

# CHARLES BURNAND GALLERY

*Presents:*

## *Ethereal Monoliths*

at PAD London, 2025

October 14<sup>th</sup> - 19<sup>th</sup> 2025, Berkeley Square, London



Jan Waterston  
Strata Cabinet



Kyeok Kim  
Surface of Memory

### **For Immediate Release:**

This October at PAD London, Charles Burnand Gallery introduces *Ethereal Monoliths*, an exhibition that redefines monumentality for contemporary design. Featuring new works by **Kyeok Kim, Marc Fish, Jan Waterston, DEGLAN, Myungtaek Jung, Studio Furthermore, Yanxiong Lin, Mia Jung, Jean-Gabriel Neukomm, and Yearn Pyun**, the presentation brings together a diverse group of international designers whose practices push material boundaries while remaining deeply rooted in craft. From hand-silvered glass and charred iroko wood, to lacquered copper, and gilded oak, the works explore how scale and surface can move between solidity and lightness, between structure and atmosphere. Collectively, they highlight a new direction in collectible design: one where monumental presence does not rely on mass alone, but on resonance, transformation, and awe.

**Jean-Gabriel Neukomm** presents the monumental *Abditio Cabinet*, a commanding work of blackened steel and mirrored glass. At once container and sentinel, its shifting surfaces conceal and reveal with light, balancing strength with reflection, a true centrepiece within the presentation.

**Kyeok Kim** debuts her chandelier *Surface of Memory 01*, where copper, walnut, ottchil lacquer, and carbon powder embody the fading and persistence of memory. Alongside this, her Second Surface Objects 05 & 06 (2022) weave copper chains into sculptural forms, layered with lacquer to capture the passage of time.

**Marc Fish** unveils his *Relics Chandelier*, constructed from hundreds of feathered oak veneer fragments, hand-gilded with 22ct rose gold leaf. Illuminated by hidden LEDs, the suspended circular form recalls erosion and wasp nest structures, transforming light into sculptural presence.

**Jan Waterston** extends his Strata Series with two major works. The *Strata Cabinet* commands attention with its layered ash form, carved into cavernous inner spaces that suggest time-sculpted stone. The *Strata Chair*, crafted from ash and upholstered in tobacco velvet, contrasts solidity with softness, evoking inner terrain through eroded mass and tactile detail.

**DEGLAN** introduces the *Eido Low Table*, crafted in their Berlin workshop from hand-carved wood finished with pigmented lime plaster and pewter. The work embodies their philosophy of pareidolia, finding meaning in abstract forms, where sculptural presence meets meticulous craftsmanship.

**Myungtaek Jung** contributes with works from his *Dumbung-jucho* series, a bronze and stainless steel reinterpretation of Korean foundation stones traditionally used to support wooden pillars. Balancing tradition with modern materiality, the work reflects time's passage through form, texture, and quiet gravity.

**Studio Furthermore** presents *Carpe Sconce* made in bronze and aluminium. The work continues their exploration of transformation through process, combining sculptural form with atmospheric presence.

**Yanxiong Lin** debuts his table lamp *Serpentine*, hand-carved from iroko wood and finished using the traditional shou sugi ban technique. When illuminated from within, the charred, cracked surface casts scale-like projections, evoking the movement and spirit of a serpent.

**Mia Jung anchors** the presentation with her *Cloud Console V2*, crafted from hand-silvered Murano glass. The work shimmers between opacity and reflection, evoking drifting mist or heat haze, and transforming solidity into something ethereal.

**Yearn Pyun** presents *Poem for Ephemeral Moments*, a body of ceramic landscapes blending stoneware, porcelain, and natural minerals. Both ancient and otherworldly, her works offer tactile poetry that transcends the everyday, inviting viewers into richly textured terrains of wonder and fragility.

Together, these works form *Ethereal Monoliths*: an exhibition that places material experimentation and monumental form at the centre of contemporary design, offering new ways of understanding presence, perception, and transformation.

#### **About Charles Burnand Gallery**

Charles Burnand Gallery champions collectible design that fuses radical material integrity, emotional resonance, and intellectual rigour. Presenting both emerging and established artists, the gallery curates monumental works that push the boundaries of function, perception, and craft. Known for its sculptural focus and forward-thinking vision, Charles Burnand Gallery has exhibited internationally at Design Miami, PAD London, Salon Art + Design, and more.

Private previews and press appointments are available by request.

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