

# CHARLES BURNAND GALLERY

***Presents:***

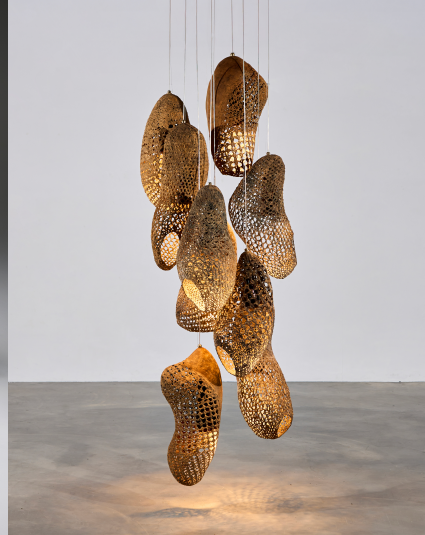
## ***Liminal Monuments***

at SALON ART & DESIGN, 2025

November 6<sup>th</sup> - 10<sup>th</sup>, Park Avenue Armory, New York, NY



DEGLAN  
Fort Console



Kyeok Kim  
Surface of Memory 02

### **For Immediate Release:**

For Salon Art & Design, 2025 Charles Burnand Gallery presents, ***Liminal Monuments: The Edge of Becoming***. At the centre of Liminal Monuments stands a monumental 20-foot cast bronze dining table by Myungtaek Jung, a work of overwhelming presence that embodies the very essence of the exhibition. Sculptural yet functional, permanent yet alive with surface detail, it is an object that asserts itself not only through scale but through the gravity of material and form.

Around this defining piece, the exhibition presents works that reside in a state of tension, between permanence and impermanence, solidity and dissolution. These pieces inhabit the space between resolution and ambiguity, proposing a vision of design in motion: unsettled, transitional, and transformative.

Where Ethereal Monoliths dissolved weight into light, Liminal Monuments holds the viewer at the threshold — inviting them to witness form at the moment of becoming. Monumentality here is not fixed but suspended, suggesting both what has been and what is still to emerge.

In this in-between state, design becomes an act of suspension — a pause where materials reveal their capacity for fragility, strength, and change. These are monuments not to permanence, but to process, presence, and possibility.

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Jean-Gabriel Neukomm presents the Abditio Cabinet (2025), a monumental composition of textured steel and hand-silvered glass, balancing concealment and revelation with striking presence. His Nepheleipsis Salon (2025), in amber mica and antique brass, veils pure geometry in shifting outlines, creating an ethereal canopy of warm light.

Jan Waterston shows *Self-Mining* (2024), a lounge chair carved from ebonised ash. Inspired by stalagmites and subterranean forms, it reflects a process of excavation and introspection, where fractured surfaces embody both erosion and growth.

DEGLAN debuts the *Fort Console* (2025), a bold, retro-futuristic piece in wood and lime plaster with cold metal applications. Drawing on cinematic and neo-classical influences, its rational yet sculptural form bridges technological elegance with meticulous hand-finished detail.

Myungtaek Jung's *Anchored Void* (2025) continues his exploration of Korean dumbung jucho foundation stones. Cast in bronze, this modular dining table with a split tabletop embodies rhythm and asymmetry while reflecting on time, tradition, and structure.

Ian Milnes presents *Midnight Tulip* (2025), a pendant made from sycamore, walnut, cherry, and resin. Inspired by the 16th-century phenomenon of "broken tulips," its blackened layered marquetry petals glow from within, an ethereal bloom suspended in space.

Mia Jung unveils the *Cloud Mirror V2* (2024), a hand-silvered glass work that pairs with her celebrated *Cloud Console*. With its shifting surface, the mirror captures elemental forces — wind, haze, and light — frozen in poetic motion.

Studio Furthermore expands their *Carme* series with new bronze sconces in multiple scales. Cast from three-dimensional bronze foam, they hover on the wall and emit a warm spectrum of light, creating glowing clusters of sculptural atmosphere.

Kyeok Kim presents new works from her acclaimed *Second Surface* and *Surface of Memory* series. Through copper, ottchil lacquer, and layered powders, her objects embody the layering of memory in matter, where materials scatter and vanish like fading traces of existence.

Yaerin Pyun contributes pieces from her *Poem for Ephemeral Moments* series (2024), blending clay, porcelain, and minerals into surreal landscapes. Her ceramic forms feel at once ancient and otherworldly, offering tactile poetry that transcends the everyday.

Together, these works form *Liminal Monuments*: an exhibition where design is not a fixed endpoint but a threshold — a moment of becoming, transformation, and presence.

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### ***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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