

CHARLES BURNAND GALLERY

DAWN BENDICK

# THE GROUND OF THINGS

7 April - 17 May

FJ HAKIMIAN

LONDON  
CRAFTWEEK



## THE GROUND OF THINGS

This collaboration between Dawn Bendick and FJ Hakimian emerged through an extended dialogue between two distinct making traditions, allowing the rug designs to evolve through experimentation and exchange rather than a predetermined production model. Beginning in 2023 and developed through a series of visits to the FJ Hakimian showroom and gallery in New York, Bendick worked closely with their team to refine colour relationships and establish the artistic direction of the works as they unfolded over time.

Bendick considers her glass sculptures as living objects. Although materially inert, they are activated through light, absorbing, refracting, and shifting in colour so that the form appears to gently pulse. This sensibility underpins the rug collection. Rather than translating form directly, the rugs extend the conceptual and visual language of the sculptures into textile, carrying forward an understanding of colour as something unstable, responsive, and contingent on light.

In the glass works, colour exists not as a surface condition but as a function of depth, refraction, and internal structure. Light passes through the material, bending, splitting, and reflecting in ways that destabilise perception and create a continuous sense of transformation. This behaviour is not replicated literally in textile but is reinterpreted through material means. In the rugs, this optical complexity is translated into density, pile, and fibre, where colour is held, absorbed, and released across the surface rather than through it.

The rugs therefore, act as the ground of the work, both physically and conceptually. They establish a new material register for Bendick's practice, in which colour is translated from optical depth into surface and structure. Wool and silk are used not simply for contrast, but for their distinct optical properties: silk reflecting light across the surface, while wool holding a softer, more diffuse luminosity.

In works such as *Rock Stack*, colour is developed in direct response to the dichroic qualities of the glass sculptures. Tone-on-tone silks echo the singular colour states of the glass, while opposing sections suggest its multicoloured, shifting condition. In this way, the rugs do not replicate the sculptures, but reinterpret their underlying logic, allowing Bendick's visual language to move between materials while remaining conceptually consistent.

Simon Stewart, Founder, Charles Burnand Gallery, notes,

“What is so compelling in this body of work is not simply the translation of form, but the translation of behaviour. In glass, light moves through the material, refracting and transforming colour from within. In textile, that same instability is held at the surface, absorbed into fibre and structure. The rugs become a different kind of lens, one that grounds colour and light rather than transmitting it, and in doing so establishes a new material language within Dawn’s practice.

Light is fundamental to how we experience the world, yet it is often something we register only subconsciously. It shapes how we perceive colour, depth, and atmosphere, and in turn influences our sense of space, time, and even mood. We tend to underestimate its presence, despite the fact that it is constantly altering the way material is read. What Bendick’s work does so effectively is bring that condition into focus. It allows us to see how light behaves, how it shifts and transforms, and how those shifts can be translated across entirely different materials. In this exhibition, that movement from glass to textile is not simply a change of medium, but a recalibration of how light is held, experienced, and understood.”



## ABOUT DAWN BENDICK

Dawn Bendick (b. USA) is an artist working across glass, light, and installation. She lives and works in Kent, UK. Bendick studied at the Maryland Institute College of Art, undertook an exchange at Edinburgh College of Art, and completed an MA in Material Futures at Central Saint Martins, London.

Her practice is centred on the perceptual and material properties of light and colour. Working predominantly with kiln-formed and dichroic glass, Bendick creates sculptural works in which colour is not fixed, but shifts in response to changing conditions of light and environment. These works are often composed of layered, irregular forms that draw on geological structures, while simultaneously engaging with optical instability and chromatic transformation.

Central to Bendick's practice is the understanding of material as an active participant in perception. Glass, though physically static, becomes dynamic through its interaction with light, appearing to absorb, refract, and emit colour. This interest in colour as a temporal and environmental condition extends beyond sculpture into installation and, more recently, textile.

Bendick's work has been exhibited internationally, including presentations at Design Museum Gent, Lille's Tripostal, and Pittsburgh Glass Center, as well as at Collect Art Fair in London. Her work is held in private collections internationally.





## ABOUT FJ HAKIMIAN

Founded in New York, FJ Hakimian is an internationally recognised specialist in antique carpets, tapestries, and custom rug production. With over fifty years of expertise, the company has built a reputation for connoisseurship, material knowledge, and a deep understanding of historical and contemporary textile practices.

