

CHARLES BURNAND GALLERY

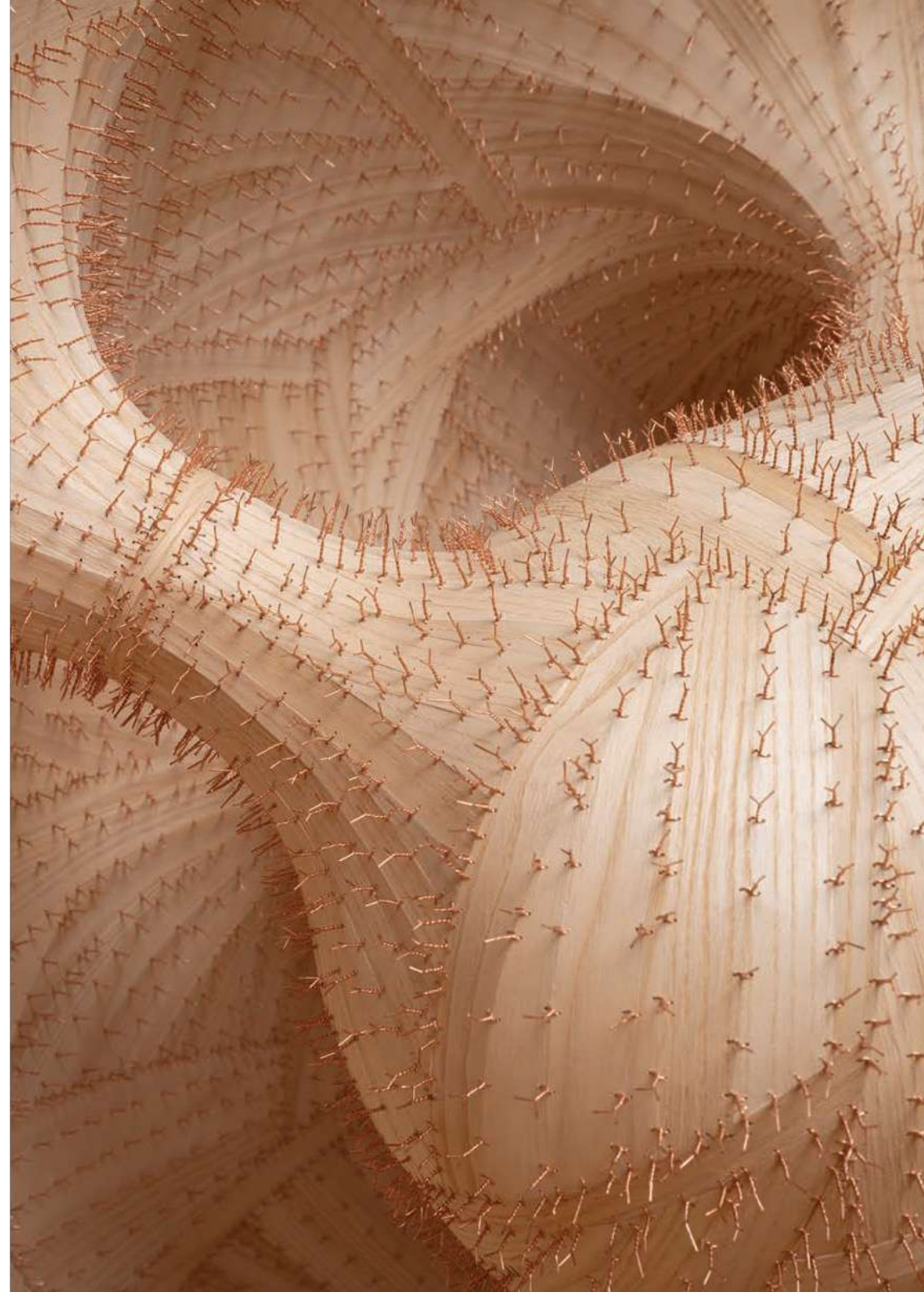
HEECHAN KIM

AUGUST 2026

HEECHAN KIM

Heechan Kim (b. Seoul, South Korea) is a Korean artist based in New York whose sculptural practice investigates how form can emerge through the act of making. Working primarily with wood and copper, Kim has developed a distinctive construction system in which bending, stitching and joining allow each decision to shape the next. Rather than beginning with a predetermined form, he creates conditions through which structure and material can evolve in dialogue, balancing precision with uncertainty.

