CHARLES BURNAND GALLERY

Presents

Unveiling: A Visible Voice

1–6 December 2026, Design Miami, Miami Beach
Preview: 1 December | Public Days: 2-6 December

- **Charles Burnand Gallery returns to Design Miami following its 2025 Best in Show award.**
- **Never-before-seen works revealed through choreographed automated unveilings.**
- **Highlights include DEGLAN's first Illuminated Sculpture, Kyeok Kim's tofu-based lacquer bench and Myungtaek Jung's sculptural bronze-and-walnut shelves.**



Left: DEGLAN, *TEIO*, 2026. Photograph by Julian Gross.; Right: Kyeok Kim, *Weight of Memory_01*, 2026. Photograph by Jeon Byungcheol. Images courtesy of the artists and Charles Burnand Gallery.

For Immediate Release

Every artist reaches a point where technique gives way to voice. This December, Charles Burnand Gallery stages that moment in public.

Returning to Design Miami as the fair's 2025 Best in Show winner, Charles Burnand Gallery presents *Unveiling: A Visible Voice*, responding to the fair's curatorial theme of *Unveiling*. The exhibition explores the moment at which technical mastery gives rise to artistic freedom, and material becomes the place where an artist's voice becomes visible.

Bringing together never-before-seen works by Dawn Bendick, DEGLAN, Inhye Ji, Myungtaek Jung, Kyeok Kim, Peter Lane, Yanxiong Lin and Studio Furthermore, alongside works by David Clarke, Fabrikr, Marc Fish and Robyn Neild, the presentation focuses on artists who have spent years building a distinct material language and are now extending it into new forms, scales and materials.

Throughout the fair, selected works remain concealed beneath semi-translucent architectural sheeting before being revealed in a choreographed sequence of automated unveilings, which the gallery likens to an orchestra tuning before a performance, or a theatre curtain rising.

Light takes centre stage, with two monumental Illuminated Sculptures in a single booth. DEGLAN unveils *TEIO* (2026), the Berlin duo's first foray into Illuminated Sculpture, inspired by the sparse, reaching forms of bonsai. Spanning approximately 3.5 metres, its bronze branches are finished with a chalky white patina that belies their strength, carrying three hand-shaped shades in glass and natural fibres that reveal their texture when illuminated. Inhye Ji's *Bunch Chandelier 04* and *Bunch Floor 01* (2026) began with an unlikely image: the stems left behind once a bunch of grapes has been eaten. Her 3.6-metre chandelier suspends colourful resin fruits, which preserve the bubbles and flowing traces of their making, from soft silicone branches.

Presence, absence and memory connect the works of Myungtaek Jung and Kyeok Kim, who join Ji in bringing three Korean artistic perspectives to the presentation. Jung's *Weight of Absence 2601* (2026) brings cast bronze and walnut into a sculptural shelving composition defined as much by its open spaces as its solid forms. The structural strength of bronze meets the warmth of walnut, creating a tension between presence and absence that reflects Jung's belief that "empty space can have its own presence." The work arrives ahead of his solo exhibition at the gallery's Mayfair space in early 2027.

Kyeok Kim explores what remains when a material changes state. Her *Weight of Memory_01* (2026) is a sculptural bench whose softly curved surface is formed using an unexpected ingredient: tofu. Drawing on Gyocchil, a traditional Korean technique, she mixes mashed tofu with natural lacquer and repeatedly dabs it with a sponge on a hand crocheted mass of copper wire to create an irregular, tactile relief. As the tofu loses moisture and binds with the lacquer, a fragile material becomes a lasting surface, exploring the artist's belief that what disappears may endure in another form.

Movement and perception come into focus in Marc Fish's *Vortex Dining Table* (2018), which captures the force and fluidity of a whirlpool, its perfectly flat surface appearing to spiral into a central depth. More than 2,000 individually hand-laid pieces of oak and sycamore veneer trace this swirling movement, combined with 130 kilograms of resin over a carbon-fibre structure. The polished resin refracts light into shifting patterns across the floor, extending the work beyond the table's edge, while a dark sculptural pedestal anchors the apparent movement above.