FJ Hakimian works closely with master weavers in Nepal, producing hand-knotted rugs using traditional Tibetan weaving techniques. Their approach combines technical precision with a sensitivity to material, structure, and finish, enabling the realisation of complex and highly resolved contemporary designs.

In addition to its work with historic textiles, the company has developed a strong programme of contemporary collaborations, partnering with artists and designers to translate conceptual ideas into woven form. This process requires a close dialogue between studio and loom, where colour, texture, and construction are refined through iterative development.

Through these collaborations, FJ Hakimian has established itself as a leading platform for contemporary rug production, bridging traditional craft expertise with forward-thinking artistic practice.

## The Ground of Things

*The Ground of Things* marks the launch of a new body of work by Dawn Bendick, developed in collaboration with FJ Hakman.

Bringing together rugs, sculpture, light, and material process, the exhibition examines how the formal and conceptual language of Bendick's glass practice can be translated into textile.

Bendick's work begins repeatedly with the form of the rock. Her *Time Rock Stacks*, cast glass sculptures composed of layered, irregular forms, draw on the accumulated structure of geological formations while engaging the optical instability of coloured glass. Light is central to this practice, not a secondary effect, but the condition through which colour, depth, and transformation become legible. In these works, colour is never fixed; it shifts in response to natural and artificial light, leading perception to atmosphere, season, and time.

The rugs extend this enquiry into a woven medium. Produced entirely by hand in Nepal by master weavers working with FJ Hakman, the works do not reproduce the sculptures so much as reinterpret their underlying logic: colour translated from optical depth into tactile density, sculptural form rearticulated through fibre, surface, and structure. Gallery 1 establishes this dialogue directly. Two *Rock Flugs*, *Boulder* and *Rock Stack*, are presented on the wall, while the *Pond* rug rests on the floor, each positioned in relation to the natural settings from which their forms are drawn. A newly scaled *Time Rock Stack* in colour-shifting dichroic glass anchors the room, making explicit the shared lineage between sculpture and textile.

Gallery 2 moves toward a more architectural register. The *Graded Pavers* rug introduces a language of constructed surface echoed by stacked blocks of colour, yarn, and material. These elements recall building components, while also pointing to the compositional discipline of Bendick's studio practice: rock, raw glass, fibre, translucency, and chromatic calibration. Together, the two galleries trace a continuous material language in which rock, glass, textile, colour, and light appear not as separate disciplines, but as interconnected expressions of a single practice.









## The Ground of Things

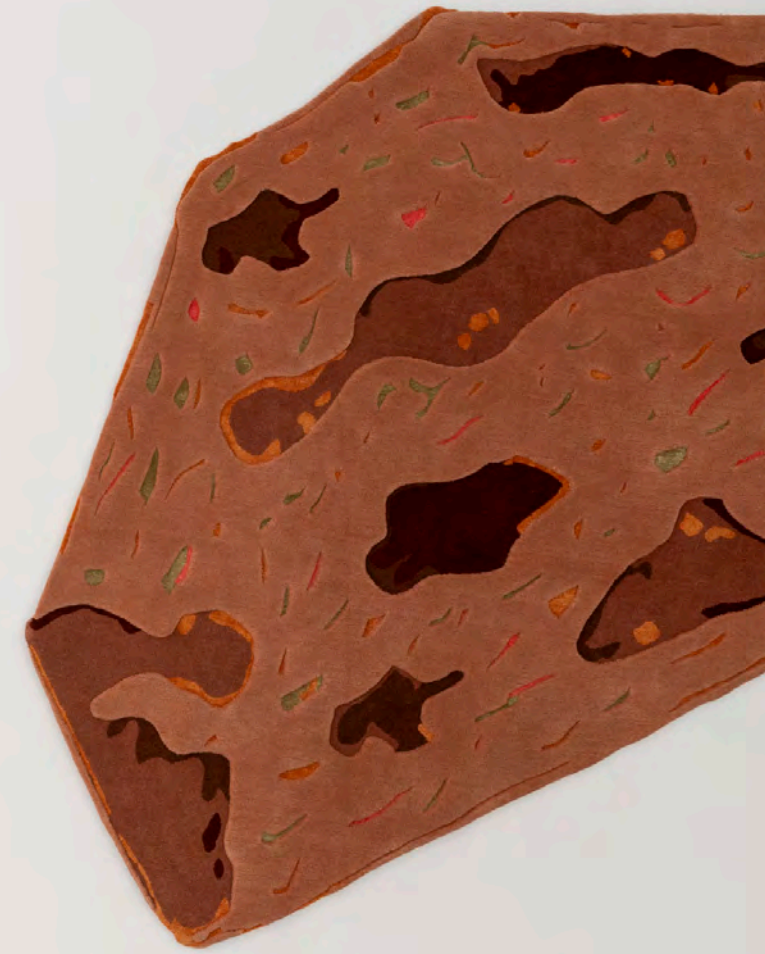
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Gallery 2 moves toward a more architectural register. The **Gradiated Pavers** rug introduces a language of constructed surface echoed by stacked blocks of colour, yarn, and material. These elements recall building components, while also pointing to the compositional discipline of Bendick's studio practice: rock, raw glass, fibre, translucency, and chromatic calibration. Together, the two galleries trace a continuous material language in which rock, glass, textile, colour, and light appear not as separate disciplines, but as interconnected expressions of a single practice.





