CHARLES BURNAND GALLERY

INHYE JI

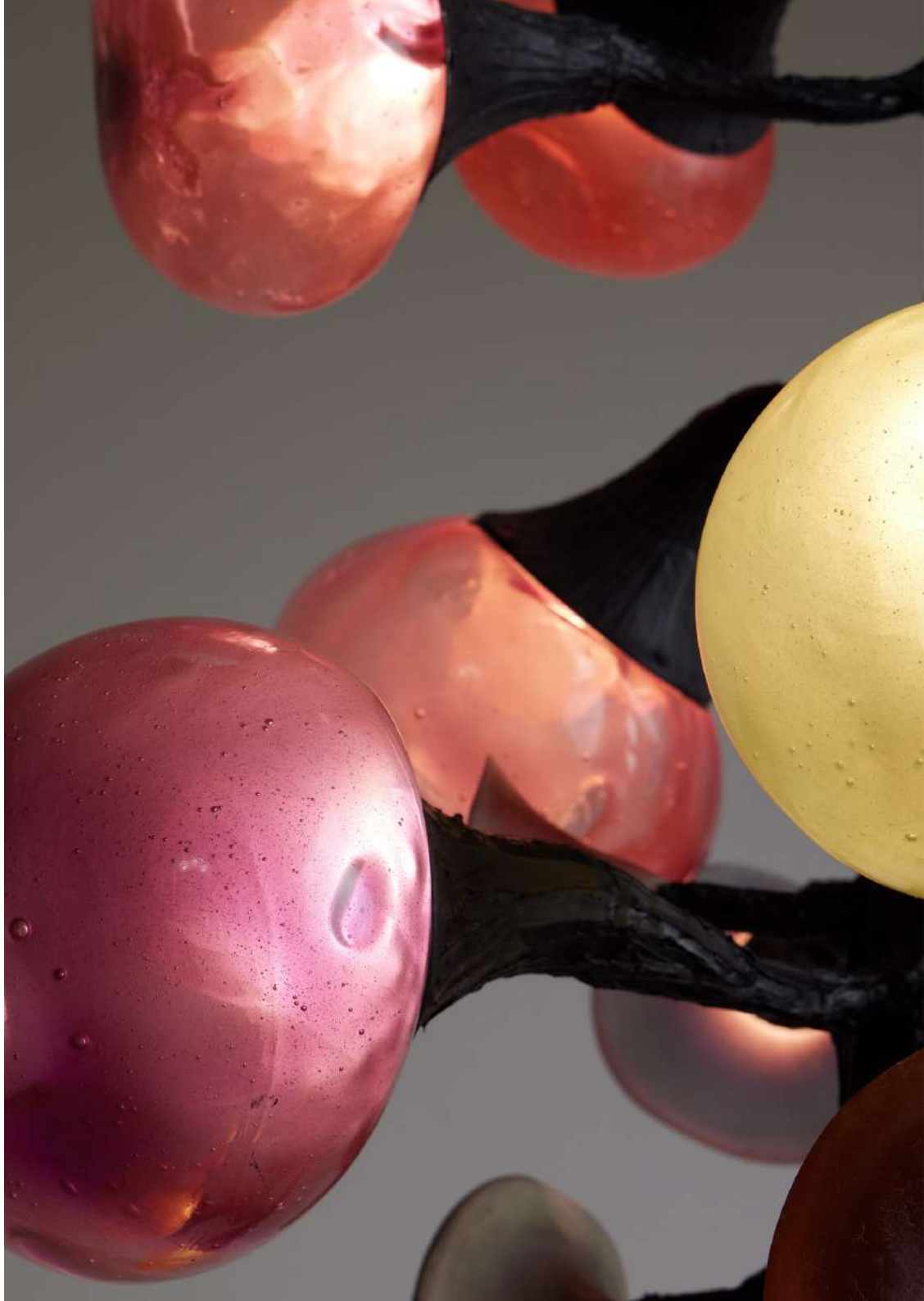
AUGUST 2026

INHYE JI

Inhye Ji is a South Korean artist whose sculptural practice explores relationships of growth, support and transformation through the interplay of material and light. Drawing upon observations from the natural world, she creates organic forms that appear to lean, gather and depend upon one another, exploring how balance can emerge through vulnerability rather than permanence.

Originally trained in Visual Communication Design, Ji worked across fashion, branding and hospitality before developing her independent artistic practice. Since beginning to work with epoxy resin in 2024, she has embraced the material's responsiveness to gravity, time and chance, using its inherent behaviour to create illuminated sculptures that reveal subtle atmospheres and evolving states of being.







Practice, Process and Materials

Inhye Ji's practice begins with observation. Rather than working from fixed concepts or predetermined forms, she collects fragments of visual and emotional experience from everyday life, allowing ideas to develop gradually before entering the studio. Notes, sketches and memories become the starting points for sculptures that explore growth, support and transformation.

Working primarily with epoxy resin, Ji is interested in the material's responsiveness to time, gravity and chance. During curing, resin flows, settles and traps air within its surface, producing subtle variations that cannot be entirely controlled. Rather than eliminating these behaviours, she incorporates them into the work, allowing the material to retain evidence of its own making.

Many sculptures develop through repeated rotation during the curing process, creating a dialogue between deliberate intervention and material response. This balance between intention and unpredictability forms an essential part of her methodology, with each work recording the conditions under which it was made.

Light completes the sculpture rather than simply illuminating it. Internal bubbles, layers and traces of movement become visible only when illuminated, revealing qualities that remain concealed in ambient light. Through this relationship between material and illumination, Ji creates sculptures that continually shift in appearance as light, environment and perspective change.



