



Jean-Gabriel Neukomm

Lucens Chandelier | 2021

Oil Rubbed Bronze, Murano Glass, H. 150 x W. 190 x D. 85 cm | H. 59 x W. 74 3/4 x D. 33 1/2 inches

Photo: Graham Pearson

'Objects of Permanence' brings together a curated selection of contemporary works that resist the transient and speak to lasting value. These are objects defined not by trend, but by material intelligence, conceptual depth, and the quiet authority of craftsmanship.

Here, permanence is not about scale or mass alone, but about intention, considered gesture, enduring form, and resonance that builds over time. Each piece invites deliberate, unhurried observation, asking the viewer to return, reflect, and re-encounter. Meaning is not immediate; it is revealed gradually, through texture, presence, and interaction.

Rather than looking back nostalgically, Objects of Permanence looks forward, toward a design language grounded in integrity, in process, and in the belief that contemporary works can still carry the weight of legacy.

In a culture saturated with the disposable, these works hold their ground. They are not passing moments, but lasting markers and artefacts of permanence in an impermanent world.

Featured artists:

DEGLAN

Kyeok Kim

Denholm

Mia Jung

Yaerin Pyun

Kyouhong Lee

Jan Waterston

Simon Stewart

Yanxiong Lin

Jean-Gabriel Neukomm

YANXIONG LIN

Yanxiong Lin graduated with a BA in Product Design from the China Academy of Art. He went to Central Saint Martins for his MA in Design, where he graduated with distinction. His work sits in the permanent collection of the SHAANXI OPERA HOUSE AND XI'AN CONCERT HALL.

Lin's furniture and object designs, from his inaugural collection 'A Window to the Past' are somehow familiar in form, acknowledging the present, a nod to the past, but looking to the future and creating works of another dimension, time and civilisation. Working exclusively with wood, Washi paper and Urushi lacquer, Lin calls into question social and cultural dynamics through theforms, materials, and processes he has selected.





Photo: Penguinsegg





Dawn's Embrace | 2024

Wood, steel, washi paper, urishi lacquer H. 200 x W. 160 x D. 55 cm | H. 78 3/4 x W. 63 x D. 21 5/8 inches Photo: Graham Pearson



Yanxiong Lin

Evaporate Table | 2024

Wood, Washi paper, Urushi, H. 40 x W. 91 x D. 56 cm H. | 15 3/4 x W. 35 7/8 x D. 22 inches Photo: Graham Pearson

KYEOK KIM

A graduate of Metal Art & Design at Hongik University, Kyeok Kim's creations, spanning jewellery, objects, and installations, have graced over 80 exhibitions across Europe, Asia and the USA. Notable showcases include the 2015 KOREA NOW exhibition at the Musée des Arts Décoratifs in Paris and Loewe Foundation Craft Prize in 2021.

After completing her jewellery studies at London's Royal College of Art in 2006, Kyeok Kim initiated her exploration by examining the impressions and patterns left on the skin by her creations. From this outset, the artist delved into crafting pieces using copper wires intricately woven in crochet and coated with Korean lacquer (ottchil), following the ancient techniques from her homeland.









Second Surface Wall Piece Ob 17 | 2023

Copper, wood, ottchil (urushi lacquer) H. 16 x W. 23 x D. 41 cm | H. 6 1/4 x W. 9 x D. 16 1/8 inches

Photo: Kyeok Kim





Kyeok Kim

Second Surface Wall Piece Ob 15 | 2023

Copper, carbon powder, ottchil (urushi lacquer),
H. 72 x W. 38 x D. 19 cm | H. 28 3/8 x W. 15 x D. 7 1/2 inches

Photo: Kyeok Kim



JAN WATERSTON

Jan Waterston established his studio in 2016, with the goal to explore the junction between art, craft, and design. Driven by forms ability to disrupt a space, objects are realised through traditional exploration of material, and grounded through conceptual meaning.

Working independently from his UK based studio, Jan offers a range of speculative works, commission pieces, and furniture collections, all exclusively made to order. Speculative works explore abstract ideas and are realised through the deep practical study of both material and process, with limited editions being crafted to order. Often inspired by these speculative pieces, commissioned works are developed to compliment a client's distinct vision, whilst the pieces developed as part of the concept collections explore one central theme and are grounded in functionality. To date, Jan has undertaken international collaborations with architects, interior designers, curators, and private collectors.