**Boulder Rug | 2026**

Hand woven wool and silk, high cut pile  
L. 231 x W. 274 cm | L. 91 x W. 107 7/8 inches

Photo: Graham Pearson







**Rock Stack Rug | 2026**

Hand woven wool and silk, high cut pile

L. 274 x W. 168 cm | L. 107 7/8 x W. 66 1/8 inches

Photo: Graham Pearson





**Pond Rug | 2026**

Hand woven wool and silk, high cut pile

L. 228 x W. 304 cm | L. 89 3/4 x W. 119 3/4 inches

Photo: Graham Pearson







**Gradated Pavers Rug | 2026**

Hand woven wool and silk, high cut pile

L. 365 x W. 261 cm | L. 143 3/4 x W. 102 3/4 inches

Photo: Graham Pearson





**Major Mystic | 2026**

Cast Dichroic Glass

H. 90 x W. 40 x D. 29 cm | H. 35 3/8 x W. 15 3/4 x D. 11 3/8 inches

Photo: Graham Pearson





**Minor Tilt | 2026**

Cast Dichroic Glass

H. 36 x W. 27 x D. 15 cm | H. 14 1/8 x W. 10 5/8 x D. 5 7/8 inches

Photo: Graham Pearson









**Rock Stack Cloud (Shelf) 2 | 2024**

Cast dichroic glass

H. 61 x W. 41 x D. 16 cm | H. 24 x W. 16 1/8 x D. 6 1/4 inches

Photo: Graham Pearson

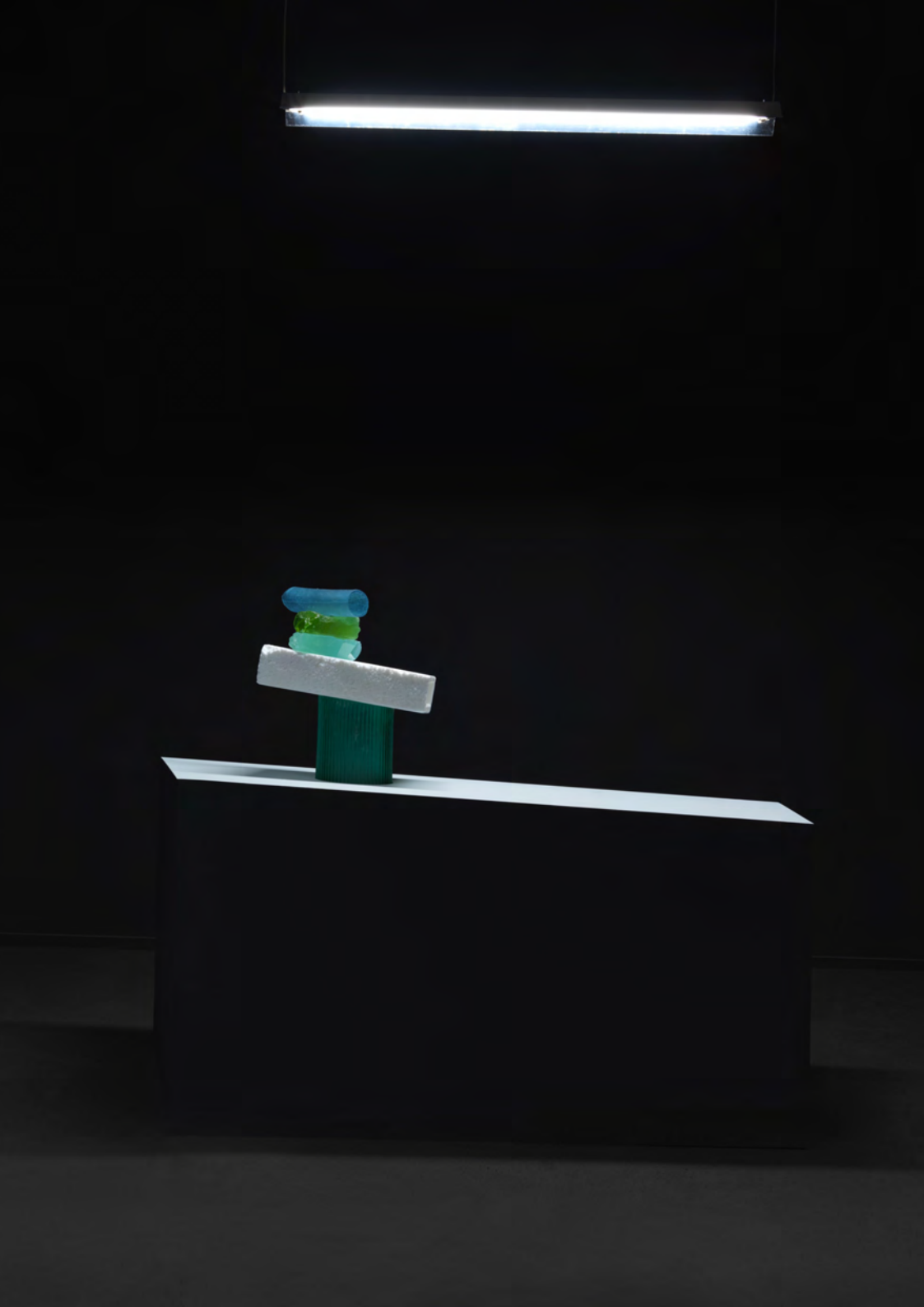


**Time Rock Stack XV | 2022**

Cast Dichroic Glass

H. 46 x W. 42 x D. 22 cm | H. 18 1/8 x W. 16 1/2 x D. 8 5/8 inches

Photo: Graham Pearson





**Cherry Cola | 2024**

Cast Dichroic Glass

H. 29 x W. 16 x D. 40 cm | H. 11 3/8 x W. 6 1/4 x D. 15 3/4 inches

Photo: Graham Pearson





