

CHARLES BURNAND GALLERY

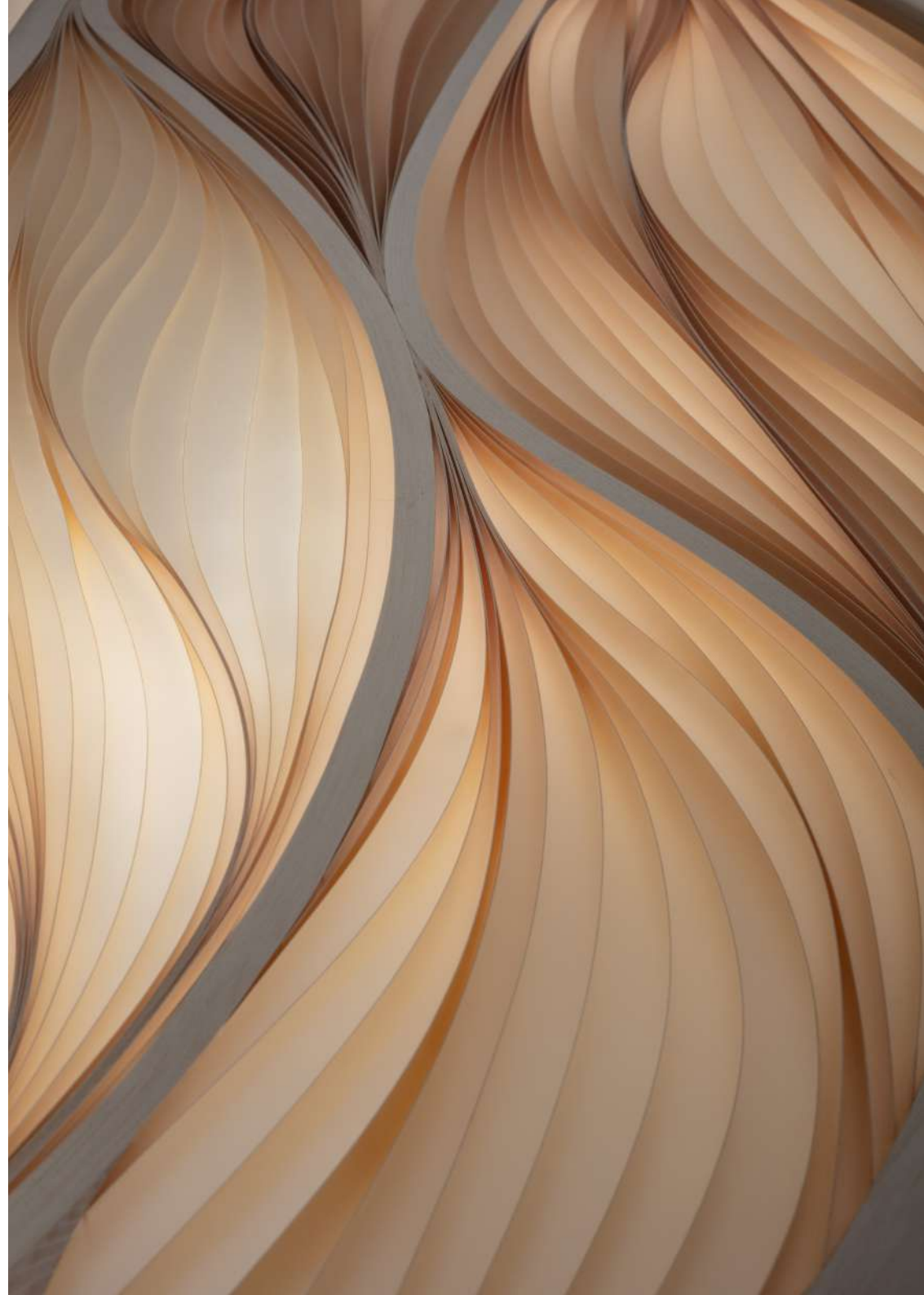
MARC FISH

ARTIST PROFILE

MARC FISH

Marc Fish is a British designer and maker whose work moves between furniture, sculpture and collectible design. Largely self-taught, he began by restoring classic cars and fabricating in metal before training in furniture making and traditional cabinetmaking. He later founded Robinson House Studio in Newhaven, East Sussex, combining an independent practice with a school dedicated to craftsmanship and contemporary design.

Fish is known for developing sculptural structures from exceptionally thin wood veneers, laminated in sequence and shaped without steaming the timber. His practice has evolved from recognisable furniture towards increasingly experimental objects and installations, incorporating resin, bronze, aluminium, carbon fibre, lacquer, squid ink and precious-metal leaf. Natural processes—including growth, erosion, layering and transformation—inform his fluid forms without being directly imitated. His work has been exhibited internationally at TEFAF Maastricht, Design Miami, PAD London and FOG Design+Art, and was included in Biophilia: Nature Reimagined at the Denver Art Museum in 2024.





Practice

Marc Fish's practice investigates how materials can be made to behave in unexpected ways, and how a functional object can move beyond familiar ideas of furniture. His work remains grounded in use, but function is increasingly treated as a point of departure rather than a fixed category. Tables, chairs, consoles, lighting and architectural installations become vehicles for exploring movement, structure, surface and spatial presence.

Nature is a sustained influence, although Fish does not seek simply to reproduce it. He is drawn to the systems through which natural forms grow, layer, erode and evolve: the spiral organisation of a shell, the translucency of a leaf skeleton, the accumulated strata of geological matter, or the practical complexity of bones and seed pods. Victorian natural-history collections are another reference, particularly their methods of collecting, classifying and displaying specimens. These sources are absorbed over time and re-emerge as forms that appear grown, weathered or transformed rather than conventionally designed.

A recurring tension between apparent fragility and structural strength gives the work much of its character. Thin veneers and translucent resin can create forms that seem delicate or suspended, despite the considerable engineering embedded within them. Fish also uses contrast to sharpen the viewer's perception: rough against highly polished surfaces, darkness against light, matte finishes against reflection, and precious materials against raw or ancient ones. The aim is not contrast as decoration, but an object whose materials alter how each other is read.

The practice has evolved through successive technical discoveries. Early work was recognisably furniture; the development of structural veneer lamination created greater formal freedom; the Ethereal works introduced translucency and a new relationship between wood and resin; and recent experiments with metal, lacquer, mokume-gane and illumination have expanded the work's material and atmospheric range. Throughout, Fish regards making as a form of thinking. The work develops through contact with tools and materials, and the finished object preserves the results of that enquiry without displaying the difficulty of its construction.

Process and Materials

A new work usually begins with a simple shape, an observed structure or the feeling Fish wants an object to carry. Drawing is continuous, but the design is rarely resolved entirely on paper. Sketches lead to models, prototypes and full-scale formers through which proportion, balance and construction can be tested. Digital tools, laser cutting and 3D printing may assist modelling, but physical experimentation remains central.