Kim studied Metal Art and Jewelry at Seoul National University before completing an MFA in Furniture Design at Rochester Institute of Technology. His work has been exhibited internationally at the Palais de Tokyo, SITE Santa Fe Biennale, Collect at Somerset House, Design Miami, Frieze Seoul, PAD London and the Cheongju Craft Biennale. He is Assistant Professor of Materials and Methods at Parsons School of Design, The New School, New York.





Practice

Heechan Kim's practice considers making as a form of enquiry: a way of thinking through material, structure and the gradual emergence of form. Rather than approaching sculpture as the realisation of a predetermined image, he creates conditions in which the work can develop through a sequence of decisions whose outcome cannot be fully anticipated.

This approach grew from Kim's longstanding interest in the history of making and the ways in which people across cultures have developed techniques to engage with the material world. Initially drawn to the intelligence embedded in processes of weaving, bending, joining and construction, his focus gradually shifted from studying existing traditions towards developing a system of his own. The purpose of that system is not to generate a recognisable style, but to sustain a process through which each sculpture can reveal something unexpected.

Uncertainty is therefore fundamental to the work. Kim understands sculpture not as the illustration of an idea, but as a means of investigating questions that cannot be answered in advance. Structure provides sufficient order for a work to develop, while remaining open enough for unforeseen relationships to emerge. The resulting sculptures retain evidence of this negotiation: their construction is visible, yet their forms resist immediate explanation.

For Kim, craftsmanship is not the subject of the work, but the language that enables it. His deeper enquiry lies in how form emerges through making, how individual decisions accumulate into complex structures, and what sustained engagement with material can continue to reveal. In asking viewers to follow these structures without necessarily resolving them, Kim creates sculptures that reward prolonged attention, occupying a space between recognition and uncertainty where looking itself becomes an act of discovery.



