

CHARLES BURNAND GALLERY

WEON RHEE

AUGUST 2026

WEON RHEE

Weon Rhee is a South Korean artist whose sculptural practice explores the transformation of memory, emotion and perception through material form. Raised in Yesan, a rural town where his family operated a mushroom farm, Rhee developed an early sensitivity to nature, making and the imaginative worlds of dinosaurs, science fiction and popular culture.

He studied woodworking and furniture design at Hongik University, completing his bachelor's degree in 2021 and his master's degree in furniture design in 2023. Working primarily with Parallel Strand Lumber, an engineered structural wood, he carves, reconstructs and dyes the material to create forms that appear at once organic and artificial, familiar and otherworldly.

Rhee received a Special Mention at the SaloneSatellite Award in 2023 and was a finalist for the 2024 Loewe Foundation Craft Prize. His work is held in collections including the SaloneSatellite Permanent Collection and Marunuma Art Park.





Practice, Process and Materials

Weon Rhee works primarily with Parallel Strand Lumber (PSL), an engineered structural timber that has become the defining material of his practice. Initially attracted by its stability and layered construction, Rhee recognised possibilities that conventional approaches to wood carving could not offer. The material's distinctive structure, balancing engineered precision with an unexpectedly organic texture, provides the foundation for his sculptural language.

Each work begins with a clear image or atmosphere developed through sketches and studies. These drawings establish a direction rather than a fixed outcome. During carving, the material becomes an active participant in the process, its layered construction, internal irregularities and physical characteristics prompting continual refinement and unexpected developments. The finished work emerges through an ongoing dialogue between intention and material.

Central to Rhee's practice is the transformation of the material from within. As carving exposes voids and imperfections inherent in the PSL, fragments from the same beam are carefully returned to the surface, while smaller irregularities are rebuilt using wood dust generated during the making process. Rather than concealing these characteristics, Rhee works with them, allowing the material's existing qualities to become integral to the finished sculpture.

Colour forms an equally important stage of the process. Applied through dyeing rather than surface painting, pigments are absorbed into the wood itself, altering the emotional atmosphere of the work while preserving the layered texture of the material. Colour is therefore understood not as a decorative finish but as a sculptural element that completes the identity of each piece.

Through carving, reconstruction and dyeing, Rhee gradually transforms an engineered construction material into an object that appears condensed, tactile and almost geological. The completed sculpture retains traces of its industrial origins while acquiring a presence that feels both natural and unfamiliar.



WEON RHEE | Primitive Structures, Side Table 1 | 2023

PSL beam (Green/Silver Coloured)
H. 38.5 x W. 44 cm | H. 15 1/8 x W. 17 3/8 inches

Photo: Myoung Studio





WEON RHEE | Primitive Structures, Side Table 2 | 2024

PSL beam (Green/Silver Coloured)
H. 56.5 x W. 58 x D. 44 cm | H. 22 1/4 x W. 22 7/8 x D. 17 3/8 inches

Photo: Myoung studio



WEON RHEE | Unearthed Forms, Scotty | 2025

White oak wood, PSL beam (blue/silver)

H. 34 x W. 100 x D. 50 cm | H. 13 3/8 x W. 39 3/8 x D. 19 3/4 inches

Photo: Myoung Studio





Photo: Penguin Egg Studio



WEON RHEE | Primitive Structures, Capstones 1 | 2025

PSL beam (gold/black colour-way)

H. 53 x W. 61 x D. 61 cm | H. 20 7/8 x W. 24 x D. 24 inches

Photo: Myoung Studio



WEON RHEE | Primitive Structures, Capstones 2 | 2025

PSL beam (silver/black colour-way)
H. 60 x W. 67 x D. 67 cm | H. 23 5/8 x W. 26 3/8 x D. 26 3/8 inches

Photo: Myong Studio



WEON RHEE | Primitive Structures Botanicals | 2025

PSL beam (Green/Silver)

H. 45 x W. 138 x D. 80 cm | H. 17 3/4 x W. 54 3/8 x D. 31 1/2 inches

Photo: Myoung Studio





WEON RHEE | Primitive Structures Farm | 2026

PSL beam
H. 186.5 x W. 32 x D. 26 cm | H. 73 1/2 x W. 12 5/8 x D. 10 1/4 inches

Photo: Courtesy of the Artist



WEON RHEE | Primitive Structures; Glowing Mushrooms | 2026

Juniper wood, PSL beam

Green - H. 54 x W. 27 x D. 27 cm | H. 21 1/4 x W. 10 5/8 x D. 10 5/8 inches

Blue - H. 52 x W. 27 x D. 27 cm | H. 20 1/2 x W. 10 5/8 x D. 10 5/8 inches

Photo: Myoung Studio







Artists Statement

My work begins with memory, but I am not interested in recreating the past. I am interested in how memory changes over time, and how those changes are transformed into physical form.