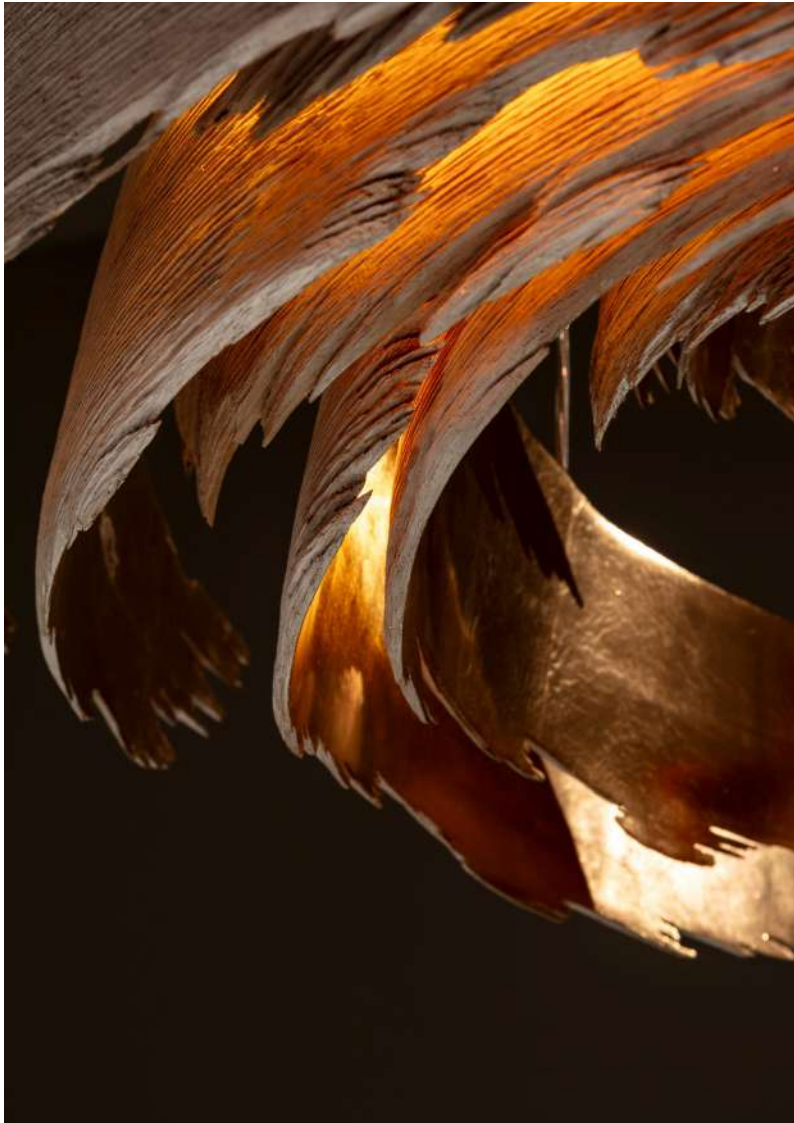
The studio's defining technique is structural veneer lamination. Logs are softened and knife-cut into veneers approximately 0.6 millimetres thick; sequential sheets preserve the order of the grain. Fish and his team laminate hundreds or thousands of these thin pieces over purpose-made formers, using vacuum bags and carefully tested adhesives to build complex curves without steaming or heating the veneer in the studio. Once bonded, the structure may require extensive carving, shaping and hand-finishing. Because the process is developed alongside the object, failed samples and abandoned trials are treated as necessary research rather than incidental waste.

Veneer offers a combination of flexibility, strength and visual continuity that would be difficult to achieve in solid timber. Reassembling consecutive sheets allows the grain to flow across the finished form, contributing to Fish's intention that the object should appear to have grown into shape. In the Ethereal series, vertical veneers are separated and resin is poured into the intervening spaces. Frosting and refining the resin creates translucency and subtle colour gradients, while carbon fibre may provide discreet reinforcement.

Fish selects materials according to the demands of each idea rather than treating wood as an exclusive medium. His vocabulary includes oak, sycamore and other veneers, 3,500-year-old bog oak, resin, bronze, aluminium, carbon fibre, lacquer, squid ink, gold and platinum leaf, mokume-gane and light. The Vortex table, for example, combined thousands of oak veneers with squid-ink dye, carbon fibre and a substantial resin top. Recent works pair bog oak with bronze and black lacquer, while illumination extends the work beyond the physical object into the atmosphere surrounding it.

Completion depends on restraint. Fish stops when further intervention no longer improves the work. However complex its engineering, the finished piece is intended to feel resolved and effortless, preserving curiosity about how the material has achieved a form that appears to exceed its expected limits.





MARC FISH | Relics Chandelier | 2025

Oak, 22 carat rose gold leaf, LED
H. 40 x W. 140 x D. 140 cm | H. 15 3/4 x W. 55 1/8 x D. 55
1/8 inches

Photo: Courtesy of the Artist





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Oak, 22 carat rose gold leaf, LED
H. 40 x W. 140 x D. 140 cm | H. 15 3/4 x W. 55 1/8 x D. 55 1/8 inches

Photo: Courtesy of the Artist





MARC FISH | Nautilus Low Table | 2015

Sycamore, walnut, Japanese paper, glass
H. 45 x W. 200 x D. 150 cm | H. 17 3/4 x W. 78 3/4 x D. 59 inches

Photo: Courtesy of the Artist





MARC FISH | Nautilus Low Table | 2015

Sycamore, walnut, Japanese paper, glass
H. 45 x W. 200 x D. 150 cm | H. 17 3/4 x W. 78 3/4 x D. 59 inches

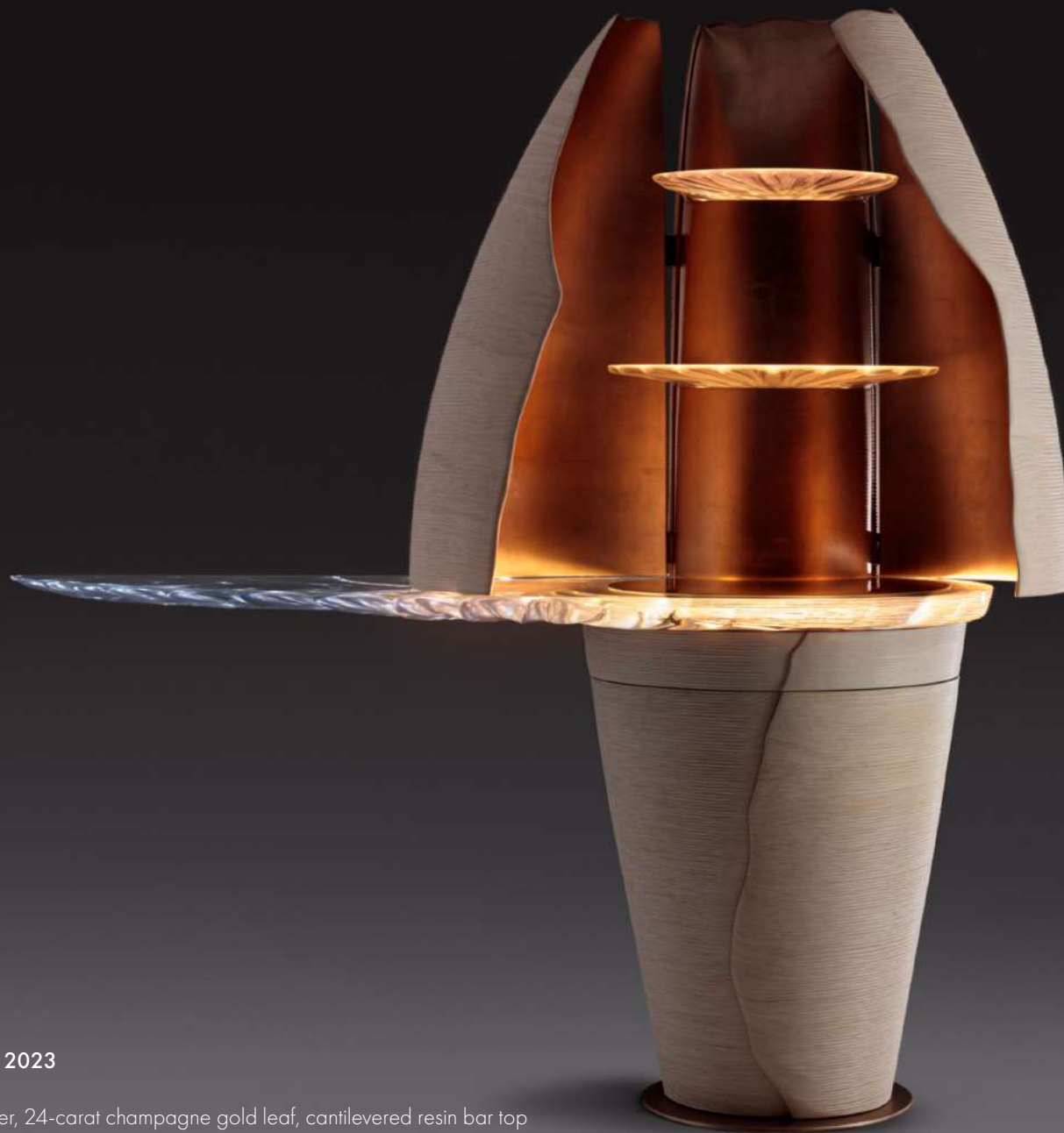
Photo: Courtesy of the Artist



MARC FISH | Nautilus Low Table | 2015

Sycamore, walnut, Japanese paper, glass
H. 45 x W. 200 x D. 150 cm | H. 17 3/4 x W. 78 3/4 x D. 59 inches

