

# palmer gallery

Exhibition 12  
CONFLUENCE

14.11.25 - 20.12.25

Private View:  
Wednesday 13th November, 6-8pm

SHAAN BEVAN

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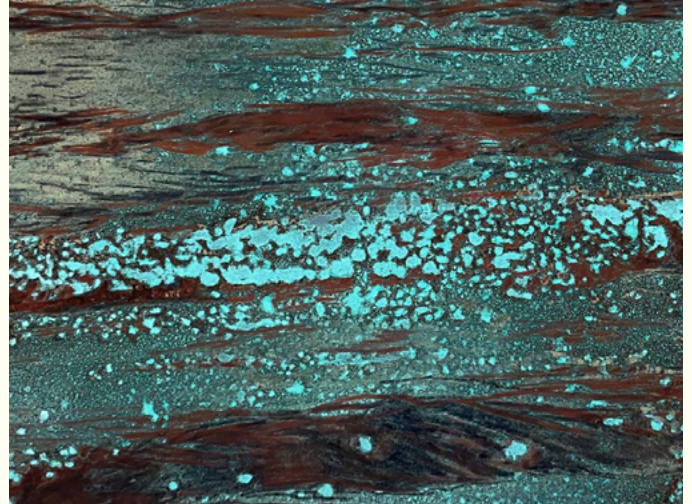
JEN O'FARRELL

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Shaan Bevan and Jen O'Farrell share an instinct towards transformation and an attunement to the mutable language of material and landscape. *Confluence* gathers their exploration of the spaces between dissolution and form, where slow and rushing waters meet, where rivers touch land, and nature rubs against the built environment.

Shaan Bevan revisits the surfaces of water, a subject that's consistent but ever-changing in relation to her personal experiences with illness. The artist began creating her large, detailed seascape drawings while undergoing treatment for Hodgkin's Lymphoma, mining the tension between the sustaining connotations and destructive effects of water. Here, Bevan's pencil-on-copper and charcoal-on-ironworks depict the estuary in Laugharne, the small Welsh town where her father grew up, and a place she has returned to since childhood to draw the water. A long, flat area of wetland, it is a river where a wave comes in and out as the tide occurs, and where the light on the water differs from hour to hour.

Her recent visit to the town was to return her father, who now suffers from dementia, to the old landmarks of a life he does remember. For the artist, the trip brought an occasion to process what it means to love someone whose experiences of memory are divergent, and to reconsider the extent to which you know them.



*Shaan Bevan, 2025, Copper patina, salt, sanguine, pencil on paper. Artist frame, blown glass (detail)*

Bevan projects photographs of the water onto paper coated with iron filings and copper patina, seeking and carving out the river's forms in the dark, not knowing what has been created until she turns on the light. The surfaces of the drawings themselves change throughout this process, as the iron oxidises and dissolves through exposure to sprayed seawater and charcoal of pencil are added, or as the salt and copper react with the pencil. Her marks are absences. This preoccupation with chemical processes is at the heart of Bevan's work, which draws connections between internal and external landscapes. Iron is blood, the primordial element of the Earth, the evolution of life out of the sea. Horizontal bands of light repeat like the tide and the resurfacing of memories, fractured and rhythmic, a return to places that continue to change and remain, in a sense, the same. How the water changes and in turn the light changes on its surface, how each moment is the reemergence of movement, form, and force meeting one another. The act of drawing these things is a dislocating one, an attempt to hold life in some more stable place.

Just as Bevan's work attempts to hold and understand something that dissolves as it emerges, Jen O'Farrell's sits with the slow and the static. The surface tensions. Her practice captures a sense of place, embedding environment within material while evoking both distant ecologies and the forests of North-West England, where woodlands seep into estuaries on the edges of urban areas. O'Farrell uses clay from mudflats formed where fresh and salt water meet in areas of low movement, environments that are ecologically rich, teeming with fauna and microalgae.



*Jen O'Farrell, 2025, (detail)*

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While the mud retains the humidity and density of these forests and coastlines, the soot from the forest is contained in Sumi ink stained wood. Her use of bamboo charcoal, employed in regenerative farming to improve soil health, carries traces of living ecosystems and remains redolent of the forests it once sustained. Moving between these geographies and the constructed architectures of cities and urban gardens, O'Farrell traces how natural and artificial worlds interlock and oppose each other. Torn paper mimics advertising boards and road signs; construction mesh, tarpaulin, and cable wire reference building development, wood logging trucks, and power sources, respectively. The foundational wooden structures that frame O'Farrell's work invoke the symmetrical, linear formats that attempt to contain nature through order and design, and the repetition of motion and progress, a geometry echoed in Bevan's work through scaffolding poles used as a method of display. By combining these materials, the artist contrasts the engineered precision of the urban with nature's delicate yet essential systems of balance, revealing the imprints of one upon another.

Bevan and O'Farrell invite us to dwell in moments of stillness amid the rush of water through an estuary, or the blur of city lights and advertisements. Their gestures of attention contemplate what it means to return, to dwell, to reconfigure one's sense of place, and to uncover the texture of interaction between the natural and synthetic networks that shape us. Both artists' attention to stillness opens an expansive and contemplative space, in which lingering becomes not a withdrawal but a way of readying oneself for a form of action that is deliberate and creative. Confluence reasserts that art does not replace the spiritual but communicates it, inviting us to work with nature rather than to dominate it, to stand within the flux of time and matter, where bodies, minds, water, and cities continually re-form one another.

## About Shaan Bevan

Shaan Bevan (b.1990) is an American multi-disciplinary artist based in the Montagne Noire, Southern France.

She completed her MFA at the Slade in 2023. Before then she had worked in fashion, but left the industry when she was diagnosed with cancer. She has exhibited with Des Bains in London and at FERIA Material in Mexico City. Palmer Gallery have presented Shaan's work on two occasions: first during our 2024 group show *Land, Sea, Air*, and again during Frieze week 2024 with *Ex-Voto*, a two-person exhibition of Shaan's work - alongside her partner Owen Pratt.



*Shaan Bevan, 2025, Iron patina, pencil, charcoal on paper.  
Artist frame, blown glass (detail)*

## About Jen O'Farrell

Jen O'Farrell (b. Liverpool, 1990) makes abstract works that formally evoke the topographies of industrial inner-city landscapes, remote terrains and geological formations, using materials sourced directly from both urban and natural sites.

O'Farrell presented her solo show *No Longer Endless* at NEVEN, London (2023) and was included in group exhibitions at Niru Ratnam, London (2025); The Artist Room, London (2024); and South London Gallery, London (2020), amongst others. Residencies include La Wayaka Current, Atacama Desert, Chile, and Conditions, London. She lives and works in London.

## About Palmer Gallery

Founded by Lucas Giles and Will Hainsworth in 2023, Palmer Gallery is a space dedicated to identifying and developing the strongest emerging artistic talent of today. The gallery is situated in London's Lisson Grove, in a 1000 ft<sup>2</sup> 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.

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.

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