palmer gallery

Exhibition 12

CONFLUENCE

14.11.25 - 20.12.25
Private View:
Wednesday 13th November, 6-8pm

SHAAN BEVAN

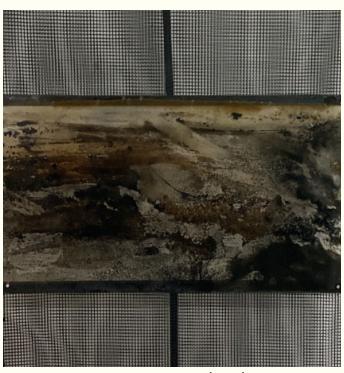
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JEN O'FARRELL

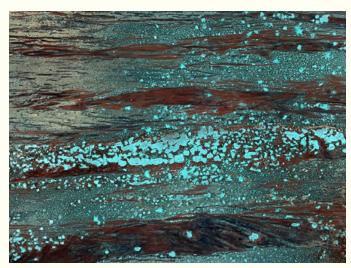
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Shaan Bevan and Jen O'Farrell share an instinct towards transformation and an attunement to the mutable language of material and landscape. Confluence gathers their exploration of the spaces between dissolution and form, where slow and rushing waters 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-iron works depict the estuary in Laugharne, the small Welsh town where her father grew up, 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 trip to Laugharne was to return her father, now suffering from dementia, to the old landmarks of his life that stick in the memory. For the artist, it was to process what it means to have a parent who is constantly changing, to love someone whose experiences of memory are divergent, and to reconsider to what extent you know them.



Jen O'Farrell, 2025, (detail)



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

Bevan projects photographs of the water onto paper covered with iron filings, 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 through exposure to sprayed seawater, and layers of pencil are added. This preoccupation with chemical processes is key to Bevan's work, which draws connections between internal and external landscapes. Her marks are absences. Iron is blood, the primordial element of the Earth, the evolution of blood and life out of the sea. Horizontal bands of light repeat in Bevan's work, fractured and rhythmic like the tide, the surfacing of memories, a return to places that continue to change and remain in some sense the same. How the water changes, the light changes on water, how each moment is the reemergence of movement and form and force meeting one another. The act of drawing these things is a dislocating one, an attempt to hold a flicker of a moment 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. A surface tension. This attention to natural occurrences of stillness and process opens an expansiveness and contemplative space, where lingering becomes not a retreat but, as Byung-Chul Han describes, "a preparation for a new action, more decisive and creative." Her practice captures a sense of location, embedding place within material while evoking distant ecologies, an urban yearning for ascent into a non-material, associative being with nature.

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The artist uses clay from estuarine mudflats formed where fresh and salt water meet in areas of low movement, environments that are ecologically rich, teeming with fauna and micro-algae. Moving between these geographies and the constructed architectures of cities and urban gardens, O'Farrell traces how natural and artificial worlds interlock and oppose through materials. Mud holds the humidity and density of forests and coastlines, while soot from Sumi ink stains wood. Bamboo charcoal, used in regenerative farming to improve soil health, carries traces of living ecosystems. Even when cut, bamboo remains redolent of the forest, its self-sufficient, interlocking structures rooting to build entire forests. When combined with her other materials: tarpaulin, paper, wire, construction mesh, the artist contrasts urban purpose and design with nature's fragile and essential systems of balance. Each work is composed and layered like a painting. Torn paper mimics advertising boards and road signs. Foundational wooden structures that also frame the work explore the symmetry of linear grids and formatting that attempt to contain nature reflecting the repetition of motion and advancement, the imprint of the urban against nature; something echoed in Bevan's work through the use of scaffolding poles as a method of display.

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. Confluence reasserts that art does not replace the spiritual but communicates it, inviting us to work with nature and time 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 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 - along-side her partner Owen Pratt, who's a sound artist.



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 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.

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.