**Time Rock Stack IV | 2024**

Cast dichroic glass

H. 27 x W. 18 x D. 10 cm | H. 10 5/8 x W. 7 1/8 x D. 4 inches

Photo: Graham Pearson





**Time Rock Stack 3 PLUS | 2023**

Cast Dichroic Glass

H. 29 x W. 11 x D. 9 cm | H. 11 3/8 x W. 4 3/8 x D. 3 1/2 inches

Photo: Graham Pearson

## ABOUT CHARLES BURNAND GALLERY

Charles Burnand Gallery champions collectible design, Art Furniture and Illuminated Sculpture that fuses radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, Charles Burnand Gallery exhibits internationally at leading fairs including Design Miami, PAD London, Salon Art + Design, and Collect Art Fair. In 2025, the gallery was awarded Best in Show at Design Miami, reinforcing its position at the forefront of contemporary collectible design.

Alongside its exhibition programme, the gallery operates an in-house design and production studio, delivering bespoke commissions through a global network of master artisans.

In 2026, the gallery will relocate to a new space in Mayfair, London, alongside the opening of a permanent large-scale gallery in the Cotswolds, further expanding its platform for ambitious, materially driven works. Charles Burnand Gallery continues to shape the future landscape of contemporary collectible design and Art Furniture.





**CHARLES BURNAND GALLERY**

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