selection features the very best of the class of 2018, showcasing outstanding work by 23 of the UK's brightest artist graduates.

This year features the largest-ever prize for the winner, thanks to the generosity of both new and existing sponsors, with a £2,000 cash prize and £500 art materials voucher up for grabs. A prize will also be offered - for the first time - to the runner-up. All shortlisted artists will be offered the chance to be represented by leading UK art rental consultancy, ARTIQ.

#GraduateArtPrize

Exhibitors

02	Min Zhao	21	Ahae Kim
04	Demi Bromfield	22	Qiujun Chen
06	Kaethe Butcher	24	Radek Husak
08	William Stockwell	26	Jiarui Li
09	Andrei Costache	27	Camila Quintero
10	Alexander Fox-Robinson	28	Sooyoung Chung
12	Judy McKenzie	30	Samson Edward Tudor
14	Felicity MeachEm	32	Liqing Tan
15	Hannah Regel	33	Phillip Reeves
16	Isabel Mills	34	Amir Behbahani
18	Oliver Hoffmeister	36	Theo Bargiotas
20	Maximilian Wasinski		

Min Zhao

Slade School of
Fine Art

Ocher Rain
Oil on canvas
1830 x 1830mm
£4,000



I walk, I paint, I make.

I walk. Sometimes for miles, usually for days, in the extreme weather conditions.

I paint. Sometimes one piece for several months, usually, varieties at the same time.

I make. Sometimes every single ceramic fired to perfection, often, the failure haunts me.

I walked for days from one mountain to another. The altitude was above four kilometres. I felt the heat on my skin, but I was shivering in the wind. I felt so much pressure in the veins that I could hear my heartbeat. I was pressed between sky and mountains. This was the only way to experience the extreme suffocation.

I walked for hours in the Gobi Desert, until I was about to lose consciousness. I felt the moisture from my body disappearing. My lips were so dry that I could smell the scent of iron. The awareness and sensation of being there were crucial. This was the only way to experience the temperature of the sand. I had to see the colour with its temperature.

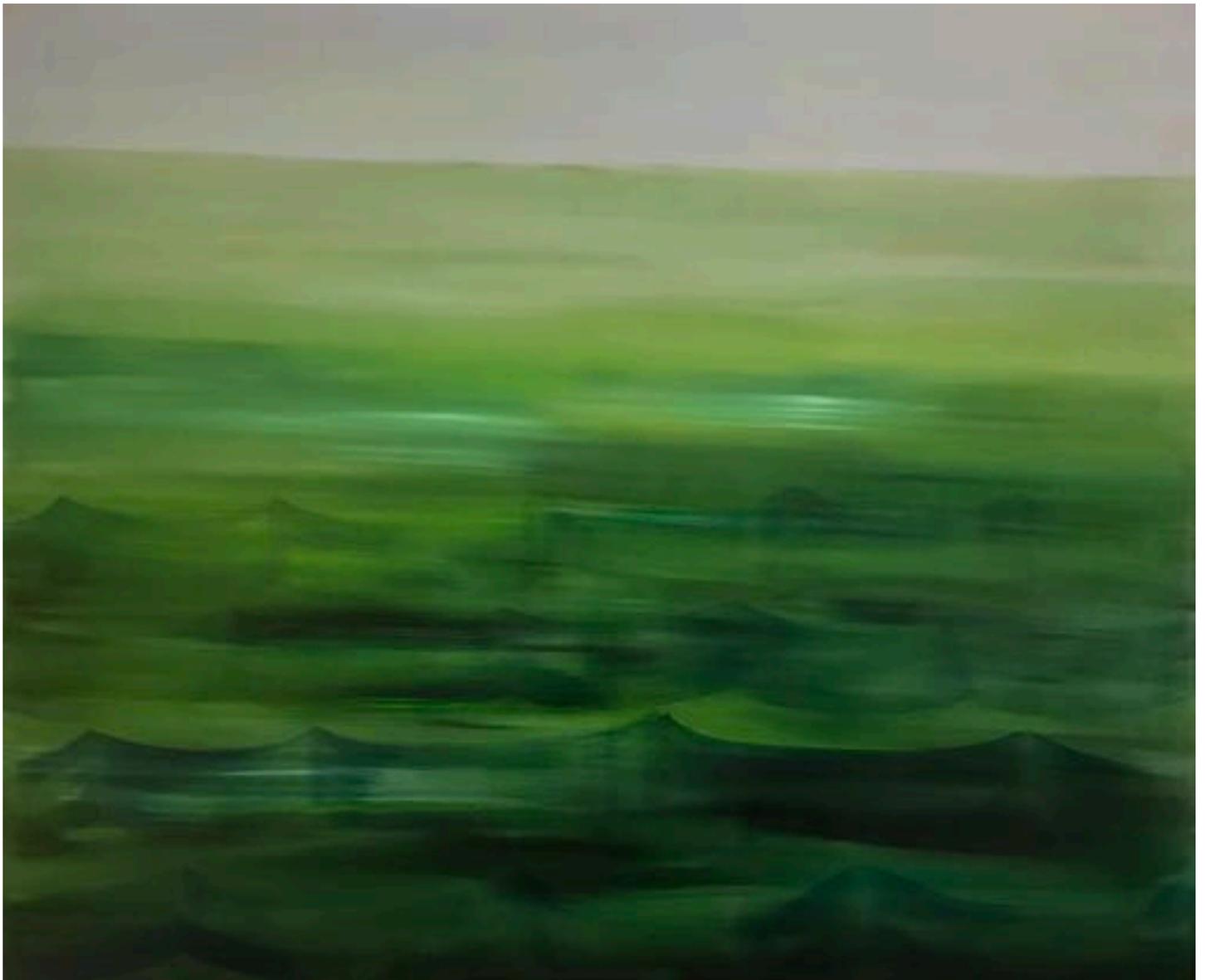
I saw various layers of tone and shine through different stages of my bodily experiences. By using different layers of pigments and glazes to achieve the great depth and temperature. The ground of the canvas became the medium to transform personal memory into a shared experience. The clay body became the sculptural manipulations of the natural landscape. The natural material was sourced on site to retain a distinct sensibility of its geographical significance.