INHYE JI | Bunch Chandelier 02 | 2026

Epoxy, steel wire, silicone, LED
H. 140 x W. 75 x D. 75 cm | H. 55 1/8 x W. 29 1/2 x D. 29 1/2 inches

Photo: Graham Pearson





INHYE JI | Bunch Chandelier 02 | 2026

Epoxy, steel wire, silicone, LED
H. 140 x W. 75 x D. 75 cm | H. 55 1/8 x W. 29 1/2 x D. 29 1/2 inches

Photo: Graham Pearson







INHYE JI | Bunch Chandelier 03 | 2026

Epoxy resin, silicone, steel, LED bulbs
H. 160 x W. 55 x D. 60 cm | H. 63 x W. 21 3/4 x D. 23 5/8 inches









INHYE JI | Bunch Floor | 2026

Resin, silicone, steel, concrete, melted masses, LED bulbs
H. 210 x W. 55 x D. 45 cm | H. 82 5/8 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol





INHYE JI | Bunch Floor | 2026

Resin, silicone, steel, concrete, melted masses, LED bulbs
H. 210 x W. 55 x D. 45 cm | H. 82 5/8 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol

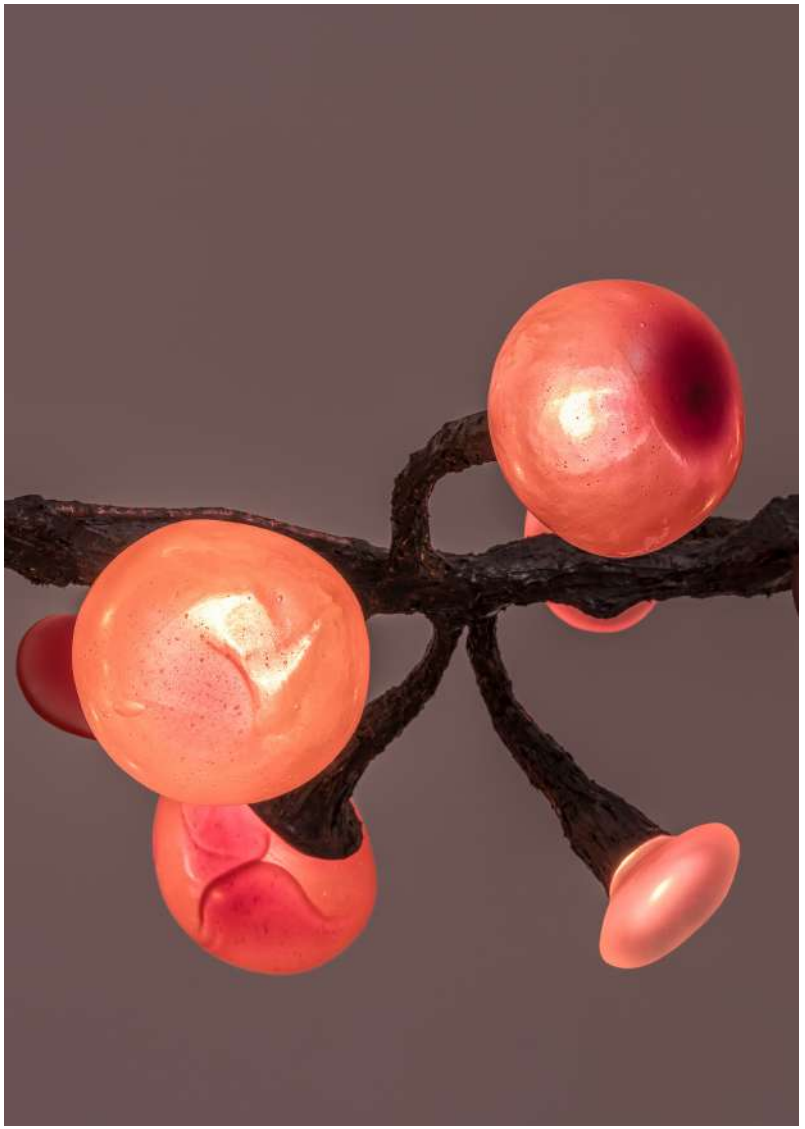




INHYE JI | Bunch Chandelier 04| 2026

Resin, silicone, steel, LED bulbs
H. 145 x W. 360 x D. 53 cm | H. 57 1/8 x W. 141 3/4 x D. 20 7/8 inches

Photo: Jeon Byungcheol



INHYE JI | Bunch Chandelier 04| 2026

Resin, silicone, steel, LED bulbs
H. 145 x W. 360 x D. 53 cm | H. 57 1/8 x W. 141 3/4 x D. 20 7/8 inches

Photo: Jeon Byungcheol

Artists Statement

I am interested in how living forms support, depend upon and transform one another.

Many of my works begin with quiet observations collected from everyday life. A branch resting against another, the empty structure of a grape stem after its fruit has been picked, changing light or the passing of seasons may stay with me for months before finding their way into a sculpture. Rather than recreating these moments directly, I allow them to remain in my memory until they return in a different form.

I work primarily with epoxy resin because it responds to time in ways that feel deeply alive. It flows under gravity, traps air within itself and continues to change as it cures. These behaviours cannot be completely controlled, and I have come to value them as part of the work rather than something to correct.

I am particularly drawn to structures that appear to lean upon one another. They suggest relationships built through trust and dependence rather than strength alone. Even when they seem fragile, they continue to find balance together.

Light is an essential part of my practice. It reveals details that remain hidden during the day and transforms the atmosphere surrounding each sculpture. As a child, I was afraid of the dark, and I found comfort in small lights that quietly illuminated a room. That feeling has remained with me and continues to influence the way I think about light today.

Through my work, I hope to create sculptures that invite quiet reflection. I am interested in moments where material, light and space come together to evoke something that feels both familiar and difficult to explain.





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

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