Photo: Courtesy of the Artist

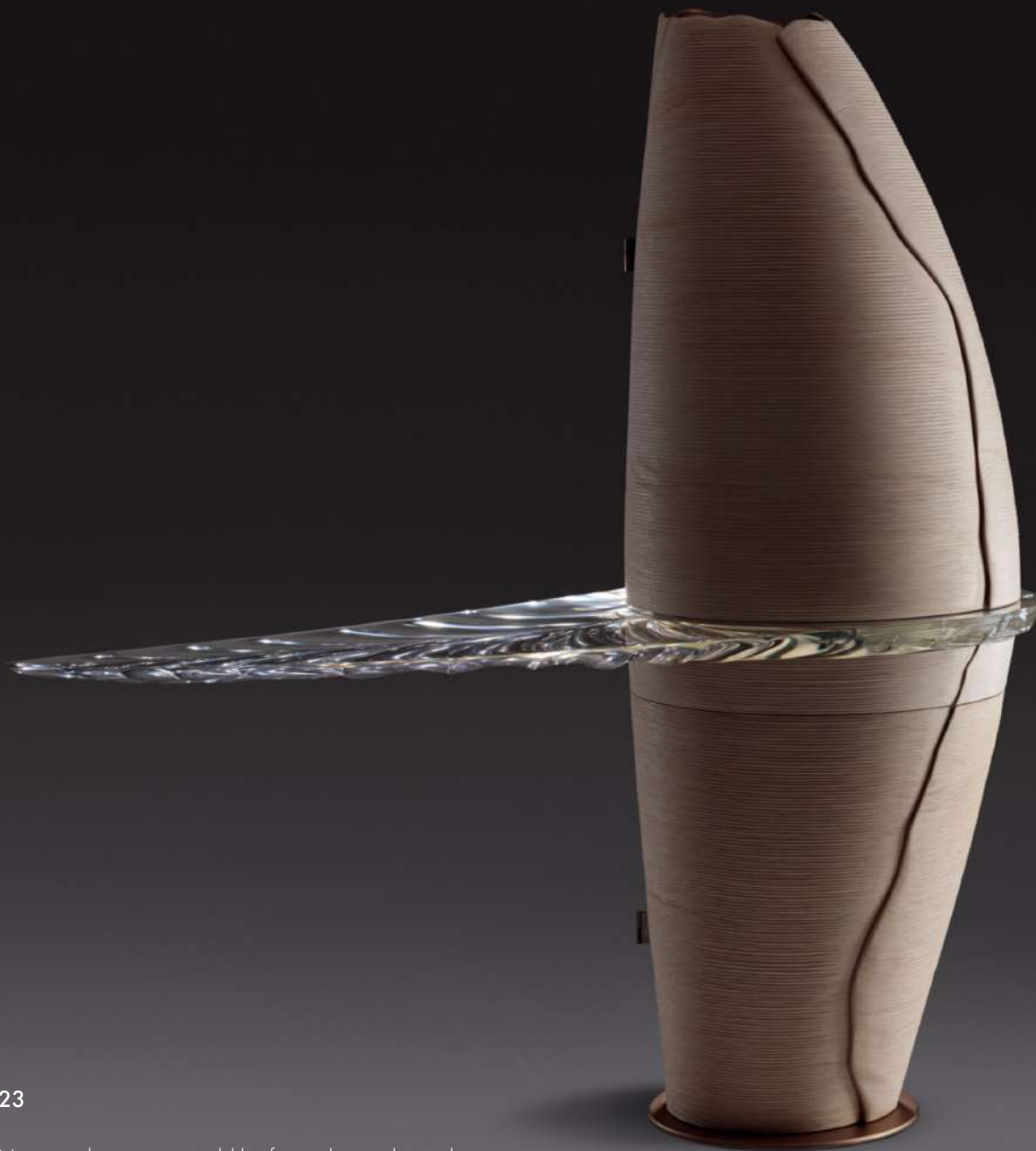


MARC FISH | Babel II | 2023

Laminated sycamore veneer, 24-carat champagne gold leaf, cantilevered resin bar top
H. 200 x W. 140 x D. 70 cm

Photo: Courtesy of the Artist





MARC FISH | Babel II | 2023

Laminated sycamore veneer, 24-carat champagne gold leaf, cantilevered resin bar top
H. 200 x W. 140 x D. 70 cm

Photo: Courtesy of the Artist



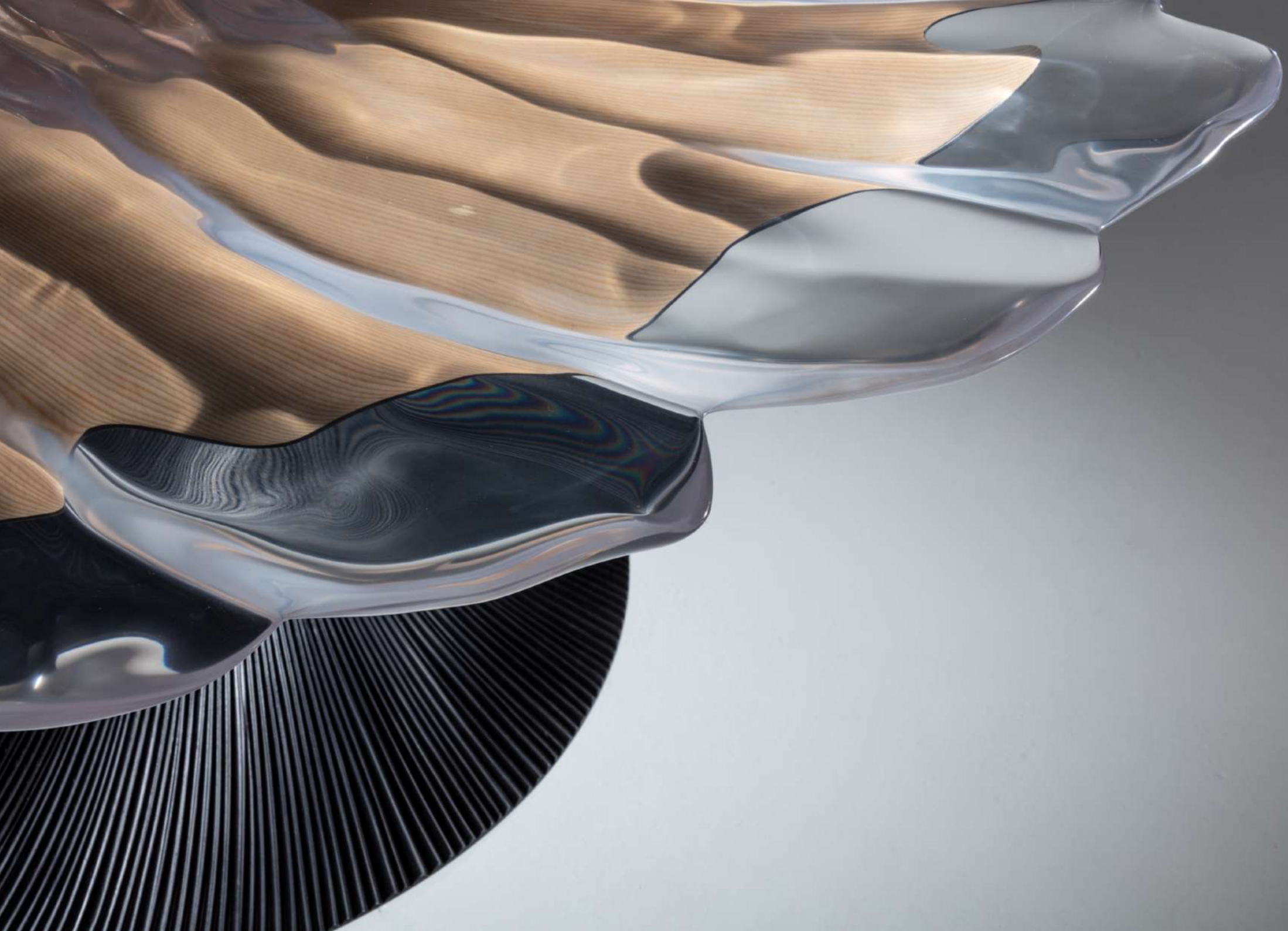
MARC FISH | Vortex Dining Table | 2018

Carbon fibre, oak, sycamore, resin
H. 73 x W. 180 cm | H. 28 3/4 x W. 70 7/8 inches