After Angkor Wat

Oil on canvas

1530 x 1830mm

£4,200





Demi Bromfield

Lancaster University

Untitled Triptych

Paint on wood panel

1215 x 2745mm

£5,500



Manipulating the notion of haptic criticism, the paintings create an ambivalent illusion of texture and façade, sometimes harnessing elements of raised surfaces whilst in others remaining entirely flat.

There is a tension between the illusion and the object-like quality of the work. The depiction of hyper-realistic paint brush marks have an apparent and familiar gestural nature of the stroke, yet the illusion of depth creates uncertainty in the viewer. The object-like quality of the work brings the viewer back into a state of recognition and familiarity, accentuating that the illusion is real and true.

The series Unravel exhibits a gradual unveiling of the painted surface. The painted layers are not only built up but peeled and scraped back to reveal its former layers. The work encompasses a conflicting balance between realism and abstraction, painting and sculpture, and has references to photography and the emerging digital age, opening a dialogue about the volatile definition of painting in contemporary art.

Kaethe Butcher

Camberwell College of Arts





I forgot. The touch I forgot about - the touch which never reached me again - Series

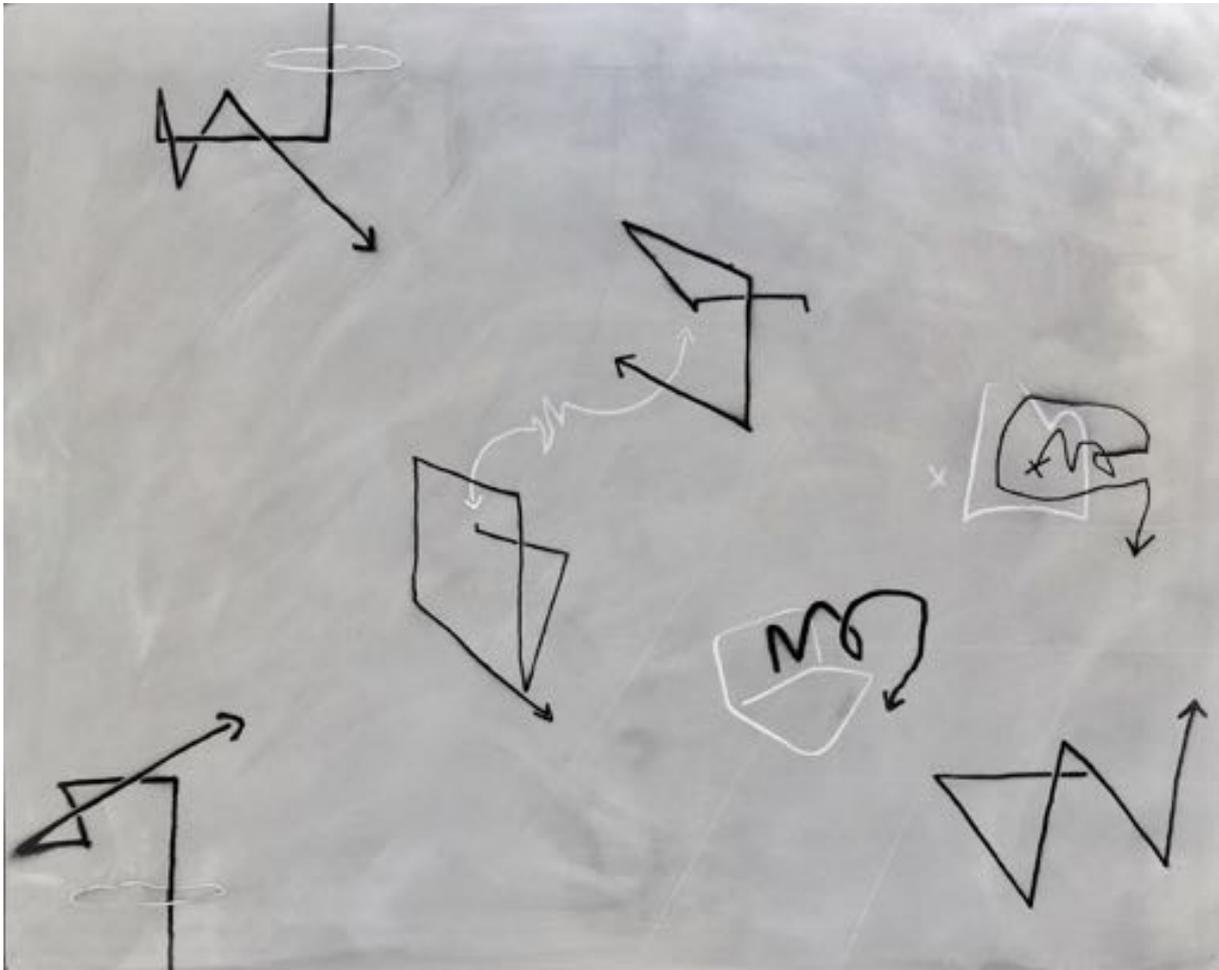
Acrylic, gouache and ink on wood

£4,400

This body of art is originally inspired by the sentence "Intimate interactions and relationships are likely to shape and be shaped." from the book *The Psychology of Intimacy* by Karen J. Prager as well as my own experiences and struggles with intimacy and the contrast of being able to get physically intimate with complete strangers, but not being able to let a loved person touch or caress me.

One touch can be warm - another one cold.

We are shaping a person we are intimate with (emotionally and physically), while at the same time we will be shaped as well. We will change each other's perspectives - may it be negative or positive - and explore our own self, our feelings and thinking. Being intimate with someone means that you are slightly melting into each other - shapes layer shapes, touch over touch.



William Stockwell

Newcastle University

Untitled

Spray paint on aluminium

800 x 1000mm

£500

I work across media, utilising collage, drawing, printmaking and design.

My latest series of works derives from obsessive, intuitive drawings that manifest my thoughts and ideas. I select and manipulate elements of these drawings to be translated to aluminium plates using spray paint.

