

CHARLES BURNAND GALLERY

Presents:

Make.Believe: Monuments of Ether
at the 20th edition of *Design Miami*, 2025

December 2nd – 7th, 2025, Pride Park, Miami Beach



Studio Furthermore
Hydra Cabinet



Jan Waterston
Strata Cabinet

For Immediate Release:

As Design Miami celebrates its 20th edition under the curatorial theme Make.Believe, Charles Burnand Gallery responds with a bold vision of the monumental reimagined, not as an expression of mass or scale, but as a conjuring of memory, atmosphere, and belief. **Monuments of Ether** invites viewers into a liminal realm where form becomes fiction, and material becomes myth.

Featuring new works by **DEGLAN, Fabrikr, Marc Fish, Myungtaek Jung, Kyeok Kim, Peter Lane, Jungin Lee, Yanxiong Lin, Julian Mayor, Yaerin Pyun, Weon Rhee, Studio Furthermore, Jean-Gabriel Neukomm and Jan Waterston**, the exhibition unites artists whose practices push beyond function toward the speculative and the sublime. Each work exists in a state of suspension between the physical and the imagined, presence and absence. In this space...in the ether...belief and materiality merge.

From charred Iroko wood and carbon-lacquered surfaces to dichroic metals and layered hanji paper, these are not monuments to the past, but artefacts of a future unearthed. In the spirit of Make.Believe, **Monuments of Ether** proposes a new kind of monumentality: one that lingers, floats, and refuses to settle...a space where design and material is reimagined.

Featured Works

At the core of **Monuments of Ether** lies a meditation on presence - subtle, deliberate, and often suspended. **Peter Lane**, the New York-based ceramic artist celebrated for his large-scale architectural installations, presents **Lava Tube** and **Dark Room**, two wall hung ceramic stoneware sculptures in black and bronze glaze, assembled as an immersive environment spanning entire walls of the booth. The work channels geological energy and elemental force, its fractured surface and molten depth embodying nature at its most primal, brutal, and sensual.

DEGLAN continues their Boulder series with **Boulder 2+1** a pearlescent-white plaster coffee table featuring a recessed, levitating plane, and monumental floor lamps whose amorphous glass shades and sculpted conical bases ground light within mass — sculptural yet elemental.

The exhibition also explores time - geological, emotional, and ancestral. **Weon Rhee** presents **Primitive Structures (Botanical)**, the iconic bronze and mixed-media sculpture that established his reputation as a Loewe Foundation Craft Prize finalist. Appearing unearthed rather than made, it captures the tension between formation and erosion — nature's architecture distilled into form.

In **Jungin Lee's A Soft Landscape #2 Settee and #3 Chair**, over 100 layers of hanji paper form seating created without moulds, embodying zero-waste principles and the permanence of the ephemeral. **Studio Furthermore** presents **Hydra Cabinet** cast entirely from recycled aluminium and finished in dichroic tones that shift with the light, appearing less like furniture and more like artefacts from an alternate timeline.

Memory and transformation emerge in the layered ritual of **Kyeok Kim's Surface of Memory Chandelier**, where copper wire, ottchil lacquer, and hand-ground wood powder turn the passage of time into sculptural medium. **Marc Fish's Relics Chandelier** twists weathered oak and rose-gold leaf into a suspended spiral — a vortex of air, water, and light, frozen mid-motion. **Yanxiong Lin's** charred iroko **Elephant Chair**, sculpted by hand and finished with shou sugi ban, holds anthropomorphic form like a shrine: scorched, sacred, and grounded in ritual.

Fabrikr debuts **Sparrow**, a sculptural table and chair set made from recycled rebar encased in translucent resin. Continuing their practice of reappropriating industrial materials, the duo transforms the structural and the discarded into poetic form; a study in tension between strength and fragility. Through this act of reinvention, Fabrikr redefines the boundaries of craft and function, proving that raw utility can be elevated to the ethereal.

Myungtaek Jung turns to cast bronze with his work **Pounding Silence**, to explore presence, ritual and stillness. Inspired by the weight and endurance of Korea's monolithic daetdol stones, ancient standing stones used for marking boundaries and ceremonial sites. This work speaks to silence as an act of power this new suite continues the poetic, elemental minimalism that earned him recognition as a Loewe Craft Prize finalist.

Finally, the exhibition turns inward with a viewpoint of design as excavation of the self. **Jan Waterston's Strata Cabinet**, a monumental work of functional sculpture, transforms carved ash into a study of geological layering, a dialogue between form, erosion, and interior space. Alongside it, his **Strata Table** continues this exploration through fractured wood forms that rise like stalagmites, each curve a gesture toward introspection and transformation. **Julian Mayor's Boole Floor Lamp**, forged in blackened stainless steel with exposed welds, reveals its construction proudly - asymmetrical, raw, and resonant. **Yaerin Pyun's Poem for Ephemeral Moments** ceramics, composed of clay and natural minerals, close the presentation with quiet wonder — tactile poems that honour fragility, time, and belief.

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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