

CHARLES BURNAND GALLERY

JUNGIN LEE

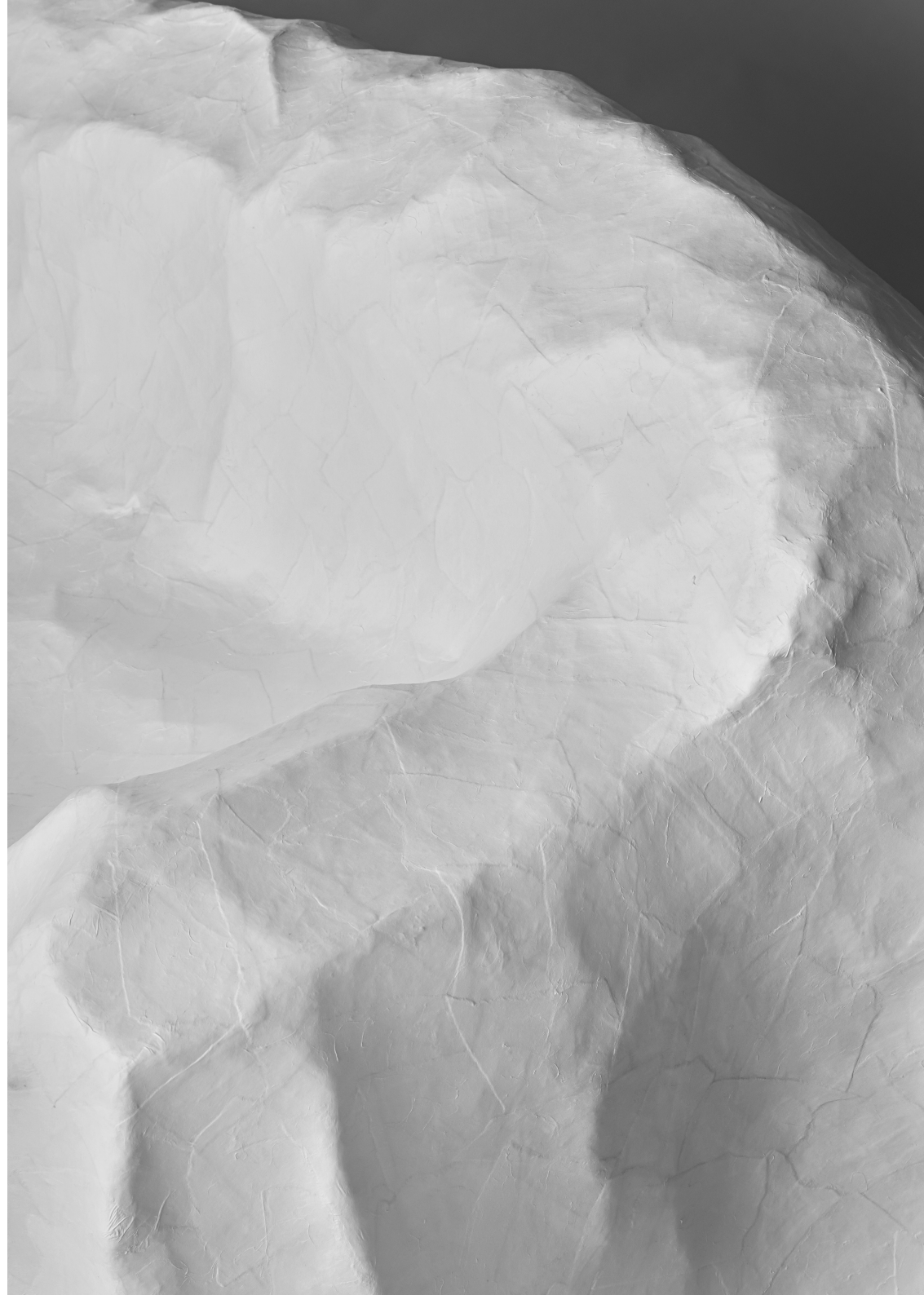
AUGUST 2026

JUNGIN LEE

Jungin Lee is a South Korean artist working across furniture, sculpture and material research. Trained in woodworking and furniture design at Hongik University before completing an MA in Design Products at the Royal College of Art, she approaches making as a process of continual experimentation.