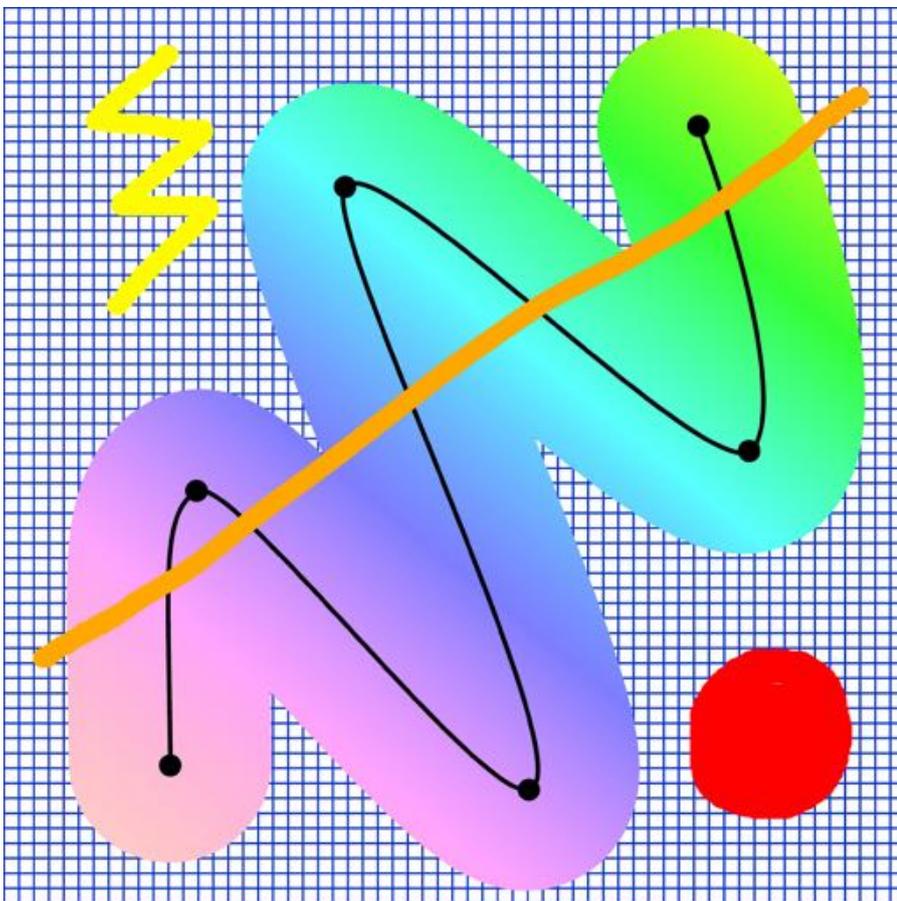
With each work I aim to create a screen into my consciousness. The graphic nature of marks, figures and structures stem from an exploration into how my thoughts and ideas are shaped by what I see digitally. I consider how to depict depth and map invisible forces

within a two-dimensional surface. Each work presents a potential force or energy pulling away from its constraints; whether that is the flat surface or its inhabited space.

The bold and direct use of spray paint conveys a sense of freedom but is anchored by the physicality of the aluminium plate. The brushed metallic surface creates both a tangible in-between space and a reflective boundary to its environment. I produced the work to be at a scale that confronts the viewer. I desired the viewer to gaze into another world, which is suggestive of ours, but with its own set of rules at play.

Andrei Costache

Slade School of
Fine Art



Uinstantlygottamessage583421230

**Digital print and coloured shapes
on vinyl**

2000 x 2000mm

£10,000

I am a multidisciplinary artist working preponderantly in the fields of sculpture, architectural design and public art. Although I don't particularly try to follow a certain narrative, during the last 2 years I've developed an affinity for minimalism which reflects my everyday pursuit of clarity.

Inspired by the legendary jazz player Charles Mingus, the aim is to freestyle my way through the rainbow diorama of design and comment about the subtleties of making, space exploration and the infinity of form. I tend to visit the digital interior of the object as much as the three-dimensional exterior via geometrical amalgamations the same as outer body experience.

I tried to think of minimalism. I challenged myself to make a poetic work which I believe creates a more philosophical dialogue with the transcendental character of Heidegger's seminal text about sculpture as the temple of God. The work being subjected to meaning, it forms around the idea of the internet, and that of a hi-tech fantasy.

I believe my work will accompany well the post internet AI conceptual partnership. These floating shapes on a digital background provoke the viewer to question the bendable reality of nature and life itself. I am experimenting with a variety of models that marry sculpture with graphic design, art and architecture. I want to make contemporary art cool again and imagine future landscapes.

Alexander Fox-Robinson

Carmarthen School of Art



Audience (Triptych)

Acrylic on canvas

1220 x 5490mm

£4,000



My graduation work explores the relationship between pre-modern and postmodern art. Through a focus on storytelling, this takes the shape of large monochromatic crowds, involving many commonplace activities and interactions. The loose plot of this triptych is an excerpt from Dostoevsky's "Notes from the Underground", a book primarily about the bitter, spiteful feeling that an unfair world conjures up in people. I have filled this series with references from modern and historical culture. These references are called memes and they include a wide range of influences and symbols from the Satanic Goat-man of Francisco de Goya to the Gameboy used by the boy I borrowed from Breugel's wedding feast.

Judy McKenzie

Royal College of Art



Left

Wall Plaque 3

Coloured porcelain
and silver

270mm diameter

£1,250

I feel at one with clay, passionate about it. Its magical properties of malleability are addictive. It is peaceful and grounds you to the earth. As a ceramic artist my love of making is focused and joyful, centred about my clay.

My latest body of work explores the processes of Nerikomi and Kintsugi for the creation of unique and decorative ceramic objects. Nerikomi is a new technique for me, but one which embraces the properties of clay fully. Every particle is manipulated by hand, from colouring the porcelain with stains, to forming abstract patterns and creating designs.

Patterns are embedded within the porcelain and become the DNA of the material from which forms can be manipulated. A design can be imposed, but under applied pressure, the clay will distort and twist, creating its own unique voice. A dialogue ensues between maker and material.

The technique of Kintsugi embraces the imperfections that can occur during the processes involved in the construction and firing. By highlighting a scar with silver, the piece is imbued with a history, showing us that there is strength and beauty in fragility.