Jan Waterston

Self Mining | 2024

Ash (Ebonised Finish),
H. 85 x W. 93 x D. 98 cm | H. 33 1/2 x W. 36 5/8 x D. 38 5/8 inches
Photo: Jan Waterston



Jan Waterston

Primitive Excavations (Striations) | 2024

Ash wood (ebonised and limed finish), H. 72.5 x W. 65 x D. 64 cm \mid H. 28 1/2 x W. 25 5/8 x D. 25 1/4 inches

Photo: Jan Waterston



Jan Waterston

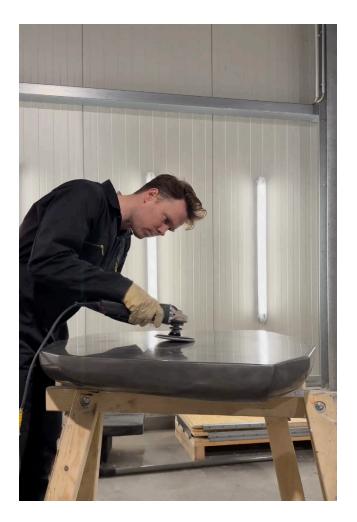
Primitive Excavation Chair | 2023
Ash wood (ebonised and limed Finish),
H. 71 \times W. 65 \times D. 61 cm | H. 28 \times W. 25 5/8 \times D.
Photo: Jan Waterston

DEGLAN

DEGLAN was established by the artist-architect duo, Domenic Degner and Falko Landenberger, a studio centred on the nuanced application of plaster in various forms, leveraging its versatility to shape functional objects and sculptures that exhibit intricate forms and unparalleled depth and texture. Specializing in hand-crafted collectible design pieces and unique interiors, the duo merges them into a symbiotic Gesamtkunstwerk, wherever possible.

Their approach is to produce objects and interiors that are warm and authentic, while simultaneously playing with the notion of minimalism. The hallmark of their style is the amalgamation of organic, often imperfect or asymmetric forms - a nod to the irregularities found in nature - with flawlessly finished surfaces that lend an understated elegance to each piece.