Her recent work centres on hanji, traditional Korean mulberry paper, which she transforms into structurally robust, hollow forms through the repeated layering of paper and flour paste. By extending the possibilities of a material traditionally associated with two-dimensional surfaces, Lee creates works that balance strength with softness, revealing the tactile, structural and aesthetic potential of paper.

Her work has been exhibited internationally across Europe and Asia, and she was selected as a finalist for the 2025 LOEWE FOUNDATION Craft Prize.





Practice, Process and Materials

Jungin Lee's practice explores the transformative potential of materials and the ways they can be selected, translated and reimagined through making. Rather than accepting a material's intended function, she investigates how its physical properties might reveal new structural and formal possibilities. Each work becomes an experiment, allowing the process of making itself to generate new questions and unexpected outcomes.

Her recent work centres on hanji, the traditional Korean paper made from mulberry fibre. Although deeply familiar within Korean culture, Lee became interested in the material after observing its entirely handmade production and later researching its historical applications, including its use in traditional objects and armour. These discoveries challenged her assumptions about paper and revealed a material capable of far greater structural potential than is commonly recognised.

Every work begins with a simple question: what hasn't been made before? Temporary armatures constructed from cardboard, paper tubes and other found materials establish an initial form before being removed. Layers of hanji are then applied by hand using flour paste, gradually building volume and strength through a slow, cumulative process. More than one hundred layers may be required before a piece reaches completion, with only a single layer added each day.

The resulting forms remain entirely hollow, yet possess the structural integrity required to function as furniture. Throughout this process, Lee works to preserve the qualities that first attracted her to the material: its warmth, softness, subtle tonal variation and tactile surface. The work continually negotiates the apparent contradiction between fragility and strength, revealing the extraordinary possibilities contained within one of Korea's oldest materials.



JUNGIN LEE | A Soft Landscape #02 | 2025

Hanji paper, flour paste

H. 83 x W. 223 x D. 112 cm | H. 32 5/8 x W. 87 3/4 x D. 44 1/8 inches

Photo: Graham Pearson



JUNGIN LEE | A Soft Landscape #03 | 2025

Hanji paper, flour paste

H. 90 x W. 157 x D. 115 cm | H. 35 3/8 x W. 61 3/4 x D. 45 1/4 inches

Photo: Courtesy of The Artist



Artists Statement

My work is an exploration of materials and the ways they can be selected, translated and transformed through making. I'm interested in discovering the limits of a material and finding new perspectives by using it in ways it was never originally intended to be used.

I don't think of ideas as something that appears suddenly. They are formed slowly through accumulated experiences, memories and observations that gradually begin to connect. Sometimes those memories come from childhood. I still remember playing with drops of water on lotus leaves when I was six years old. Other ideas emerge from much more recent experiences, including my growing awareness of the climate crisis. Over time, these different threads come together and begin to suggest a new direction.

Hanji has become the material through which I'm exploring many of these questions. As a Korean, it was always familiar to me, but I didn't fully understand it until I witnessed the traditional papermaking process and saw the extraordinary amount of time, patience and care required to produce a single sheet. Later, I discovered historical objects made from hanji, including armour, which completely changed my understanding of what the material could become.

My studio is a laboratory where I can question, experiment and learn through making. Every new work begins by asking what I haven't made before and what else the material might be capable of becoming. I build forms, remove them, layer the paper and allow the material to guide the process rather than trying to control every outcome.

I hope my work encourages people to think differently about the materials we choose, the way we make things and the direction we move towards. I don't expect my work to provide answers, but I hope it can become part of that conversation.

