

palmer gallery

Errant Echoes

RA Schools Class of 2027

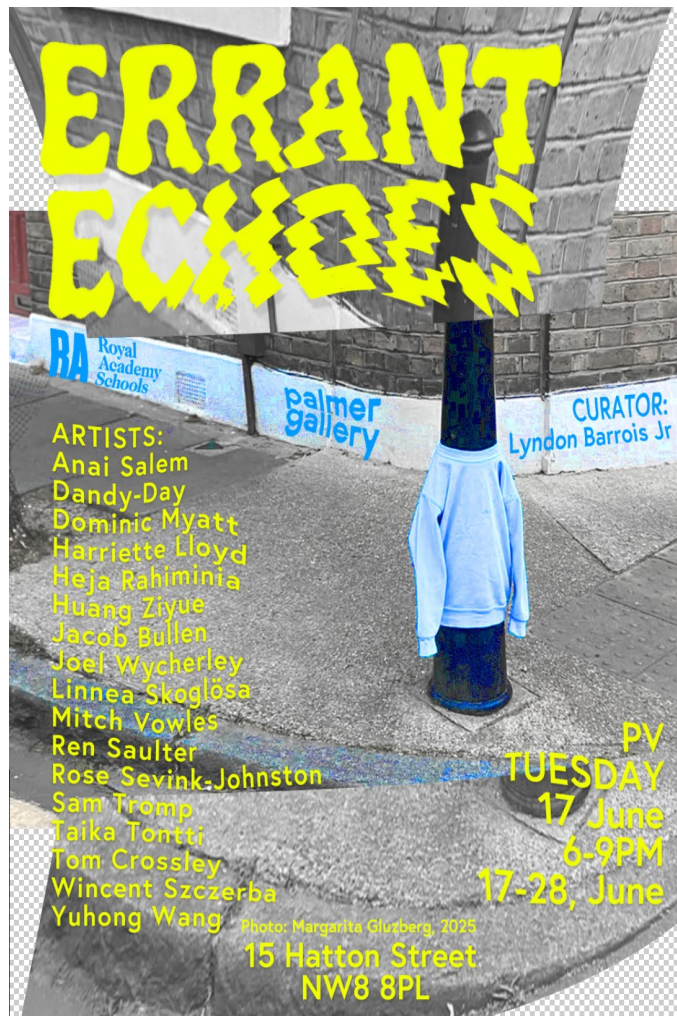
18 June – 28 June 2025

Opening Reception | Tuesday 17 June,
6 - 9pm

Hosted by Palmer Gallery, Errant Echoes presents a selection of work from the seventeen artists that comprise the 2027 cohort at the RA Schools. The exhibition marks the conclusion of their first year of study at the academy, and has been organized by the current RA Starr Fellow Lyndon Barrois Jr.

Participating artists:

Jacob Bullen, Tom Crossley, Dandy Day, Harriette Lloyd, Dominic Myatt, Heja Rahiminia, Ren Saulter, Anai Salem, Rose Sevink-Johnston, Linnea Skoglösa, Wincent Szczerba, Taika Tontti, Sam Tromp, Mitch Vowles, Yuhong Wang, Joel Wycherley, Huang Ziyue



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RA Royal Academy Schools

A Janus Approach, an essay by Lyndon Barrois Jr.

“From reconstructed memories, to found objects, to the funhouse mirror of satirization, the connections that bind such a large and varied group of artists emerged much easier than expected. Or, maybe I just found a most convenient framework to convene them: an intrigue I also share, which is the act of an object being made in the image of another object. We could call it a remake, a copy, a replica or facsimile, all relating to a re-staging of sorts.

It’s not wholly unrelated to a condition and preoccupation with being made to feel as though you are experiencing a thing that isn’t actually there. We, the makers of zoos, ethnographic dioramas, theme parks with elaborately designed queues, and underground pubs in former water closets—can appreciate environmental displacements, visual puns, and nostalgic reenactments. We understand that specificity need not sacrifice a sense of collective memory, and we can recognize the opportunity to play into the joys, horrors, and ironies of a common object or a recognizable history.