Photo: Courtesy of the Artist









MARC FISH | Vortex Dining Table | 2018

Carbon fibre, oak, sycamore, resin
H. 73 x W. 180 cm | H. 28 3/4 x W. 70 7/8 inches

Photo: Courtesy of the Artist



MARC FISH | Stratum Resin Cabinet | 2020

Resin, led light panel, glass shelves

H. 67 x W. 170 x D. 44 cm | H. 26 3/8 x W. 66 7/8 x D. 17 3/8 inches

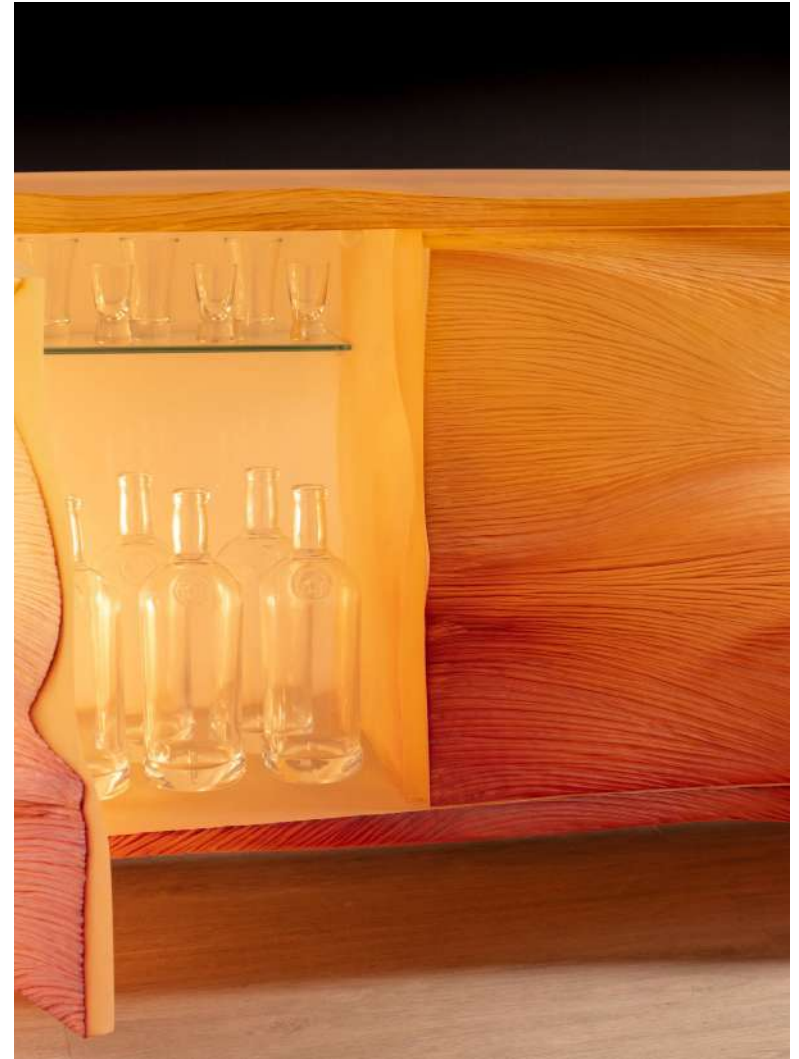
Photo: Courtesy of the Artist



MARC FISH | Stratum Resin Cabinet | 2020

Resin, led light panel, glass shelves
H. 67 x W. 170 x D. 44 cm | H. 26 3/8 x W. 66 7/8 x D. 17 3/8 inches

Photo: Courtesy of the Artist



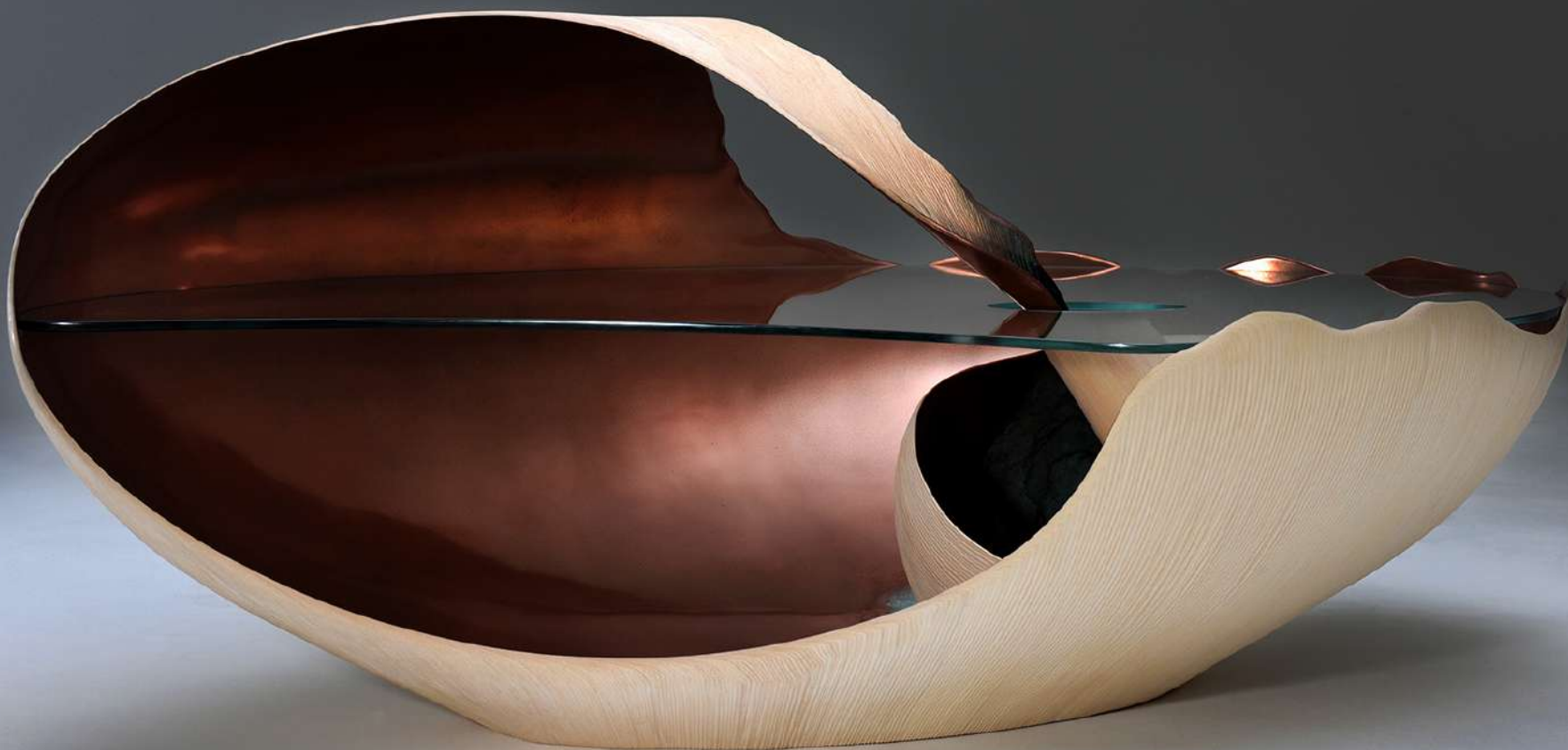


MARC FISH | Adhesion Console Table | 2016

Walnut, resin
H. 95 x W. 210 x D. 50 cm | H. 37 3/8 x W. 82 5/8 x D. 19 3/4 inches

