CHARLES BURNAND GALLERY

DAWN BENDICK

AUGUST 2026

DAWN BENDICK

Dawn Bendick (b. 1977, New Jersey, USA) is an American artist based in Kent, England, whose multidisciplinary practice explores the relationship between light, colour and perception through sculpture, glass, textile and technology. Educated at the Maryland Institute College of Art and later at Central Saint Martins, Bendick draws together influences from fine art, fashion, animation and material research to create works that reveal optical phenomena often overlooked in everyday experience.

Working primarily with kiln-cast glass, and more recently textile, she investigates how materials respond to changing conditions of natural and artificial light, inviting renewed awareness of the environments we inhabit. Her work has been exhibited internationally at institutions including Design Museum Gent, Le Tripostal in Lille and Pittsburgh Glass Center, and is held in public and private collections including the National Museum of Norway and the ACNE Studios collection in Stockholm.







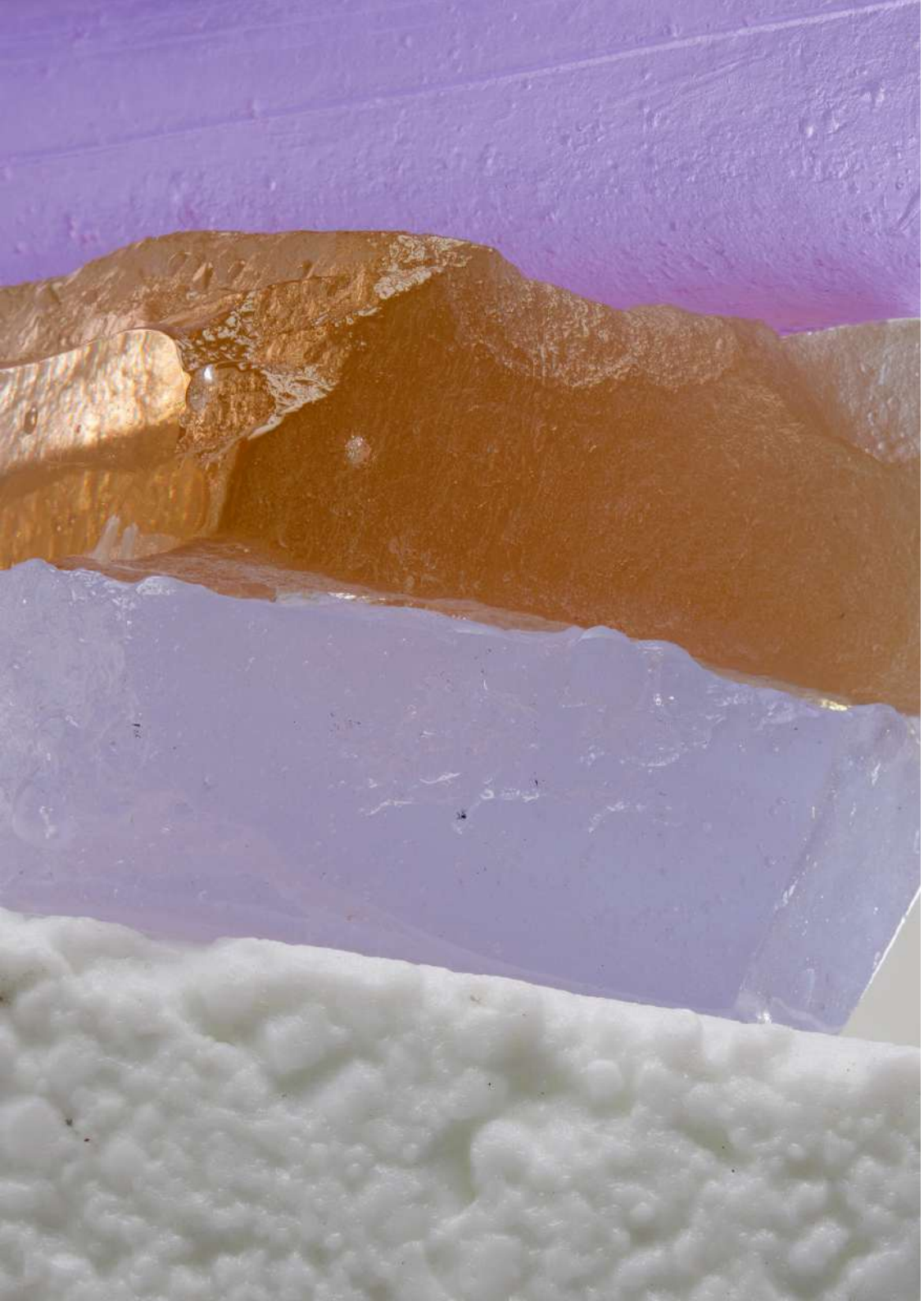
Practice, Process and Materials

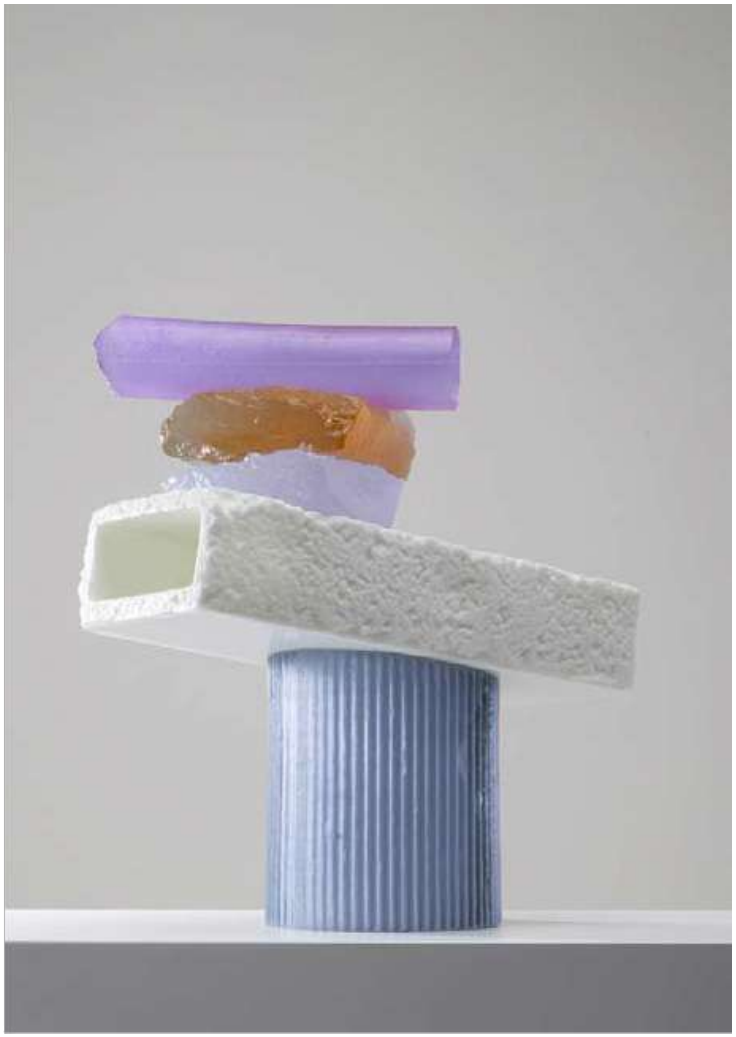
Dawn Bendick's practice explores the ways light, colour and material shape human perception. Rather than treating light as a means of illuminating an object, she works with it as a material in its own right, using sculpture to reveal optical phenomena that continually change in response to their surroundings. Across glass, textile and light, her work encourages a heightened awareness of the environmental conditions that are constantly present yet often pass unnoticed.