Centre

Wall Plaque 2

**Coloured porcelain
and silver**

255mm diameter

£1,250

Right

Wall Plaque 1

**Coloured porcelain
and silver**

255mm diameter

£1,250



Felicity Meachem

University of Brighton

I'm alright hiding tonight

Oil on canvas

1500 x 1500mm

£2,750

Images sourced or appropriated from different cultures define the subject matter in my paintings. Such as Parisian tile patterns, Japanese Kimono and iconic African Dutch wax prints. This is in order to create a utopian world where all cultures can live in harmony. My work highlights the unavoidability of politics. I'm aware that by contrasting and balancing different cultural iconographies, from western to non-western patterning, it can be quite contentious. Especially with its relation to 'Orientalism'. However, in opposition to this I wish to investigate the complexity of cross-cultural fertilization. And I strongly believe that internationalism of pattern work is a cultural fabric that overlaps.

Homi K Bhabha's central idea of 'hybridity', an emergence of new cultural forms from multiculturalism, is a central theme in these paintings. This term presents a creative way of expressing cosmopolitanism and eclecticism.

In postcolonial discourse, the notion that any culture or identity is pure or essential is disputable. Bhabha himself is aware of the dangers of fixity and fetishism of identities within binary colonial thinking arguing that all forms of culture are continually in a process of hybridity. This I have learnt from my own encounter with an individual who felt strongly that a pattern within my painting was Islamic and from their culture, when in fact it was of Chinese origin. This shows that through the scope of someone living in the 21st century, authorship can be lost in translation.

Hannah Regel

Slade School of Fine Art

My practice spans both written work and sculpture but is always dictated by the particularities of materials that stain, erode or contort; lily pollen, red wine, high heels, cigarettes and Coca Cola. I am drawn to these materials as they are both consuming and consumptive - their allure lying in a language that flirts with the waste that is luxury, that is also eroticism and violence. It is these perversities, the kind embroiled within the preservation, shame and spoilage of having a body, that I try to negotiate and actualise in the objects and texts that I produce. The perversities of the promises that metabolise social life (service work, care work, the performance of gender, beauty, routine etc.) often taking shape in semi-figurative sculptural works; part stain, part sketch, part shrugged

off clothing, and have, more recently, moved to incorporate scent.

Last year I began an email correspondence with the perfumer Euan McCall. Over the course of several months I sent him 32 poems and he responded with their olfactory imagining. This we then developed into a perfume. The poems I sent Euan, from my collection *When I Was Alive*, described a physiological and psychological cramping: damp, overfilled London housing and the claustrophobia of low wage service work. By using poetry as a basis for a scent, I wanted to turn language into a sculptural stain or spillage on the atmosphere: overwhelming the space, rubbing off on your clothes, getting up your nose. Taking the air out, so to speak.

Jane

Tights, varnish, wadding, glitter spray, bunny ears, aluminium wire

490 x 850 x 560mm

£1,600



Isabel Mills

Newcastle University





Echinoidea #2

**Sculpture made from
photo-etchings**

500 x 500 x 430mm

£3,360

I am an artist based in Newcastle upon Tyne. In my work I explore the themes of underwater and outer space and merge the imagery of the two worlds through the processes of printmaking, sculpture and collage.

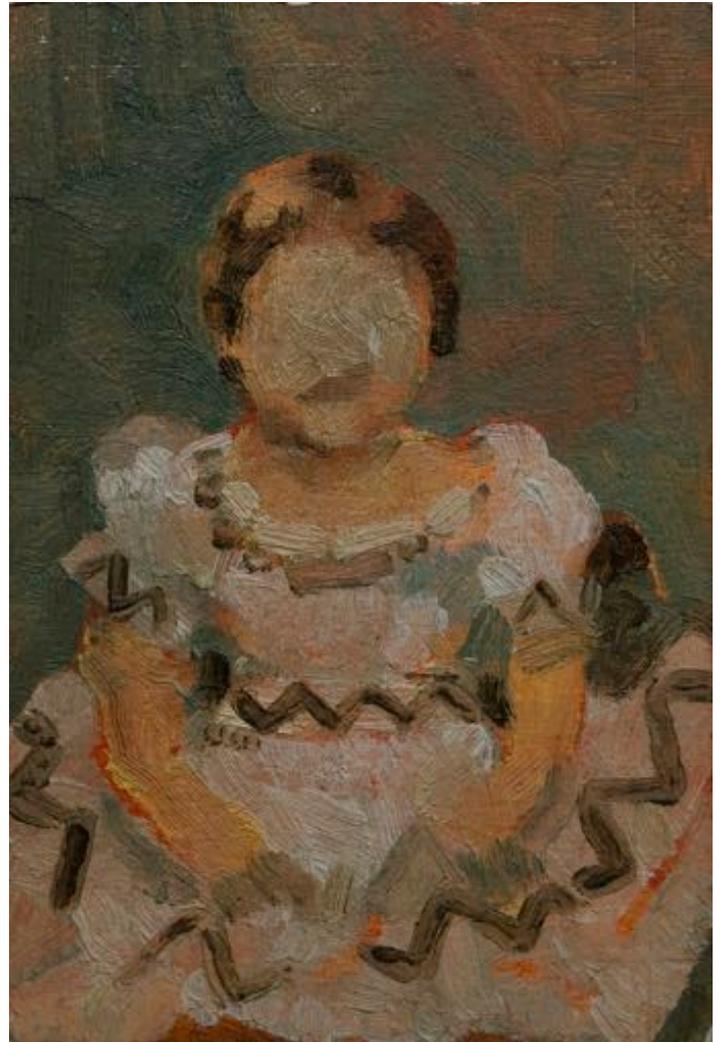
Scientific imagery and research is a constant point of reference for my work. I am interested in how artistic and imaginative models have been used by mathematicians and scientists as ways of expressing their theories. For example, the model of Lobachevsky and Bolyai's hyperbolic geometry to represent infinity, and Einstein's idea of a 'reference mollusc' - an undulating form used to help describe the nature of space-time.