Have we firmly affixed ourselves in a society of simulation? In addition to spectacle—which preys on desire and aspirational projection—we enjoy an unsettling sense of the familiar, and are charmed by a kind of visual trickery that amuses more than it harms. Stage magic, for instance, is fun because we trust that despite any sleight of hand or hints towards violence, we won’t leave the show without our watches, or with our bodies severed into halves. Trickery can conjure a fear of being in danger, or the target of a con, so we take comfort in the contract of safe, simulated viewership. The enjoyment of the trick is entangled with being in on it.

Simulation and replication impacts us on the generic sides of life as well. We experience it while shopping, when the system fails, and we become bothered when a product is out of stock, which is really the audacious expectation of stock itself. The unrelenting production line of industry has mastered the mechanization of re-stocking, so that we become entitled to anything we might need or want, at whatever (or whoever’s) expense. It is no surprise that artmaking, which trafficks in originality and exclusivity, can adopt high-volume models of producing recognizable stock. Given that artists ostensibly make objects for consumption, one could easily mistake this for capitalizing on the monetization that commodity capitalism has perfected.

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What I am advocating for is a less abundant form of re-production. A fussier fabrication, in defiance of an endless supply in a range of sizes—works that are made (or staged) with a deliberate specificity, that set their sights on a context, complement space in situ, and carry a care for material integrity—and maybe look convincing in the process. We've come full circle in the question of reproducibility. Or rather, each generation has looped back to this methodology for its own reasons. Mimicry has long been a tool of art education, however most-often valued less than the non-copy (the original), regardless of the proficiency of its execution. That is, a copy is what an artist does before they advance to the artist's real work. But what happens when copying, borrowing, and reenacting reveal a true curiosity about the world's ordinariness?

This selection of works has been assembled following eight months of observing these 17 artists, trying to identify the most common threads that could guide this circumstantial task of curation. In general, this cohort embraces the idea that the world gives us form, or to take it a bit further: the world presents formal opportunities ripe for capturing affective moments. From the Pictures Generation's appropriation, to Arte Povera, to much of Nicolas Bourriard's writing on using the world as material, there is a clear and present lineage of this tendency that still manages to yield actual fruit, not just things that look like produce, and thankfully so. The rampant production by people, of places and things, along with the poignancy of deliberate displacement from their origins, has only sharpened this sensibility. The work presented in this show reminds us that, as participating artist Rosie Se-vink-Johnston once put it, "there are sculptures everywhere."



Lyndon Barrois Jr., RA Starr Fellow



Photo: Margarita Gluzberg, 2025

About The RA Schools

The RA Schools has been a key part of the Royal Academy since its foundation in 1769. They offer a full-time, three-year programme to 10–17 postgraduate students each year and charge no fees.

About Palmer Gallery

Founded by Lucas Giles and Will Hainsworth in 2024, Palmer Gallery is a space dedicated to identifying and developing the strongest emerging artistic talent of today. The gallery programme focuses on cross-disciplinary artists working across painting, sculpture, video, performance, light and sound installation, creating an immersive exhibition space. This multi-sensory approach embraces a holistic view of contemporary art while championing an institutional dedication to framing and contextualising complex artistic practices. Palmer Gallery's core mission is to allow artists to express themselves and thrive in an open, supportive and experimental environment; fostering a culture of creative freedom and connection among the gallery's artists and the wider community. The gallery is situated in London's Lisson Grove, in a 1000 ft² former-factory built in the 1920's by the Palmer Tyre Company, who produced parts for the Spitfire, Hurricane and Lancaster Bombers during The Second World War.

Contact Us

For further press information and high-res images please email: contact@palmergallery.co.uk

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