Every work begins with drawing. Hundreds of sketches are followed by extensive material testing, colour studies and small-scale models, allowing each idea to evolve through a process of experimentation and refinement. Bendick works primarily with kiln-cast glass using the lost-wax casting process, building each sculpture through successive stages of mould making, casting, annealing and finishing. The slow nature of the process allows for exceptional precision while recognising that subtle variations in colour, scale and the behaviour of light remain an intrinsic part of the finished work. By introducing programmed light into glass, the material itself becomes the animation, revealing movement and continual optical change through the interaction of light and form.

Although glass has become the principal material within her practice, it is not its defining subject. Bendick selects materials for their ability to respond to light and reveal changing perceptual conditions. This approach has led her to expand beyond glass into textile, where differences in fibre, weave and surface similarly influence the way colour and light are experienced. Across every material she employs, the underlying enquiry remains consistent: to create works that make invisible relationships between light, colour, material and perception physically tangible.





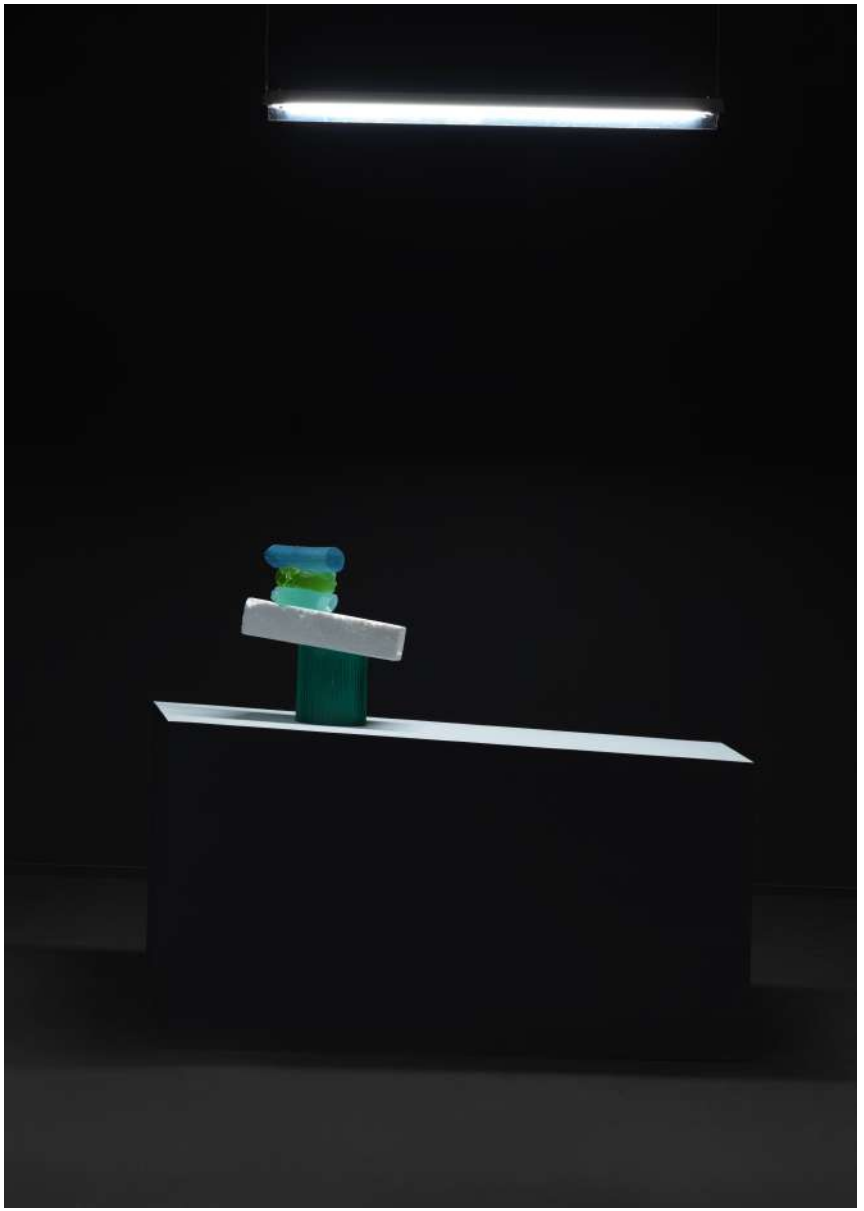


DAWN BENDICK | Time Rock Stack XV | 2022

Cast Dichroic Glass
H. 46 x W. 42 x D. 22 cm | H. 18 1/8 x W. 16 1/2x D. 8 5/8 inches