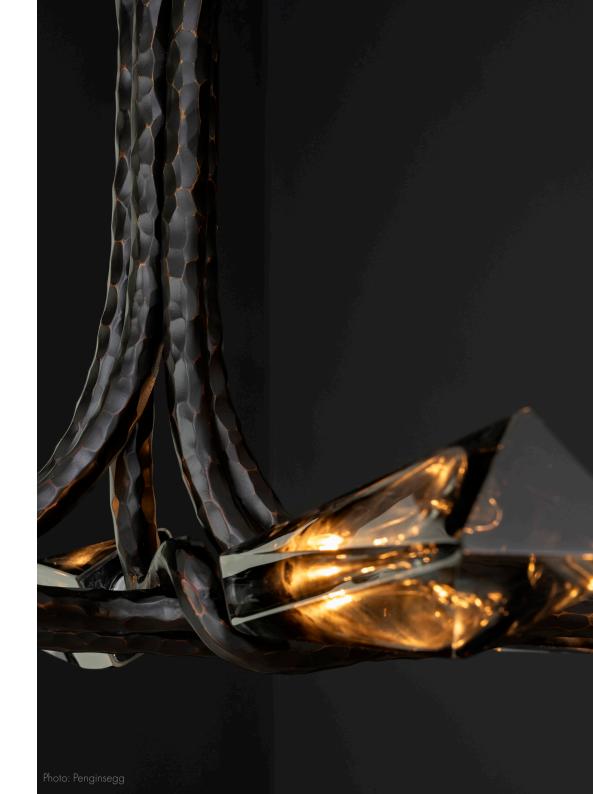




JEAN-GABRIEL NEUKOMM

Jean-Gabriel Neukomm, AIA, is the founding principal of JG Neukomm Architecture, a firm distinguished by designing timeless and beautiful buildings, interiors, and objects. For over 25 years, Neukomm has crafted a diverse portfolio that encompasses luxury residential, institutional, hospitality, and retail projects. Having received recognition from AIANY Design Awards, Architizer, Dezeen, and countless others, his designs and the work of his interdisciplinary practice is marked by an interest in the humanities, a considered attitude towards luxury, and a blending of the modern, historical, and elemental. Neukomm serves on the board of the Design Trust for Public Space and as a Council Member for the Dia Foundation for the Arts. He is a long-time supporter of Open House New York, a member of the AIA New York Interiors Committee, an early supporter of the High Line, and also sponsors the Haverford Center for Humanities and their Summer Humanities Fellowship.









MIA JUNG

Mia Jung's passion for art and design stretches back as far as she can remember. After graduating with a Bachelor of Fine Arts degree from the School of Visual Arts in New York City, Jung began her working career with Victoria Hagan, a celebrated interior designer known for her unique brand of understated elegance.

Subsequently, over two decades ago, Jung joined the team at Ike Kligerman Barkley (now Kligerman Architecture & Design) and as Director of Interiors, has been responsible for creating spaces and pieces that are beautiful and functional, while remaining true to the architect's and client's vision.

In 2024, after years of success with the firm, Mia set up her own practice, marking an exciting new chapter in her career and expanding her vision and dedication to personalized, functional design.



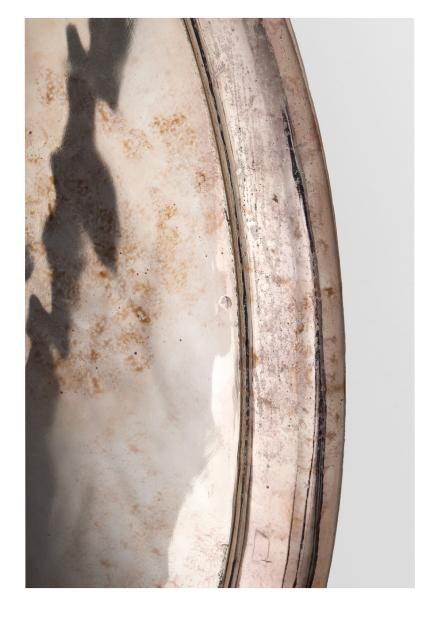






Cloud Mirror V2 | 2024

Studio glass & hand silvering
H. 130 x W. 110 cm | H. 51 1/8 x W. 43 1/4 inches
Photo: Graham Pearson



DENHOLM

DenHolm is a multidisciplinary art studio led by designer Steven John Clark. Named after Steven's birthplace village in Scotland, the studio's new headquarters spans between Europe and Australia, strategically close to the quarries of its primary material, the world's most abundant and premium limestone. While limestone remains at the heart of DenHolm's practice, the studio possesses a distinct proficiency to seamlessly transition into working with other materials such as bronze, glass, steel, polyurethane, and marble leading to the creation of one of a kind and unique pieces of furniture.

Learning stonemasonry as a youth in Scotland, Clark's creative foundation was further enriched through his foray into fashion and textile design, culminating in an embroidery degree conferred upon him by Manchester Metropolitan University. In parallel to his endeavours with limestone, Clark dedicates himself to the crafting of captivating paintings and sculptures, thus expanding the dimensions of his artistic expression.









REYNOLD RODRIGUEZ

Rodriguez is a multi-disciplinary designer and artist who creates furniture and interior spaces. His work includes handmade furniture and lighting made from plaster and salvaged wood, imbued with distinct character that is both familiar and curious at the same time. With an industrial design degree from the Rhode Island School of Design, Rodriguez has over 20 years' creative experience. He is the recipient of an I.D. Magazine Design Distinction Award, and was a finalist in the International Design Competition in Osaka, Japan for his work in aerodynamic architecture.

Born and raised in San Juan, Puerto Rico, Rodriguez had limited exposure to art and high design growing up. This, combined with few material choices available on the island, encouraged him to become a resourceful designer. In 2017, Hurricane Maria in Puerto Rico caused an abundance of mahogany trees to be felled and Rodriguez realised that these would be the perfect material from which to build furniture.