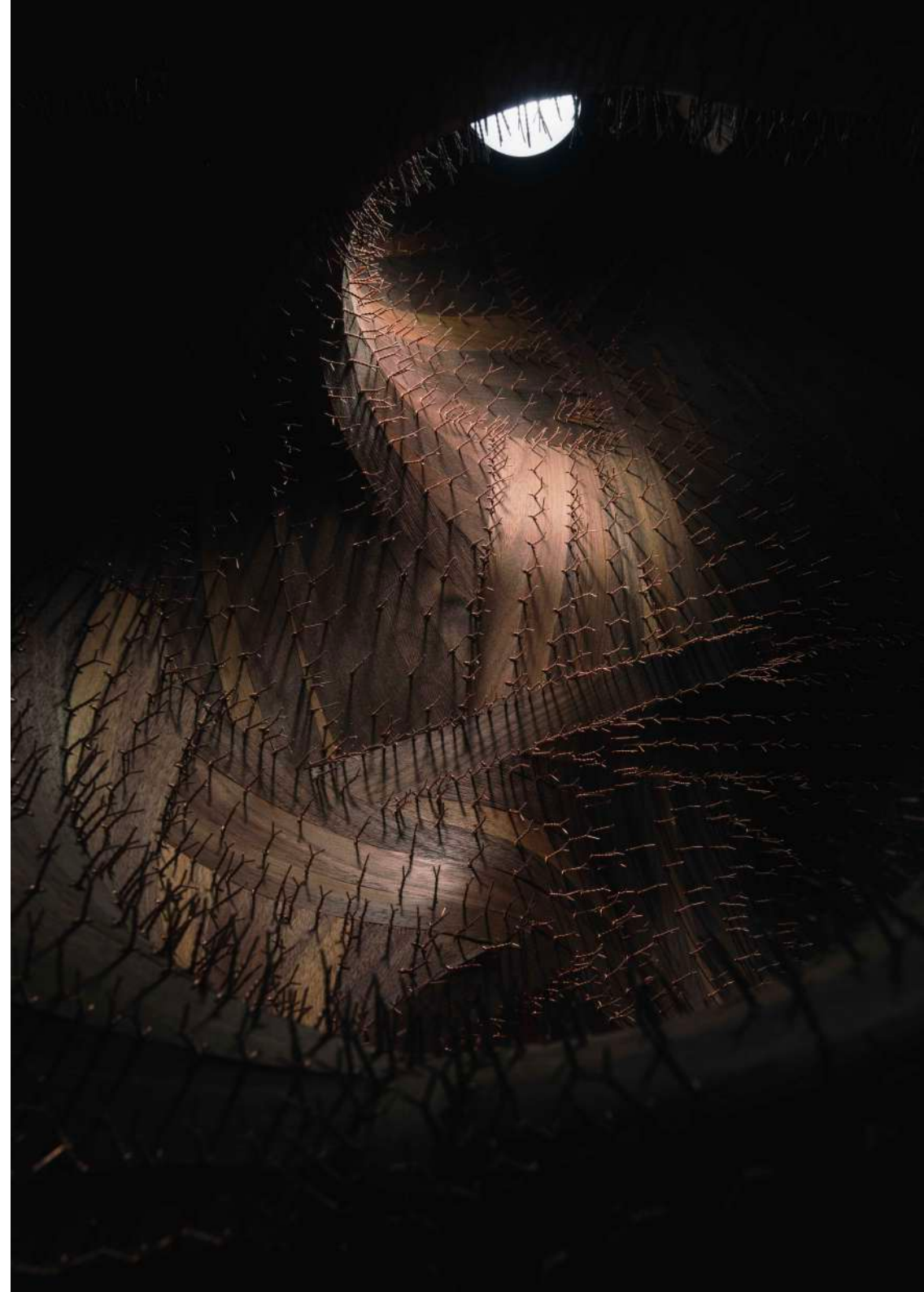
Process and Materials

Heechan Kim's sculptures develop through a construction system refined over many years. Built around a vocabulary of repeated actions, primarily bending, stitching and joining, the system establishes a framework within which complexity can emerge through accumulated decisions. Repetition is not an end in itself; it provides the underlying structure through which each work can evolve differently.

A new sculpture rarely begins with a complete image. Kim instead establishes a small number of structural decisions and conditions from which the work develops. Each connection changes what can happen next, simultaneously creating new possibilities and eliminating others. As the structure grows, elements that may have developed independently are eventually required to meet and reconcile. These moments of constraint are integral to the process, demanding negotiation rather than the imposition of a predetermined solution.

Wood has become central to Kim's practice because it combines structural integrity with unpredictability. Its inherent logic, resistance and capacity to change are balanced by stitched copper connections, which introduce sufficient flexibility for those qualities to be negotiated rather than suppressed. Gravity, tension and the work's relationship to space, whether occupying a wall or floor or suspended within it, become further forces in determining the final form.

Nothing in the construction is concealed. Joints, stitches and connections remain visible, allowing the process of assembly to become legible without fully explaining how the sculpture came into being. Kim considers a work complete when its material and structural forces reach an internal resolution, and the form begins to feel inevitable rather than constructed. Beyond that point, further intervention would no longer constitute discovery, but interference.