Photo: Courtesy of the Artist





MARC FISH | Mollusque Low Table | 2012

Sycamore, copper, resin, glass
H. 85 x W. 180 x D. 70 cm | H. 33 1/2 x W. 70 7/8 x D. 27 1/2 inches

Photo: Courtesy of the Artist







MARC FISH | Ethereal Lounge Chair | 2020

Resin Sycamore veneer
H. 86 x W. 71 x D. 66 cm | H. 33 7/8 x W. 28 x D. 26 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Lounge Chair | 2020

Resin Sycamore veneer

H. 86 x W. 71 x D. 66 cm | H. 33 7/8 x W. 28 x D. 26 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Bed | 2024

Sycamore, silk and leather

H. 240 x W. 250 x D. 270 cm | H. 94 1/2 x W. 98 3/8 x D. 106 1/4 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Bed | 2024

Sycamore, silk and leather

H. 240 x W. 250 x D. 270 cm | H. 94 1/2 x W. 98 3/8 x D. 106 1/4 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Console Loop Table | 2024

Resin Sycamore veneer

H. 90 x W. 160 x D. 40 cm | H. 35 3/8 x W. 63 x D. 15 3/4 inches

Photo: Courtesy of the Artist



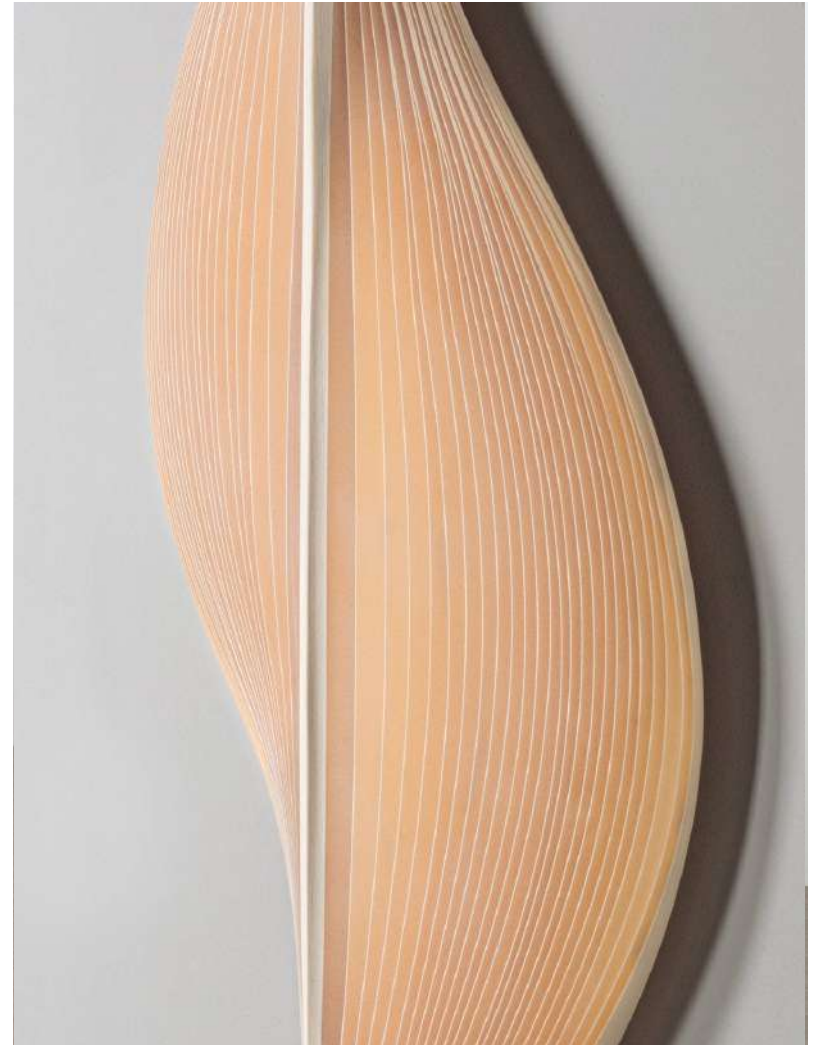
MARC FISH | Ethereal Console Table | 2023

Sycamore, resin

H. 90 x W. 100 x D. 40 cm | H. 35 3/8 x W. 39 3/8 x D. 15 3/4 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Wall Light | 2020

Sycamore, resin
H. 148 x W. 40 x D. 10 cm | H. 58 1/4 x W. 15 3/4 x D. 4 inches

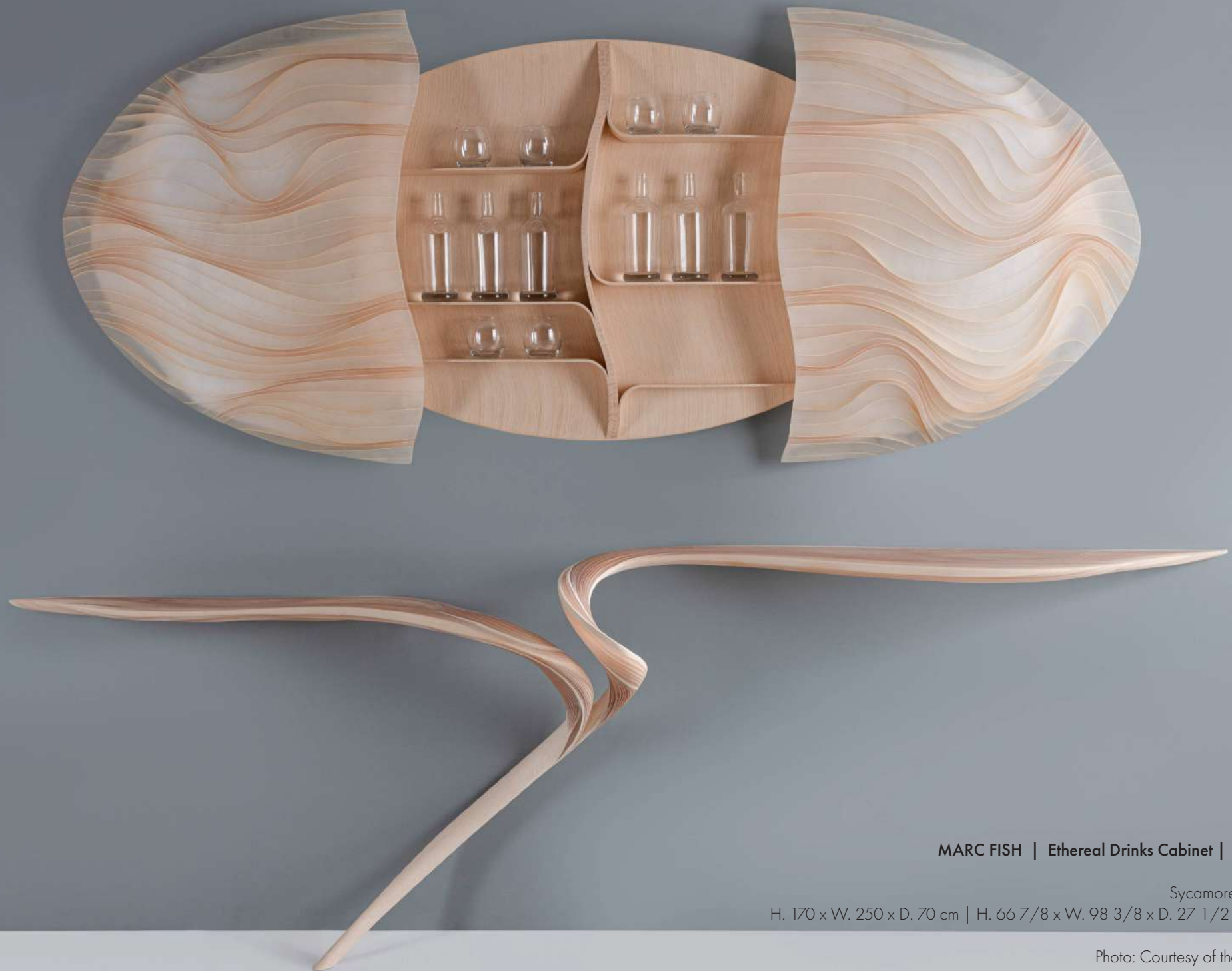
Photo: Courtesy of the Artist



MARC FISH | Ethereal Wall Light - Round | 2026

Sycamore, resin

Photo: Courtesy of the Artist



MARC FISH | Ethereal Drinks Cabinet | 2020

Sycamore, resin
H. 170 x W. 250 x D. 70 cm | H. 66 7/8 x W. 98 3/8 x D. 27 1/2 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Drinks Cabinet | 2020