Photo: Reynold Rodriguez

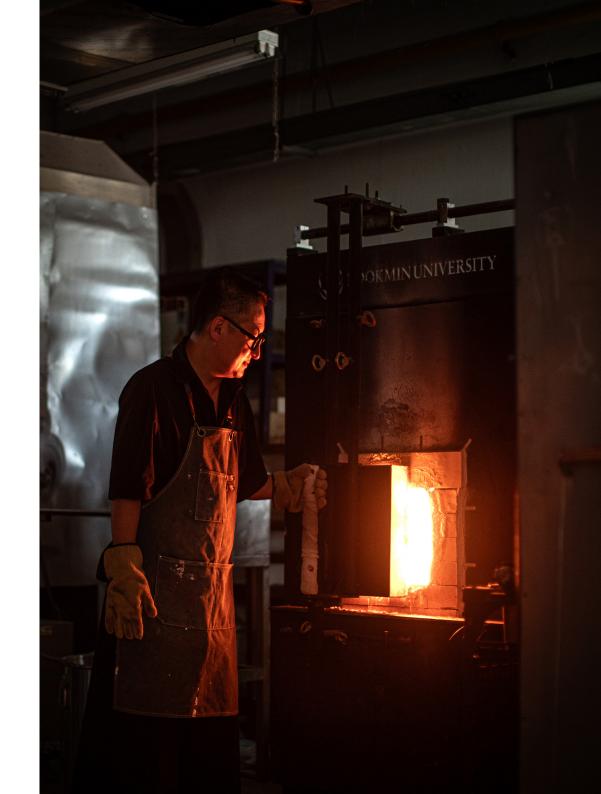


KYOUGHONG LEE

Kyouhong Lee's glass artwork is completed with light. His pieces are the result of a phenomenological exploration that transcends mere understanding of the materiality of glass, focusing instead on the interplay between glass and light. In his work, glass always becomes a conduit for light, allowing it to shape and transform the piece.

LEE's glass is seamlessly combined with lacquer and gold, transforming it into a material that possesses a completely new quality. His work with glass is spontaneous, flawless, and eloquent, capturing the delicate interplay between these elements. His craftsmanship highlights the inherent beauty of glass, while the inclusion of lacquer and gold adds an unexpected depth, elevating the medium to a new level of artistic expression.







Kyouhong Lee

250402 | 2025

Glass, Ottchil, Gold leaf

H. $48 \times$ W. $45 \times$ D. 8 cm | H. $187/8 \times$ W. $173/4 \times$ D. 31/8 inches

Photo: Soluna Fine Craft



Kyouhong Lee

230419 | 2025

Glass, Ottchil, Gold leaf

H. 8 x W. 90 x D. 10 cm | H. 3 1/8 x W. 35 3/8 x D.4 inches

Photo: Soluna Fine Craft

YAERIN PYUN

Yaerin Pyun (b.1994 Seoul, South Korea) is based in London and completed a BFA in Ceramic Arts and Design at Seoul National University of Science and Technology in 2019. Yaerin began her studies at The Royal College of Art in 2022. She has shown work internationally at various exhibitions, including Ttukseom Art Museum in South Korea.

Using ceramics, Yaerin Pyun defamiliarizes the things that are familiar to us to encourage audiences to look closer at details and rediscover the hidden aspects of everyday. The philosopher Novalis defines romanticism as "romanticising the ordinary into something meaningful, the mundane into something mysterious, a dignity of the unknown in what is well-known, and an infinite potential to finite things." In this context, ceramics is what makes her feel the value of everyday life. Consequently, she thinks that if people look inside objects, even the tiny things are connected to the entire world. That is why even things that are neglected or that are considered worthless are so special to her.