Many of the images that appear in my work originate in childhood and adolescence. They draw from the rural landscape where I grew up, alongside the visual culture that shaped my imagination—dinosaurs, science fiction, animation and imagined worlds. These references remain with me as accumulated images, emotions and sensations. Rather than reproducing them directly, I allow them to mature over time before they re-emerge through the perspective of my present self. My sculptures are not recreations of the past, but the result of my present self responding to those memories.

Parallel Strand Lumber (PSL) has become central to my practice. I am interested in the tension it holds between engineered order and organic character, and in the way its material qualities can shape the work as much as my own intentions. Rather than treating the material as something to control, I see the making of each sculpture as an ongoing dialogue between intention, material and discovery.

I hope the work communicates before it is explained. The stories behind the work, the material and the process all inform what I make, but they do not define how it should be understood. What matters most is the immediate encounter between the object and the viewer. Whether that response is attraction, curiosity, discomfort or recognition, I hope each sculpture creates a space where something feels both familiar and unfamiliar, allowing each viewer to form their own relationship with the work.



WEON RHEE | We Come From Far Away | 2024

Camphor wood, PSL beam (Violet, Silver)(Gold, Black)

Photo: Myoung studio



WEON RHEE | We Come From Far Away #3 | 2024

Camphor wood, PSL beam (Violet, Silver)(Gold, Black)
H. 36 x W. 20 x D. 22 cm | H. 14 1/8 x W. 7 7/8 x D. 8 5/8 inches

Photo: Myoung studio



WEON RHEE | We Come From Far Away #1 | 2024

Camphor wood, PSL beam (Violet, Silver)
H. 34 x W. 30 x D. 24 cm | H. 13 3/8 x W. 11 3/4 x D. 9 1/2 inches

Photo: Myoung studio



WEON RHEE | We Come From Far Away #5 | 2024

Camphor wood, PSL beam (Violet, Silver)
H. 32 x W. 29 x D. 22 cm | H. 12 5/8 x W. 11 3/8 x D. 8 5/8 inches

Photo: Myoung studio



WEON RHEE | We Come From Far Away #4 | 2024

Camphor wood, PSL beam (Gold, Black)
H. 21 x W. 28 x D. 37 cm | H. 8 1/4 x W. 11 x D. 14 5/8 inches

Photo: Myoung studio

Exhibitions Awards & Acquisitions

Education

- 2023, Completion, Master of furniture design, Hongik University, Seoul, KOR
- 2021, Graduate, Bachelor of woodworking & furniture design, Hongik University, Seoul, KOR

Awards

- 2024, Loewe Craft Prize Finalist, Madrid, ESP
- 2023, Marunuma Art Park Artist Residence selected participant, Saitama, JPN
- 2023, Salone del mobile, Salone Satellite Award winner of special mention, Milan, ITA
- 2021, Cheongju international craft competition craft design prize, Seoul, KOR

Group Exhibition

- 2026, Under Wraps Exhibition, Charles Burnand Gallery
- 2026, Design Miami Seoul, Charles Burnand Gallery
- 2026, Table(d) Exhibition, Charles Burnand Gallery
- 2025, Design Miami, Charles Burnand Gallery
- 2025, PAD London, Charles Burnand Gallery
- 2025, Primal Scream/Urschrei, Siegfried Contemporary, Saanen, CHE
- 2025, Maison & Objet in the city, Boon Room Gallery , Paris, FRA
- 2024, Craft Trend Fair with Marunuma Art Park, Coex, Seoul, KOR
- 2024, Paris Design Week, Boon Room Gallery, Paris, FRA
- 2024, London Craft Week, Mint Gallery, London, GBA
- 2024, Loewe Craft Prize Exhibition, Palais de Tokyo, Paris, FRA
- 2023, Craft Trend Fair, Coex, Seoul, KOR
- 2023, London Design Festival, Mint Gallery, London, GBA
- 2023, Salone Satellite, Fiera Milano, Milan, ITA
- 2021, Craft Trend Fair, Coex, Seoul, KOR

Solo Exhibition

- 2024, 俺たちと遠くから来る (We come from far away), Marunuma Art Park, Saitama, JPN
- 2023, 多線多線 (Too much green), Craft on the hill Gallery, Seoul, KOR

Projects & Collaborations

- 2026, Works for Steinbesser & Jeongkwan Snim, Vienna, AUT (upcoming)
- 2024, Installation works for Hyundai Department Store with PINZLE, Seoul, KOR
- 2024, Wood coaster works with FROMHENCE, Seoul, KOR

Residency

- 2024, Marunuma Artist in Residence, Marunuma Art Park, Saitama, JPN

Collections

- 2025, Primitive Structures (Side table_1) #4, SaloneSatellite Permanent Collection, Milan, ITA
- 2024, We come from far away #2, Marunuma Art Park, Saitama, JPN
- 2024, Primitive Structures (Side table_2) #4, Hakyun Academy and Culture Foundation, Seoul, KOR



Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible 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 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, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

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