Sycamore, resin
H. 170 x W. 250 x D. 70 cm | H. 66 7/8 x W. 98 3/8 x D. 27 1/2 inches

Photo: Courtesy of the Artist







MARC FISH | Ethereal Desk | 2020

Sycamore, resin

H. 90 x W. 248 x D. 73 cm | H. 35 3/8 x W. 97 5/8 x D. 28 3/4 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Desk | 2020

Sycamore, resin
H. 90 x W. 248 x D. 73 cm | H. 35 3/8 x W. 97 5/8 x D. 28 3/4 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Low Table Small | Edition of 7 | 2020

Sycamore, resin

H. 37.5 x W. 110 x D. 60 cm | H. 14 3/4 x W. 43 1/4 x D. 23 5/8 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Low Table Small | Edition of 7 | 2020

Sycamore, resin
H. 37.5 x W. 110 x D. 60 cm | H. 14 3/4 x W. 43 1/4 x D. 23 5/8 inches

Photo: Courtesy of the Artist



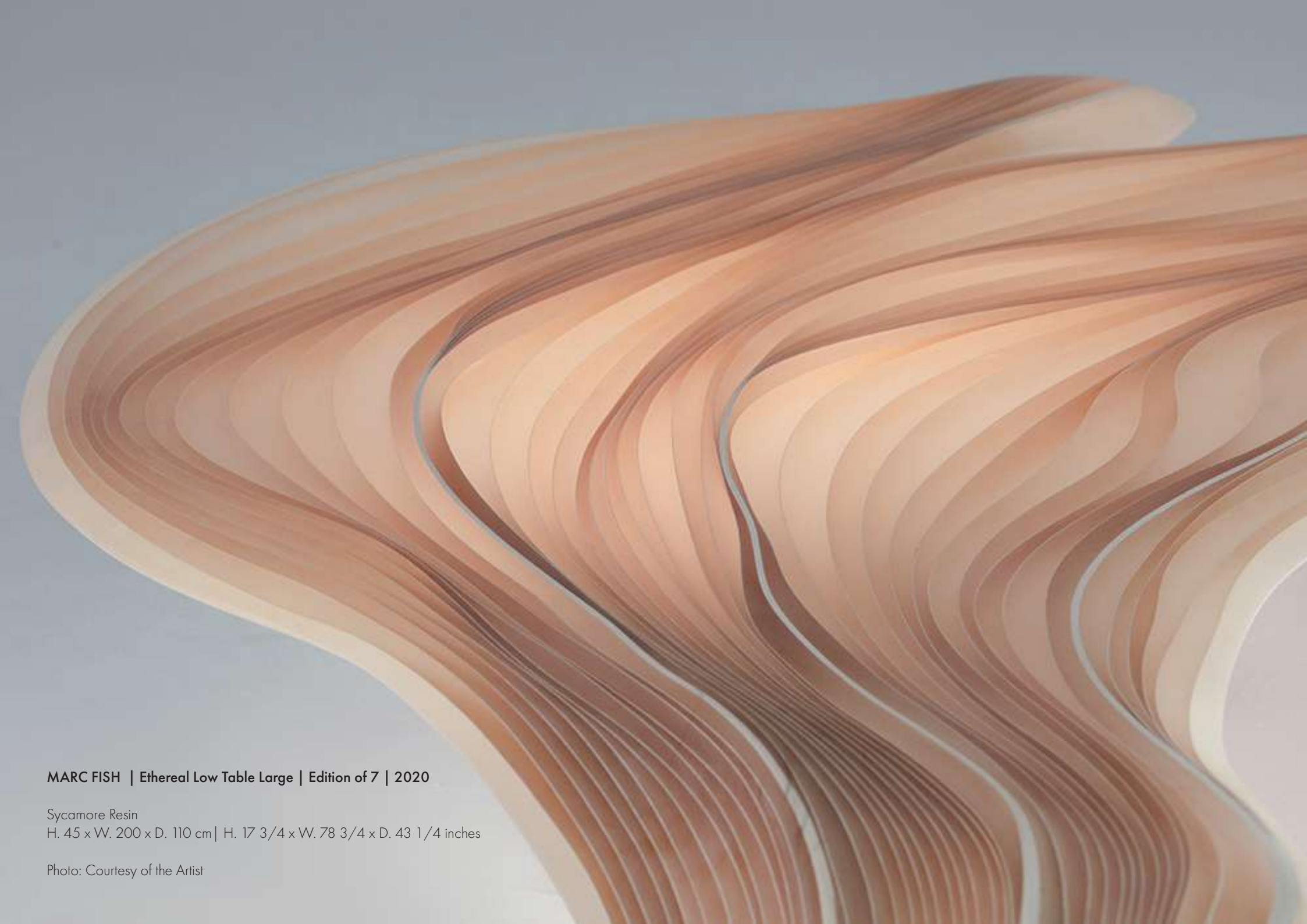


MARC FISH | Ethereal Low Table Large | Edition of 7 | 2020

Sycamore Resin

H. 45 x W. 200 x D. 110 cm | H. 17 3/4 x W. 78 3/4 x D. 43 1/4 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Low Table Large | Edition of 7 | 2020

Sycamore Resin

H. 45 x W. 200 x D. 110 cm | H. 17 3/4 x W. 78 3/4 x D. 43 1/4 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Low Table Large | Edition of 7 | 2020