Photo: Graham Pearson











DAWN BENDICK | Major Mystic | 2026

Cast dichroic glass
H. 35 3/8 x W. 15 3/4 x D. 11 3/8 inches

Photo: Graham Pearson















DAWN BENDICK | Minor Tilt | 2026

Cast Dichroic Glass
H. 36 x W. 27 x D. 15 cm | H. 14 1/8 x W. 10 5/8 x D. 5 7/8 inches

Photo: Graham Pearson







DAWN BENDICK | Rock Stack Cloud Shelf 2 | 2024

Cast dichroic glass
H. 61 x W. 41 x D. 16 cm | H. 24 x W. 16 1/8 x D. 6 1/4 inches

Photo: Graham Pearson









DAWN BENDICK | Rubble Cherry Cola | 2024

Cast Dichroic Glass
29 x 16 x 40 cm | 11 3/8 x 6 1/4 x 15 3/4 inches

Photo: Graham Pearson







DAWN BENDICK | Time Rock Stack IV | 2024

Cast Dichroic Glass
H. 27 x W. 18 x D. 10 cm | H. 10 5/8 x W. 7 1/8 x D. 4 inches

Photo: Courtesy of the Artist



DAWN BENDICK | Our Time Down Here | 2026

Cast dichroic glass
H. 100 x W. 43 x D. 31 cm | H. 39 3/8 x W. 16 7/8 x D. 12 1/4 inches

Photo: Graham Pearson





DAWN BENDICK | Our Time Down Here | 2026

Cast dichroic glass
H. 100 x W. 43 x D. 31 cm | H. 39 3/8 x W. 16 7/8 x D. 12 1/4 inches

Photo: Graham Pearson

Artists Statement

My work explores phenomena that we experience every day but rarely perceive in full. Light is one example. We understand white light as something singular, yet it is composed of a spectrum of individual wavelengths that only become visible under particular conditions. Although we instinctively register subtle shifts between warm and cool light, we seldom consider the complexity of the waves themselves or the invisible information they carry.

The materials I work with, primarily glass and textiles, exist in a continual relationship with light. When light strikes them, they do not simply reflect it; they respond to it. Through reflection, refraction, diffraction and transmission, these materials reveal behaviours that are often overlooked in everyday experience. It is this dialogue between light and material that lies at the centre of my practice. Rather than treating light as a means of illuminating an object, I work with it as a material in its own right, something that can be manipulated and made perceptible through carefully considered interactions with glass and other responsive materials.

What continues to motivate me is the possibility of making the invisible visible. My practice seeks to communicate through materials that reveal extraordinary natural phenomena - phenomena that most of us rarely notice despite the profound influence they have on how we perceive and inhabit the world. By creating encounters between visible and invisible forces, I hope to encourage moments of sustained attention, inviting viewers to experience familiar materials and environments with renewed curiosity and wonder.

Colour is one of the most immediate ways people engage with my work. Humans are deeply responsive to colour, drawn to it, affected by it and often emotionally moved by it, whether consciously or not. Different colour relationships can unlock different perceptual experiences and act as signals or triggers, evoking associations, memories and emotional states tied to other times and places. In this way, colour becomes more than visual experience; it becomes a form of communication.

Many of my works ultimately return to my own experiences, using autobiography as a way of exploring larger social, environmental and political questions. I see the personal and the collective as inseparable. Because I work with glass, the work is often approached with preconceived ideas about what glass art should be. While I acknowledge those histories, my practice sits elsewhere. For me, glass is not simply a vehicle for technical display or visual impact. Rather than asking the viewer to marvel at the material or the scale of its execution, I hope the work creates a space for contemplation. The beauty of glass is present, but it is not the destination. It is an entry point into a deeper set of questions.