Poem for Ephemeral Moments, 241018 | 2024

Stoneware, Porcelain, Stains, Rock components & Glaze H. $45 \times$ W. $48 \times$ D. $33 \times$ H. $17 \cdot 3/4 \times$ W. $18 \cdot 7/8 \times$ D. $13 \cdot$ inches

Photo: Soluna Fine Craft





Poem for Ephemeral Moments, 250206/1 | 2024

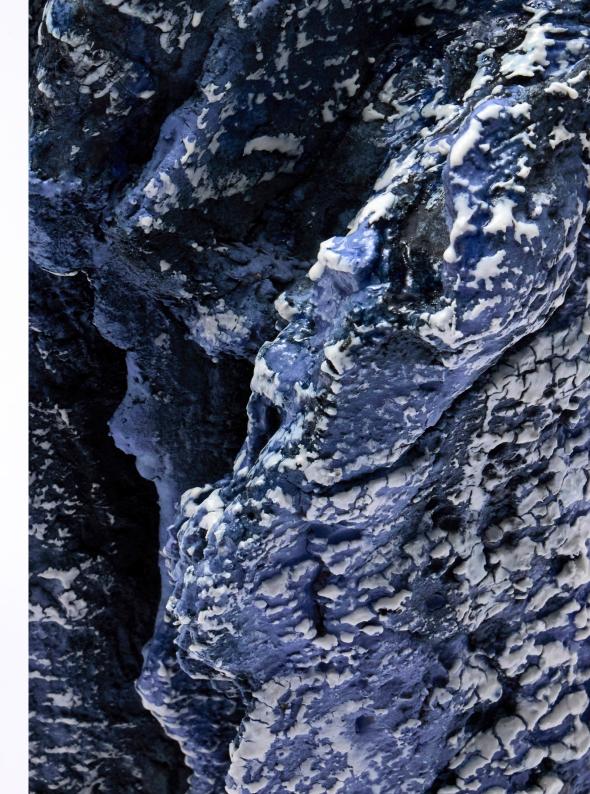
Stoneware, Porcelain, Stains, Rock components & Glaze H. $42 \times$ W. $23 \times$ D. $22 \times$ Cm | H. $16 \times 1/2 \times$ W. $9 \times$ D. $8 \times 5/8 \times$ Inches Photo: Soluna Fine Craft



Poem for Ephemeral Moments, 250218/2 | 2024

Stoneware, Porcelain, Stains, Rock components & Glaze H. $43 \times W$. $23 \times D$. $22 \text{ cm} \mid \text{H. } 167/8 \times W$. $9 \times D$. 85/8 inches

Photo: Soluna Fine Craft









Poem for Ephemeral Moments, 250308 | 2024

Stoneware, Porcelain, Stains, Rock components & Glaze H. $35 \times$ W. $43 \times$ D. $25 \times$ cm | H. $13 \times 3/4 \times$ W. $16 \times 7/8 \times$ D. $9 \times 7/8 \times$ Inches Photo: Soluna Fine Craft





Heterotopia #1 | 2023

Porcelain, bone china, stoneware, stain, glaze H. $40 \times$ W. $50 \times$ D. $50 \times$ m | H. $15 \cdot 3/4 \times$ W. $19 \cdot 3/4 \times$ D. $19 \cdot 3/4 \times$ inches Photo: Graham Pearson

SIMON STEWART

The founder of Charles Burnand Gallery is Simon Stewart, an experienced curator and artist who oversees each of Charles Burnand Gallery's selling exhibitions within the Fitzrovia space and at global fairs. Stewart also collaborates with the gallery's talented roster of artisans to create bespoke works for clients, often fostering collaborations between multiple artisans. Stewart's eye for emerging talent often results in new introductions into the United Kingdom or the elevation of a young maker prior to institutional recognition. Simon Stewart established Charles Burnand Gallery in 2009, reimaging a home and objet d'art store originally founded by his mother, a notable florist and stylist for prominent English society members in the 1960s. The name "Charles Burnand" represents Stewart's grandfather, whom he idolised but never had the opportunity to meet - his legacy lives on with the gallery.





Simon Stewart

Table lamp | 2024

Acrylic, patinated alluminium

H 54 x W 21 x D 15.5 cm | H 21.5 x W 8.5 x D 6.2 inches



Simon Stewart Harnessing the Elements | 2023

Mica & LED H. $54 \times L$. $205 \times D.73$ cm | 21 $1/8 \times 81 \times 28$ 3/4 inches Photo: Graham Pearson

CHARLES BURNAND GALLERY

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