I still feel as though I'm only beginning to understand what this material can teach me, and that's what continues to excite me most. I'll keep making with my hands and continue searching for possibilities I can't yet imagine.





JUNGIN LEE | A Soft Landscape #04 | 2025

Hanji paper
H. 45 x W. 42 x D. 48 cm | H. 17 3/4 x W. 16 1/2 x D. 18 7/8 inches

Photo: Courtesy of The Artist

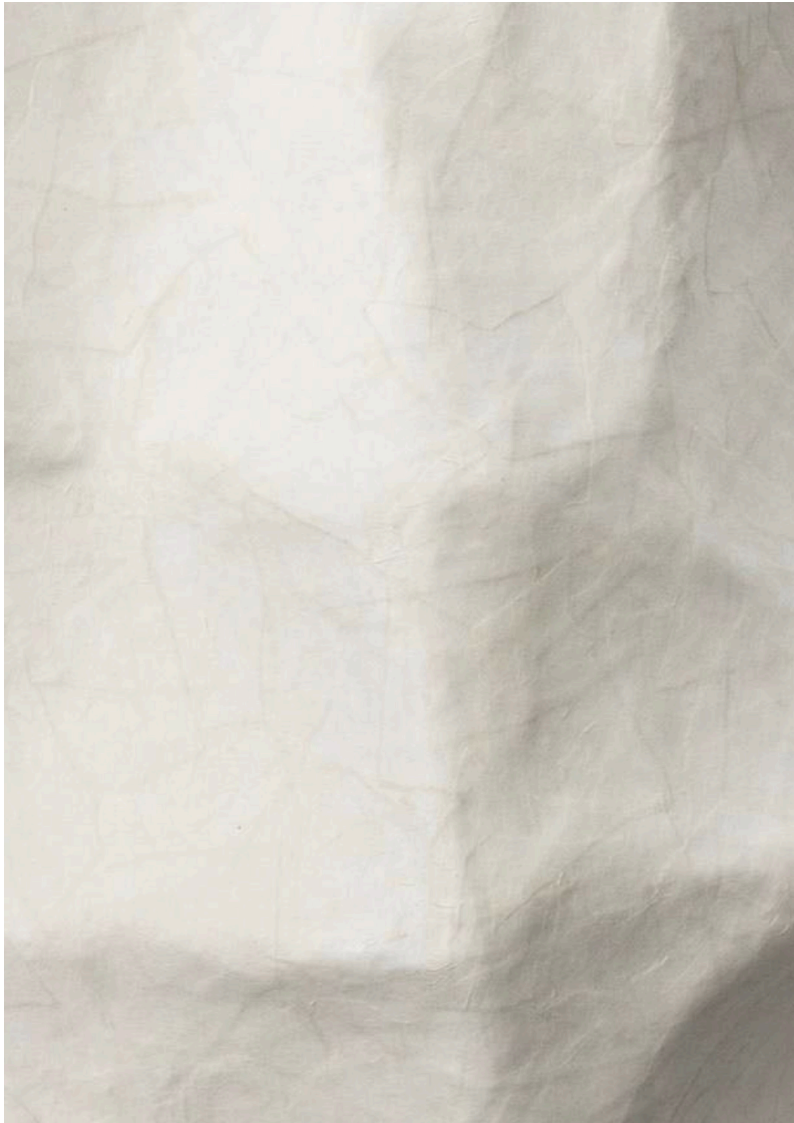




JUNGIN LEE | A Soft Landscape #05 | 2025

Hanji paper
H. 47 x W. 40 x D. 38 cm | H. 18 1/2 x W. 15 3/4 x D. 15 inches

Photo: Courtesy of The Artist



JUNGIN LEE | A Soft Landscape #06 | 2025

Hanji paper
H. 125 x W. 77 x D. 30 cm | H. 49 1/4 x W. 30 5/16 x D. 11 3/4 inches

Photo: Courtesy of The Artist





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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