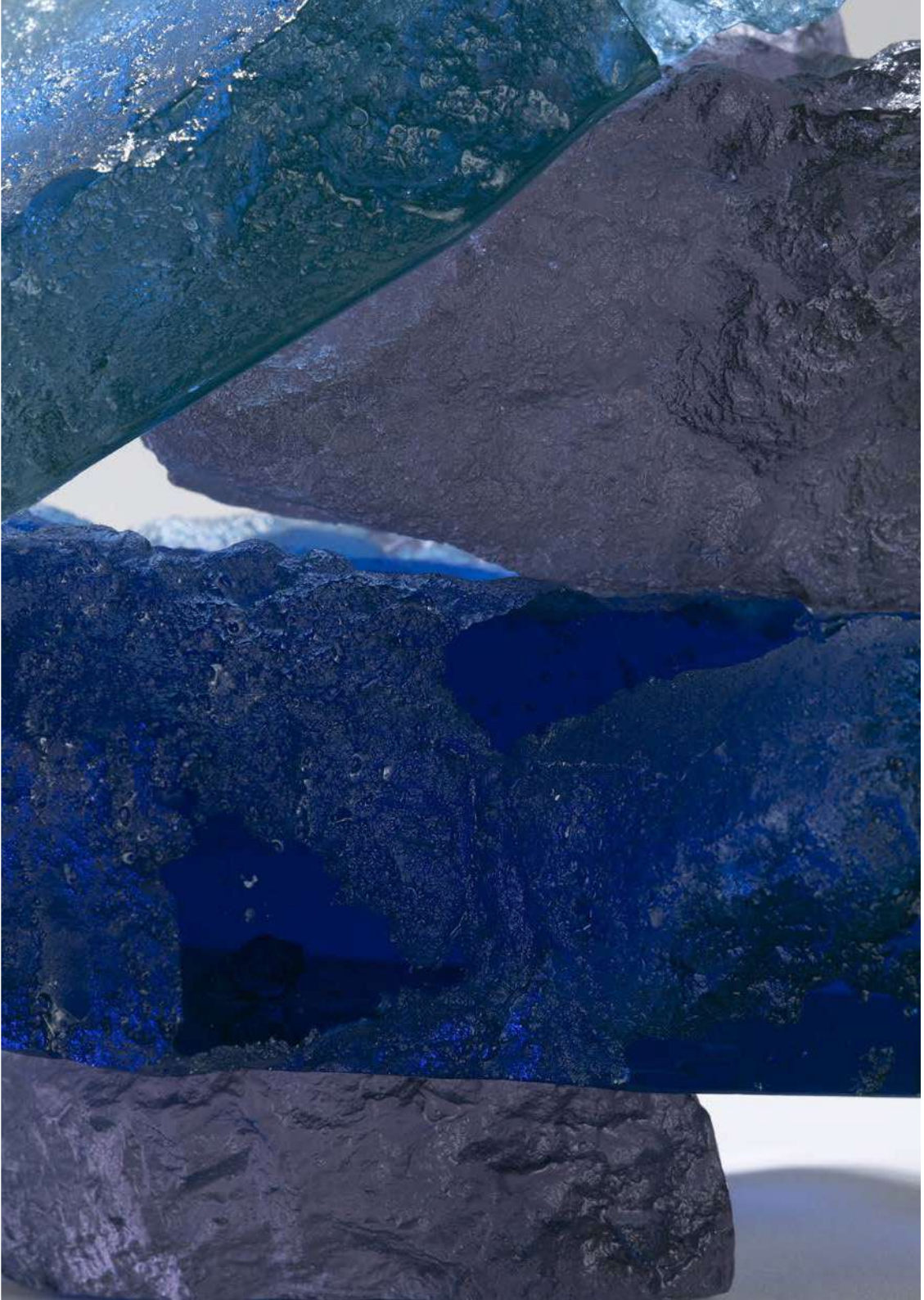


















CHARLES BURNAND GALLERY

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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