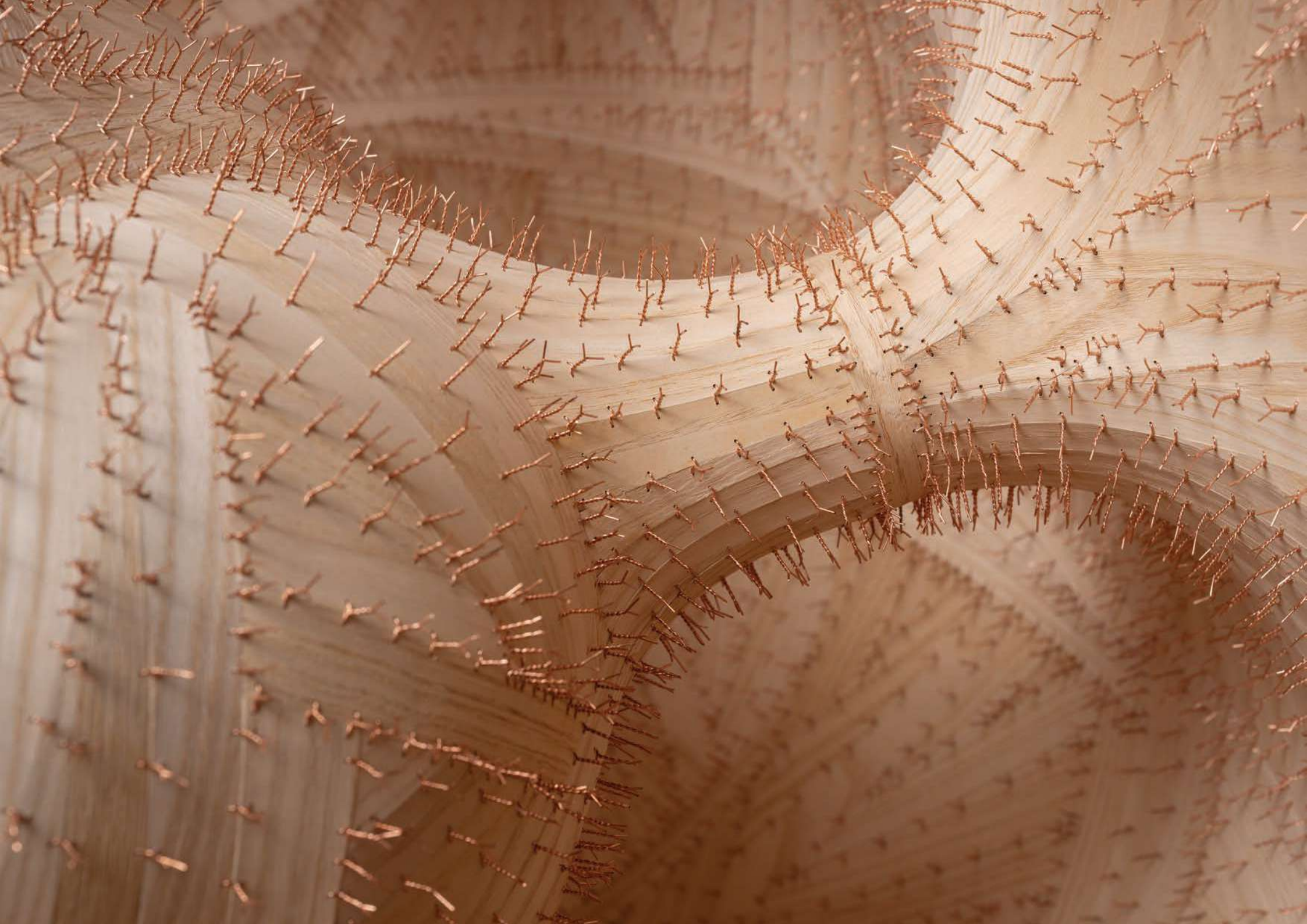




HEECHAN KIM | Untitled #15 | 2023

Ash, copper wire
H. 79 x W. 63.5 x D. 71 cm | H. 31 1/8 x W. 25 x D. 28 inches

Photo: Graham Pearson





HEECHAN KIM | Untitled #15 | 2023