Geological forms inform new works by Studio Furthermore and Dawn Bendick. Studio Furthermore's *Moon Rock – Aegir Desk* (2026) balances a flowing metallic plane between boulder-like supports, evoking geological formations weathered over time. Through an experimental casting process developed by the studio, recycled aluminium becomes a porous foam, giving the desk the irregular texture of natural rock and the otherworldly presence of a lunar landscape. Bendick's *Our Time Down Here* (2026) echoes cave formations in dichroic glass, shifting in colour and opacity with the light.

From geological landscapes to celestial movements, Peter Lane's *Astrolabe* (2018, reworked for 2026) expands the presentation's exploration of the natural world. A monumental ceramic wall sculpture nearly five metres wide, it is hand-carved in wet clay and composed of 56 tiles. Drawing on antique astronomical instruments, its concentric rings are enriched with gold and palladium leaf and a convex églomisé mirror. Alongside it, Lane unveils his new *White Leaf Table* (2026), pushing the limits of ceramic scale with a glazed surface resting on hand-bent steel supports, whose gentle curves lend the substantial form a sense of lightness.

Questions of balance and perception return in Yanxiong Lin's *Babar 2* and *Babar 5* (both 2026), cast-bronze chairs whose sculptural volumes form seemingly precarious compositions, exploring the tension between external uncertainty and inner stability. Meticulously hand-finished and mirror-polished, their rippling surfaces give solid bronze an almost liquid softness and substantial forms a sense of floating lightness.

The presentation also includes David Clarke's *STASH* (2020), an unexpected arrangement of vessels in pewter, silverplate and steel. Robyn Neild presents works from her *Dungeness Nest* series alongside *Listening Post* (all 2026), unique solid-bronze sculptures whose intricate nests, slender branches and open latticework capture the apparent fragility of natural forms in enduring metal.

Fabrikr's *Sparrow Kiss, Grey 01* (2026) transforms reclaimed rebar and epoxy resin into a sculptural chair whose slender supports and wing-like forms balance industrial strength with the quiet delicacy of the bird that inspired it.

> "Mastery is not the destination. It is the unlocker. Freedom is the reward for mastering discipline. Every artist in this exhibition has reached a point where technical ability gives way to expression, and material becomes the place where their voice becomes visible. Music allows us to hear emotion. Art and design allow us to see it."
>
> **- Simon Stewart, Founder, Charles Burnand Gallery**

The presentation closes a landmark year for the gallery, which opened its Mayfair flagship in September and showed at Design Miami Seoul, Frieze Seoul and PAD London ahead of opening its Cotswolds gallery in 2027.

Unveiling: A Visible Voice will be presented at Design Miami, Miami Beach, from **2 to 6 December 2026,** with a **preview day on 1 December.**

DEGLAN, Peter Lane, Studio Furthermore and Inhye Ji will be in attendance at the fair.

Private previews, press appointments and interviews with the artists and gallery founder are available on request.

– ENDS –

Notes to Editors

Press Contact
FITZ & CO | charlesburnand@fitzandco.com

Images
High-Res artwork images available HERE.
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Featured Exhibition Artists

Dawn Bendick	Marc Fish	Peter Lane
David Clarke	Inhye Ji	Yanxiong Lin
DEGLAN	Myungtaek Jung	Robyn Neild
Fabrikr	Kyeok Kim	Studio Furthermore

About Charles Burnand Gallery

Charles Burnand Gallery champions contemporary collectable design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents emerging and established artists and designers, exhibiting internationally at fairs including Design Miami, Design Miami Seoul, Frieze Seoul, PAD London, Salon Art + Design and Collect Art Fair. It was awarded Best in Show at Design Miami in 2025.

Its in-house design and production studio specialises in the development and realisation of monumental Illuminated Sculpture, enabling artists to work at architectural scale through a global network of specialist makers and master artisans.

In 2026, the gallery opened its flagship in Mayfair, London, to be followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for exhibitions, international cultural programming and institutional collaborations.

Learn more at charlesburnand.com and follow @charlesburnand.