Sycamore Resin

H. 45 x W. 200 x D. 110 cm | H. 17 3/4 x W. 78 3/4 x D. 43 1/4 inches

Photo: Courtesy of the Artist



MARC FISH | Ethereal Low Table Large | Edition of 7 | 2020

Sycamore Resin

H. 45 x W. 200 x D. 110 cm | H. 17 3/4 x W. 78 3/4 x D. 43 1/4 inches

Photo: Courtesy of the Artist

MARC FISH | Ethereal Wall Panel | 2023

Resin Sycamore veneer
H. 140 x W. 100 cm | H. 55 1/8 x W. 39 3/8 inches

Photo: Courtesy of the Artist



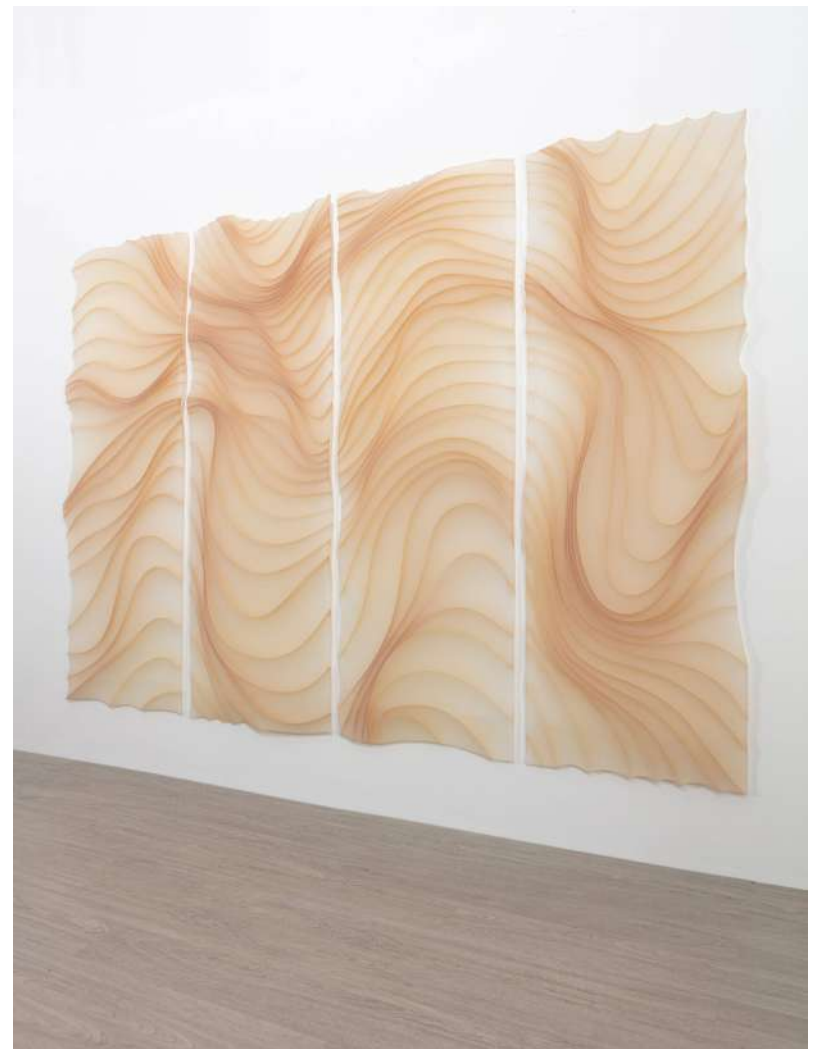


MARC FISH | *Ethereal Wall Panel Triptych* | 2024

Resin Sycamore veneer
Each Panel H. 80 x W. 90 cm | H. 31 1/2 x W. 35 3/8 inches

Photo: Courtesy of the Artist





MARC FISH | Ethereal Wall Panel Quad | 2024

Resin Sycamore veneer
Each Panel H. 180 x W. 63 cm | H. 70 7/8 x W. 24 3/4 inches

Photo: Courtesy of the Artist



MARC FISH | Sycamore Seed Sculpture | Edition of 7 | 2019

Sycamore, resin
H. 210 x W. 45 x D. 45 cm | H. 82 5/8 x W. 17 3/4 x D. 17 3/4 inches

Photo: Courtesy of the Artist



Artists Statement

My work is about material, process and movement. It sits somewhere between furniture, sculpture and art. There is usually still a relationship with function, but I am increasingly interested in how far an object can move away from what we expect furniture to be.

I did not begin with a plan to become an artist. I have always been a maker and have always wanted to understand how things work. Restoring old cars taught me to weld, fabricate, paint and solve engineering problems because, very often, there was no ready-made solution. That experience gave me a lasting instinct: when somebody says that something cannot be done, I want to understand why, and then find another way.

Nature is present throughout the work, but I am not trying to copy it. I am interested in the way things grow, erode, layer and evolve, and in structures whose complexity has developed for a practical reason. Shells, plants, seed pods, bones and geological formations may remain in the back of my mind for years before reappearing in a different form. I want the work to feel as though it could have grown rather than simply been designed.

Much of the practice is an investigation into what a material is capable of doing. Veneer is central because it gives me an extraordinary freedom. I use it structurally, building exceptionally thin layers into forms that would be almost impossible to make from solid wood. The process is not entirely controlled. I push the material, but the material also pushes back, and that dialogue changes the work.

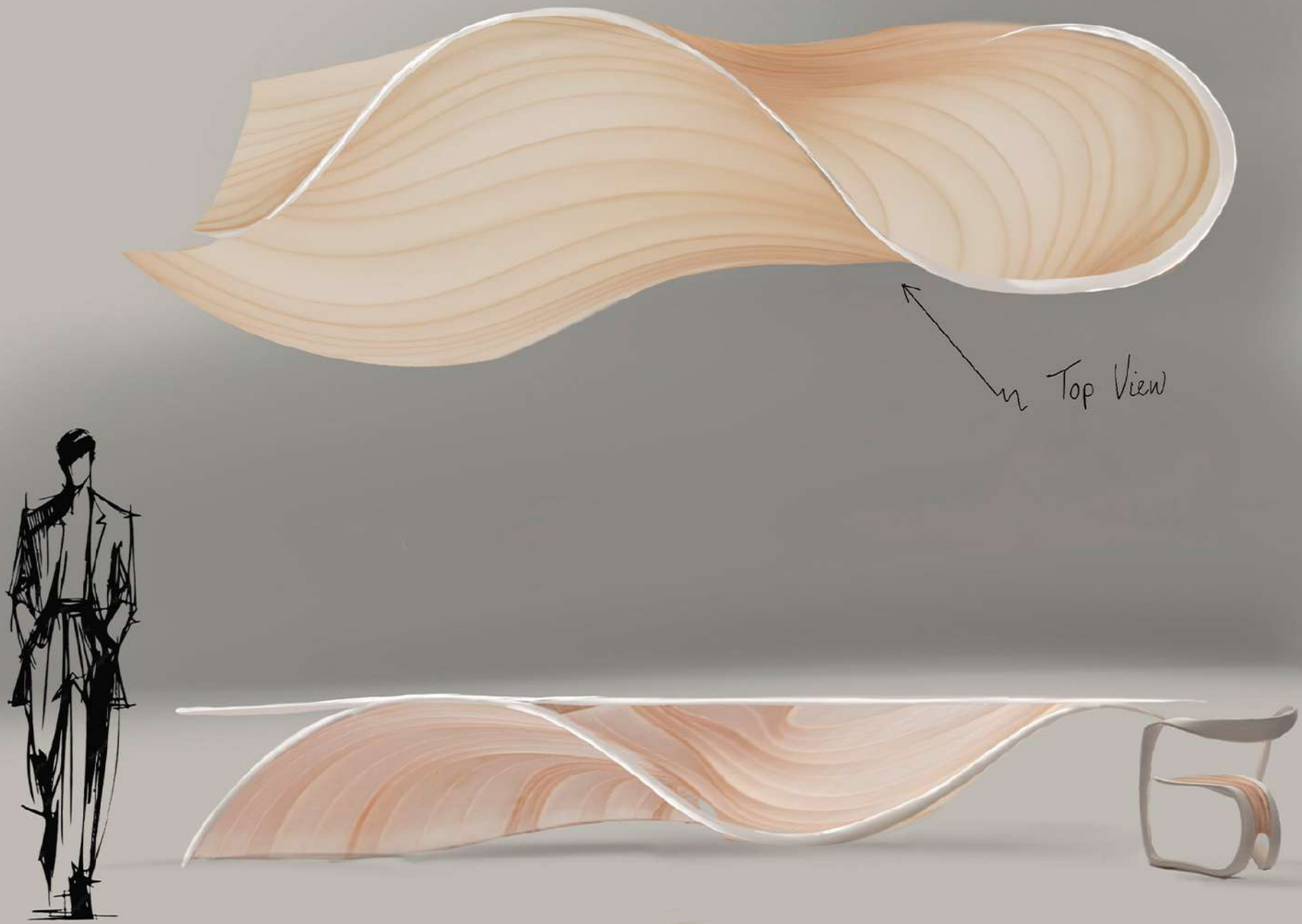
Drawing, models and prototypes establish a direction, but making is part of my thinking. Often the real challenge is not designing the form; it is inventing the process that will allow the form to exist. That may involve developing a former, making a vacuum bag, testing adhesives, laminating thousands of pieces or returning to an unsuccessful experiment years later. Failure is fundamental because one experiment usually produces several new questions.

I am drawn to contradictions: fragility and strength, precision and irregularity, rough and polished surfaces, darkness and light, precious materials and raw ones. I want these opposites to create tension without making the work feel forced. However much labour and engineering it contains, the finished piece should appear effortless.