Photo: Courtesy of the Artsit



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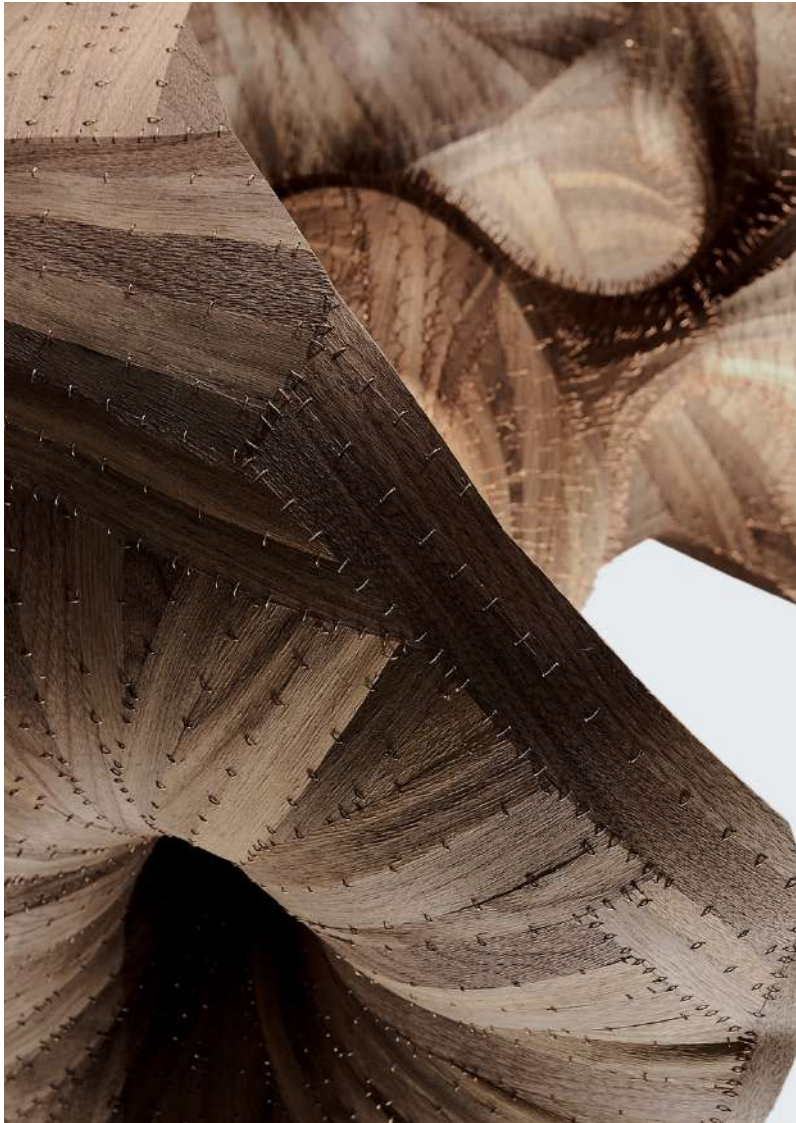


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H. 79 x W. 63.5 x D. 71 cm | H. 31 1/8 x W. 25 x D. 28 inches