I am also interested in the reoccurring mathematical and geometrical patterns that are present in nature. The spiral shapes in shells and galaxies, and the hexagonal packing of honeycombs, coral formations and turtle shells. Replicating and taking inspiration from these forms, I blend art, maths, design and nature in my work.

Oliver Hoffmeister

Newcastle University

Through painting as image making I strive to create a practice that focuses upon the obscure nature of the imagined image, with particular reference to the artist's own conceived imagery. Through the use of motifs, painterly marks and framing I loosely define space and form in an effort to create indeterminate scenes through which vague narratives can be constructed. The imagery pulls influences from a range of sources varying from, yet always using everyday experiences from the artist as a starting point.



Blouse

Oil on board

130 x 89mm

£300

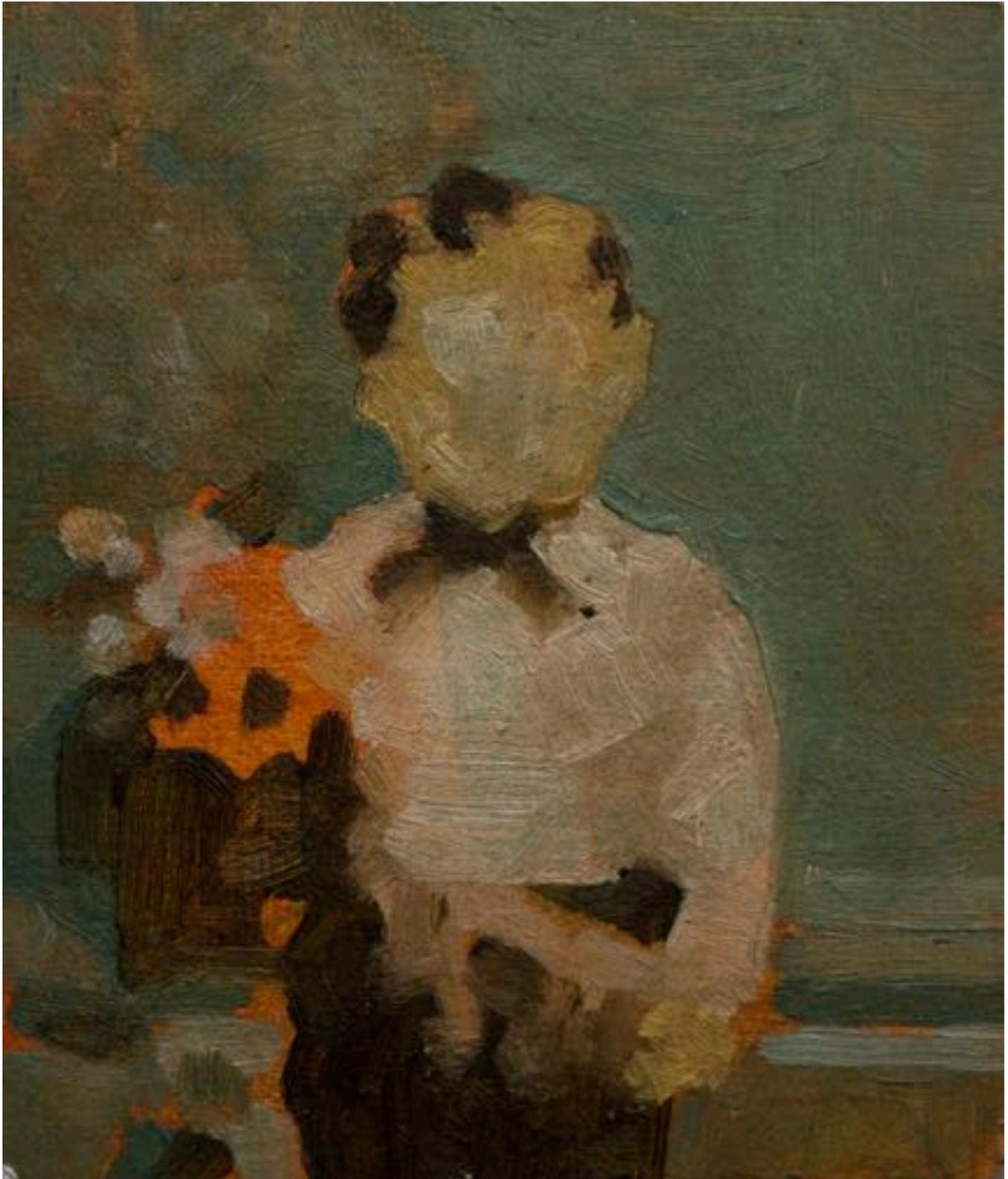


Strap On

Oil on board

200 x 220mm

£440



White Tulips

Oil on board

130 x 112mm

£300

Maximilian Wasinski

Slade School of Fine Art



I was made in the secret place

Fluorescent screenprint

1000 x 700mm

£1,000

My practice has always concerned itself with the spiritual embodiment of ourselves and the questioning of this relationship be it: body and soul/ physical and spiritual/ rational and irrational. Spanning installations of mixed mediums, the boundaries between these dualities are blurred, producing cohabitation of identity between the queer critique of catechistic religious restrictions and the celebratory diviner, which sees queerness as a source of spiritualism.

My work seeks, through the separation of spirituality from institutionalized religions, to develop a self realized queer spirituality to heal from and protect against the normative restrictions felt towards our queer community and celebrate our unique perspective as a divination for change.

The Invisible qualities of light are performed to express the spirituality of vision and illumination. Colour communicated through the visual spectrum from infrared to ultra-violet is used to highlight the invisible: stains, traces, magic. Physical representations are subverted, bibles skinned and sewn to form organic forms, reverse cast to form trace reliefs of abstract manifestation, stained with the history of the infallible text and their owners.

Infrared photographs are used to explore a hidden world of queer intimacy, highlighting the unseen stains left from the warmth of lovers, producing fields of colour blurring the boundaries of the body. Trace marks, usually invisible, are revealed in exploration of the social loss experienced in the queer community and the spiritual beauty learned through the sexual connection and freedom we experience behind closed doors.