When someone first encounters the work, I hope they feel curiosity. I would like them to move around it, respond to it emotionally and wonder how the material can be doing what it appears to do. They should not need to know how many layers are involved or understand the process in order to experience the object.

I want the practice to keep changing. Wood remains important, but metal, resin, lacquer and light are opening new directions and allowing me to think beyond the object towards the atmosphere it creates. My aim is to make fewer works, push each one further and continue moving into the territory of art without losing the act of making at the centre of everything.

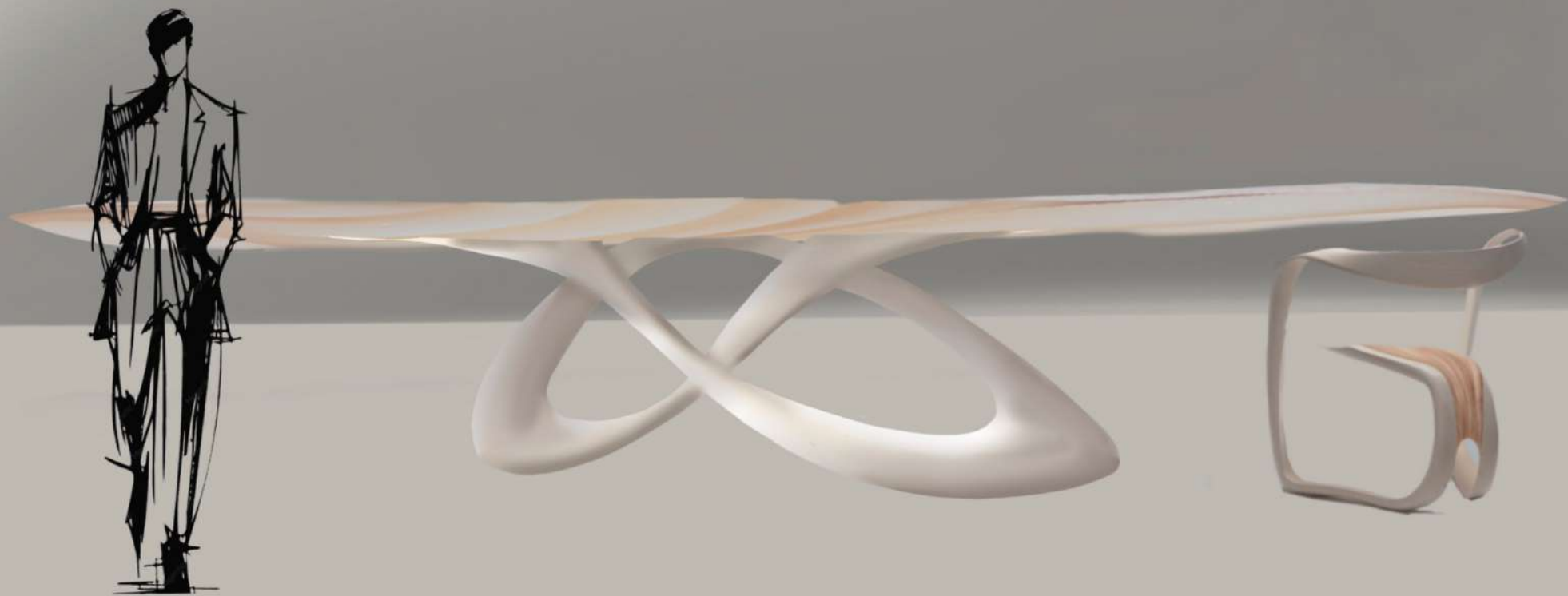
PROPOSED WORKS



MARC FISH | Custom Ethereal Dining Table - option 1 | 2026

Sycamore, resin

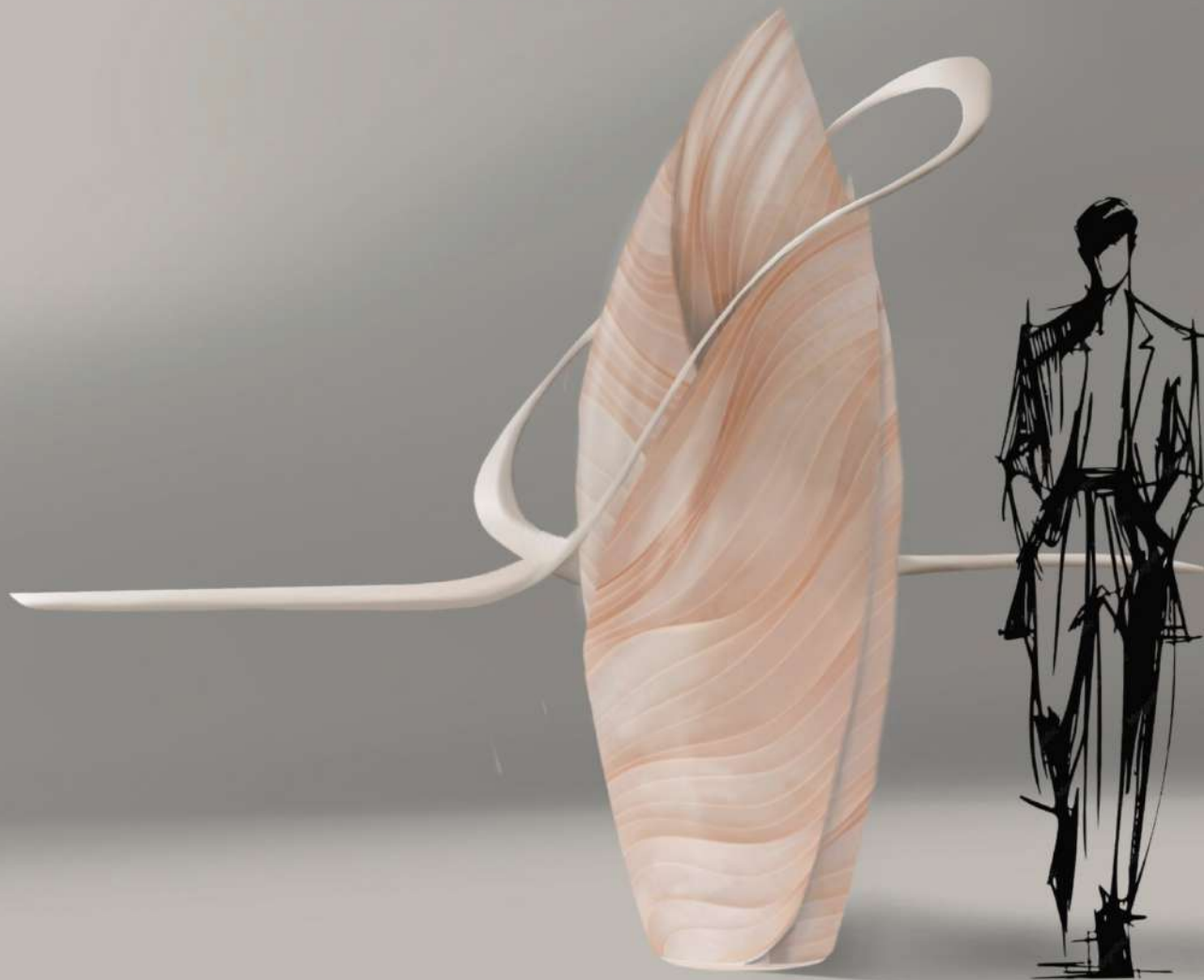
Marc Fish 2026
Ethereal Dining table



MARC FISH | Custom Ethereal Dining Table - option 2 | 2026

Sycamore, resin

Marc Fish 2026
Ethereal Dining table II



MARC FISH | Custom Ethereal Drinks Cabinet & Double Bar | 2026

Sycamore, resin

Marc Fish 2026
Ethereal Drinks Cabinet
+ Double bar.



MARC FISH | Custom Ethereal XXL Desk | 2026

Sycamore, resin

Marc Fish 2026
Ethereal Desk extra wide.



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.

CHARLES BURNAND GALLERY

20 BRUTON PLACE, LONDON W1J 6LY | info@charlesburnand.com | +44 (0)20 7993 4968 | www.charlesburnand.com