Photo: Courtesy of the Artsit



HEECHAN KIM | UNTITLED #18 | 2024

Walnut, copper wire

H. 103 x W. 104 x D. 109 cm | H. 40 1/2 x W. 41 x D. 43 inches

Photo: Courtesy of the Artist





HEECHAN KIM | UNTITLED #19 | 2024

Walnut, copper wire
H. 190 x W. 96 x D. 48 cm | H. 75 x W. 38 x D. 19 inches

Photo: courtesy of Charles Burnand Gallery



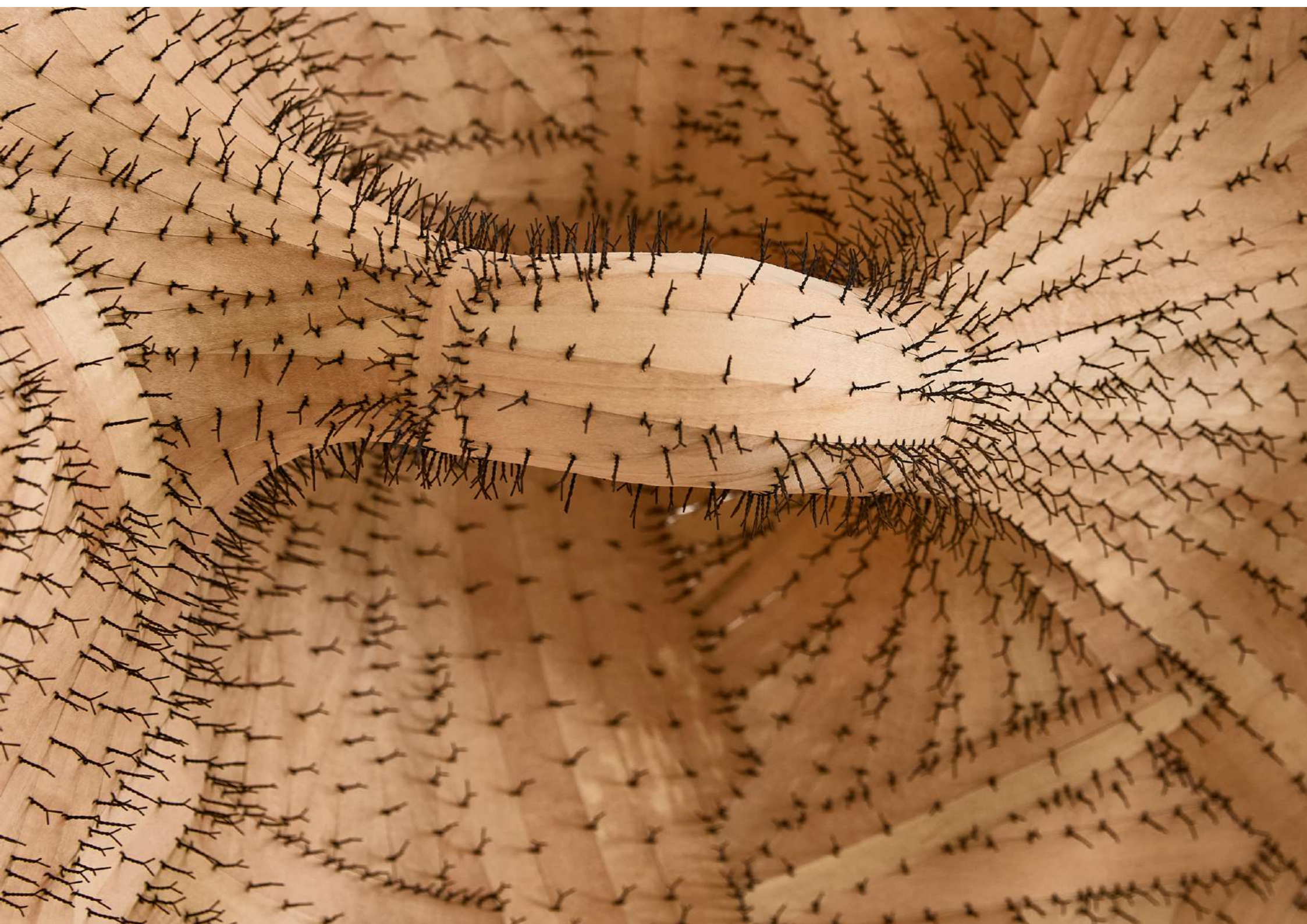




HECHAN KIM | Untitled #21 | 2025

Maple, patinated copper wire
H. 91.4 x W. 76.2 x D. 38.1 cm | H. 36 x W. 30 x D. 15 inches