Ahae Kim

Slade School of Fine Art



We Are

Oil on canvas

800 x 600mm

£1,200

My work approaches memory in an aspect of perception. I focus on its duality and reproducibility, which is enigmatic. Experience of contemplating memories gives another layer of perception of the self and the world. It is ambiguous to distinguish between the self that reproduces memory of the memory and memory itself. Ghost is a motif from the ambiguity. It is a puzzle that repetitively opens and closes. I recast images from daily life as space to wander the sea of the puzzle. As a wanderer of life, I try to map this weird correspondence between memory, time, and perception.

Qiujun Chen

Camberwell College of Arts



Crying cat

Coloured pencil

420 x 594mm

£900

I am an illustrator who graduated from Camberwell College MA Illustration this year. My work is a story about my father's depression in my childhood. It is a continuation of my previous project Anti-parents, in which I try to reveal some Chinese family problems. In this project, I made some autobiographic drawings based on my childhood memory.

My father suffered from depression for a long time while I was quite young and tried to commit suicide many times. These things had a big effect on me, but nobody in my family wants to talk about them anymore. The dark memories tortured me a lot in recent years,

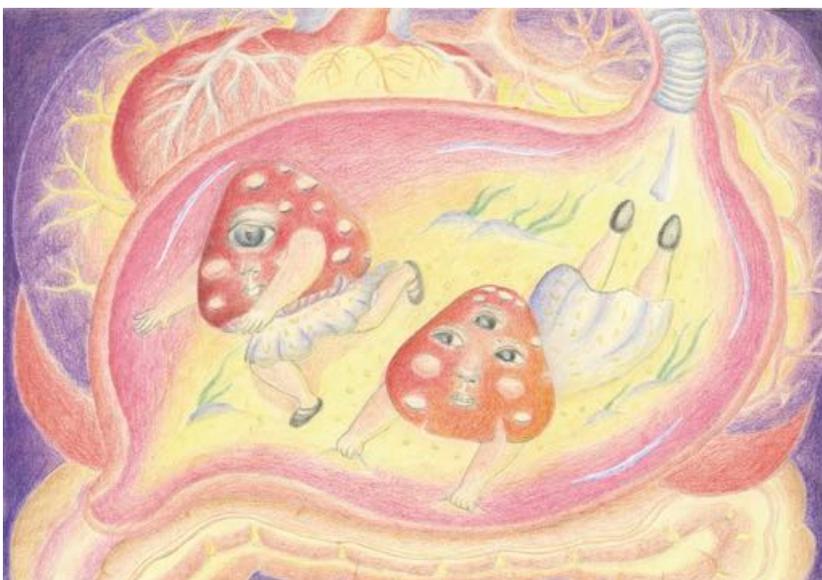
especially when I came across problems in intimate relationships. I dreamt a lot about my parents. In these strange dreams, sometimes they are cats, and sometimes my father is a frog. Patients in mental hospitals become crazy flowers and chase after him. An earthquake in my dream destroys my home and goblins in a UFO take my father away. I write down these dreams, add to imaginations, and decide to make a discontinuous story of my parents. For me, creating these pictures is a process of release and self-healing. Maybe my parents will see these drawings one day and see the efforts I have made to reconcile with them as well as myself.



A Sign of Rain
Coloured pencil
300 x 400mm
£600



Papa in the Air
Coloured pencil
300 x 400mm
£600



Mushroom Girls
Coloured pencil
300 x 400mm
£600

Radek Husak

Royal College of Art

Mirrored (Triptych)

Photograph

2034 x 874mm each panel

£7,000

Objects and people depicted in Husak's work convey variations on personal narratives, while his compositions use both traditional and unconventional means: figures often collide and overlap with each other creating new meaning and energy, thus shifting the interpretation of corporal.

Double exposure and glitch together with repetition create a bold vision of what is bodily. The scale of works split between monumental and humble encourage personal contemplation. The reflective surface becomes an augmented mirror of the reality. Using alternative photographic processes, Husak renders intimate representations and still-life that goes beyond the surface.

The artist seeks to seduce spectator with images filled with symbolism and allegory. It is a vast universe of character and objects. Attuned to art history, works stylistically evoking Northern Renaissance and Baroque. What's captured is a world that is entirely human yet deeply personal.

Husak's work presents no immediate solutions. By being in a constant state of flux his artistic process encourages ongoing development, leaving room for future exploration.







Jiarui Li

Royal College of Art

Veg out like Broccoli

Oil on canvas

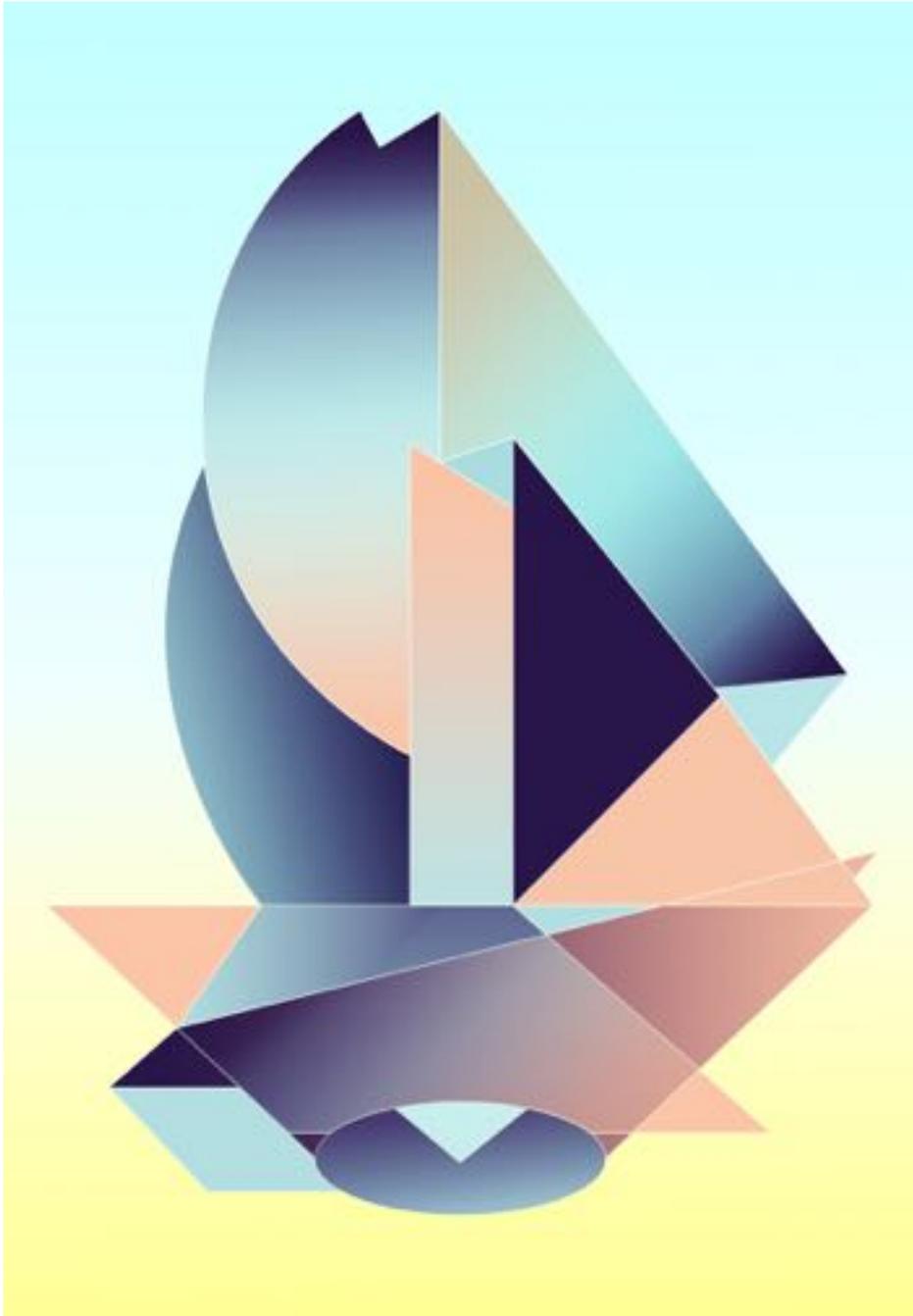
1100 x 1350mm

£4,500

My work explores a variety of subject matters including language and image, the absurdity of modern life and the different memory and cognition systems inter-culturally. I constantly collect fragments in everyday life, including people, animals, objects and landscapes that somehow register to me as characters. I re-organise and present them in a massive, theatre-like scene in a nonsensical way which intrigues new conversations and narratives.

Camila Quintero

Camberwell College of Arts



No 5 from the series 'The Life of a Day'

Digital print on paper

1000 x 700mm

£375

I am a Visual Artist and Designer from Bogota, Colombia and am now based in London. I recently graduated from and MA Visual Arts: Illustration at UAL Camberwell College of Arts where I gained an A grade Distinction.

I have established a way to work with abstract geometry by using both fluid and controlled automatism as a means to create compositions. The effect of colour, shapes, light and materials are key elements of my work, but also the subtle use of Semitics and photography are part of the development of these playful and multidimensional compositions that evoke a sense of inaccurate spatiality and surrealism. Deconstruction and optical distortion are also recurrent throughout my work and refer to the response of the perceptual connection we have with our surroundings and the impact that they have on us. I am particularly interested in the relationship between space and time. My work endeavours to evoke sensorial memory and receptive perceptions according to the state of mind.

My work also has references from different disciplines across art, architecture, photography and design. I am particularly interested in composition and colour and keen to develop works that have a three-dimensional quality by exploring perspective, distortion and deconstruction. Many of my works appear to float in space to give the impression of being three-dimensional.

Sooyoung Chung

Royal College of Art

Her Living Room

Oil on canvas

1500 x 1200mm

£4,950





The spaces in my painting contain intimate details about personal taste, its objects elude a person being in it without his or her existence. Biographical objects constitute a personal space and it becomes his or her portraits. Seeing someone's environment very much satisfied my voyeuristic desires and helps me understand others and their lives. A personal environment in my painting is not only a story about an individual but also a socially reflective space. In other words, a space is the intersection of personal mythology and collective identity.

Samson Edward Tudor

Loughborough University



Zone

Photomontage print

620 x 520mm

£300



Animal

**Photomontage
print**

620 x 520mm

£300

At the heart of my artwork lies an exploration of the human condition, a perhaps futile attempt to decode it.

My practice utilises narrative, figurative painting, with elements of allegory, as a form of socio-political commentary. The ambiguous narratives present an unsettling vision of a world in a state of disorder, through oppressive and powerful imagery that conveys semi-dystopian undertones. Offering varied interpretations and potential readings, my work aims to invite debate through exposing the forgotten individuals, struggling to exist in contemporary society.

The actions and consequences within the paintings act as an observation of class issues, pertaining to increasing inequality and social mobility. This is partly inspired by my own background growing up in a sleepy, ex-mining village in the Midlands. The elements of displacement and instability stem from the current socio-political climate and the politics of fear. From the shifting landscape of European politics to broader global conflicts, nuclear tensions and mass migration.

Initially using photomontage and collage techniques to create studies for my paintings, I have recently advanced this to produce digitally manipulated portraits. This process resonates with notions of identity, in a 'post-truth' era, and with physiognomic studies. By combining the traditional and analogue with the contemporary and digital, I seek to challenge the concept of portraiture itself.



Liqing Tan

Slade School of Fine Art

Night by the Pool

Oil on wood panel

457 x 609mm

£1,340

The mystery of visualizing body as landscape and landscape as body leads me to think of the unique forms in figures that at the same time may display as giant landscapes. Zooming into a specific gesture, or connecting the body part with the surroundings, or turning a landscape into a shape of a body part in order to create something new are one part of the concepts I have been working on. Creating an unrealistic space or capturing a dramatic moment are also important elements of my works.

By using vague and ambiguous ways to paint, I aim to express a kind of contemporary psychology, the influence of the subjectivity of judging things. These are a series of oil paintings of daily routine. An ambiguous story line about things; appear and disappear, intimacy and separation, missing and forgetting, discovering and reflecting, getting closer and getting far away, focusing and diverging. It is about record, speculation, imagination, and recreation.

Phillip Reeves

Goldsmiths

Paella Kimono

Oil on dress makers paper

1700 x 1220mm

£2,000



Things That Are Good

Chance and Consequence

Pigs

Aztecs / Ancient Egypt

Japanese Consumer Packaging and Fonts

Viscosity of Paint and Other Fluids

Myth Building and Lies

Beekeepers

The Thrill of The Chase

Beauty - But more so beauty which is in some way spoiled - Wabi-sabi

The Occult

Costumes / Clothing / Shoes

Machines and The Speed of Industry

Travelling for a very long time to do something special for a single moment - Sentiment

Grubby Interiors

Abandoned Relics

Tropics and Tundra

Voids and Expansive space

New Frontiers and Plateaus

Irony and The Bitter Sweet

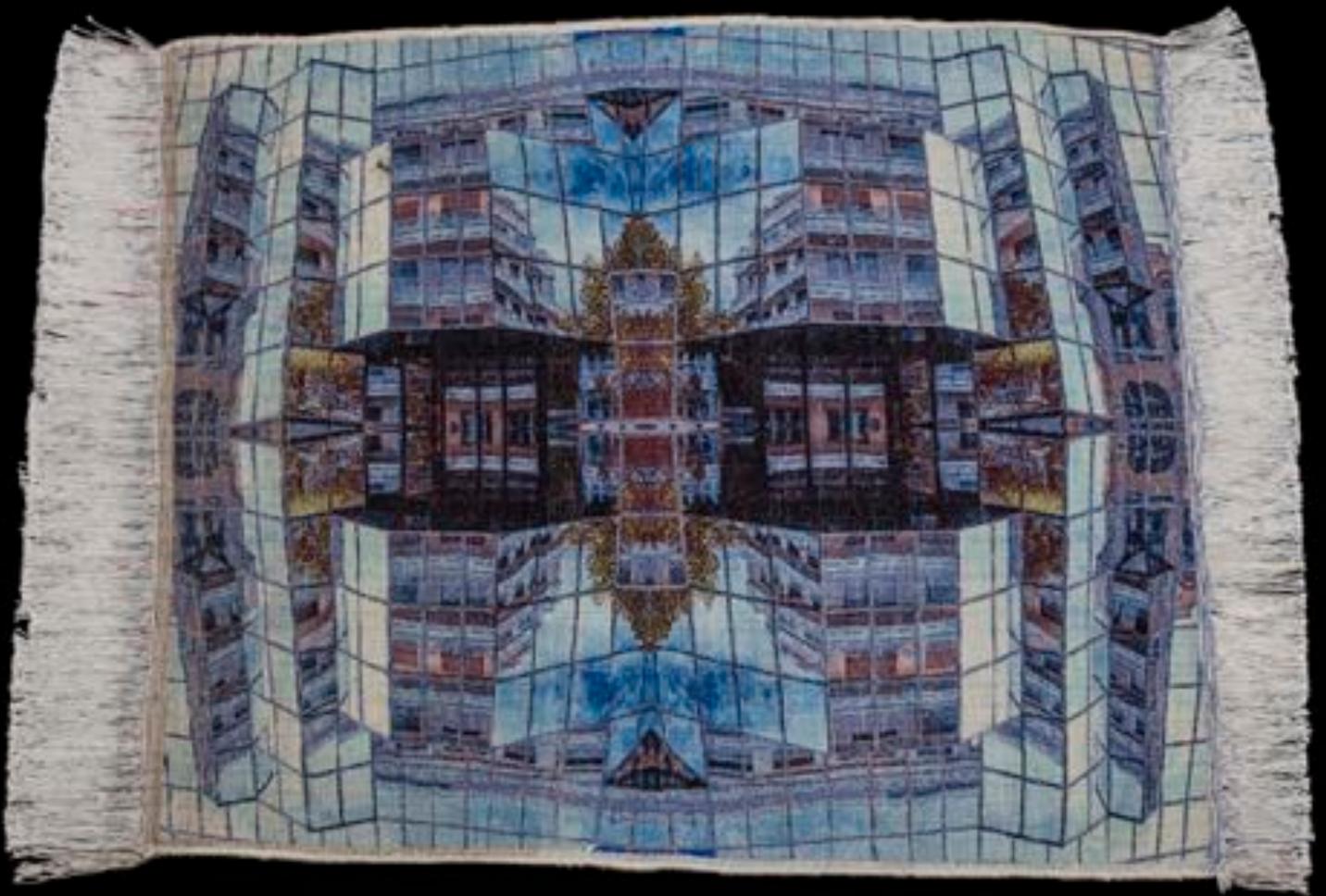
Snowmen

I work primarily with stories and narratives. I am interested in how clothing and uniform become costumes for characters to be recognised in and reacted to, according to predetermined behavioural tropes within an experience. I like to feature people and objects in my work multiple times, seeing them as reoccurring characters in different sets, perhaps akin to a time travelling soap opera.

I like making work about ideas I hear or things I read, especially stories. If the stories have been falsely elaborated - then I like them even more. The idea of making a record of history, a third hand account, perhaps wayward from the truth interests me, but not with all my works. Some of my works are a private joke.

Amir Behbahani

University of
West London



The intricate patterns found in nature never fail to surprise me. From the tiniest details of the microscopic world to the infinity of the universe, there are fascinating patterns all around us.

My work is based around formulating digital patterns. To me, there are clear similarities between digital photographs and woven artefacts such as rugs in a sense that every pixel represents a knot and the picture itself is made up of millions of them. My final project is about the information woven into the digital image. A tapestry of data if you will, which reflects on our society.

Untitled

Handmade Persian rug

800 x 1100mm

£4,750



Theo Bargiotas

University of Oxford



Untitled

Oil on canvas

1000 x 1500mm

£5,500

We are fragile creatures with ancient DNA running through our blood, constantly trying to interpret pieces of truth in the contemporary wilderness. A perceptive artist's role is to recognize these little fragments of truth and depict them; I try to capture that dream moment that most people suspect exists, but are not sure how to immortalize and portray. This is a crucial mission for the painter today; trying to detect the sublime and spiritual in everyday gestures and circumstances, probing the dark side of the moon, and showing it to humanity in the form of a picture, a painting.

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