Photo: Jacob Snively





HEECHAN KIM | Untitled #22 | 2025

Maple, patinated copper wire
H. 91.4 x W. 76.2 x D. 38.1 cm | H. 36 x W. 30 x D. 15 inches

Photo: Jacob Snavely







HEECHAN KIM | Untitled #17 | 2024

Walnut, copper wire
H. 40.5 x W. 38 x D. 30.5 cm | H. 16 x W. 15 x D. 12 inches

Photo: Graham Pearson

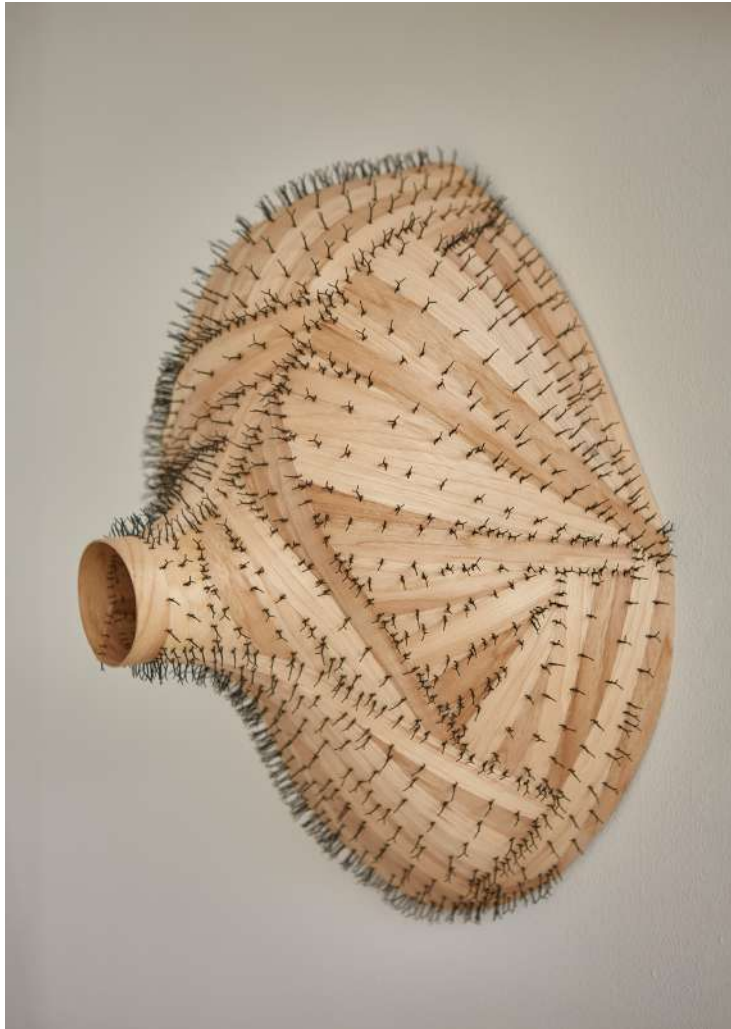




HEECHAN KIM | Untitled #11 | 2026

Hickory, copper wire, red pigment
H. 45.7 x W. 27.9 x D. 30.5 cm | H. 18 x W. 11 x D. 12 inches

Photo: Jacob Snively



HEECHAN KIM | Untitled #24 | 2026

Hickory, copper wire
H. 55.9 x W. 45.7 x D. 30.5 cm | H. 22 x W. 18 x D. 12 inches

Photo: Jacob Snavelly







HEECHAN KIM | Untitled #25 | 2026

Hickory, copper wire
H. 40.6 x W. 40.6 x D. 27.9 cm | H. 16 x W. 16 x D. 11 inches

Photo: Jacob Snavelly



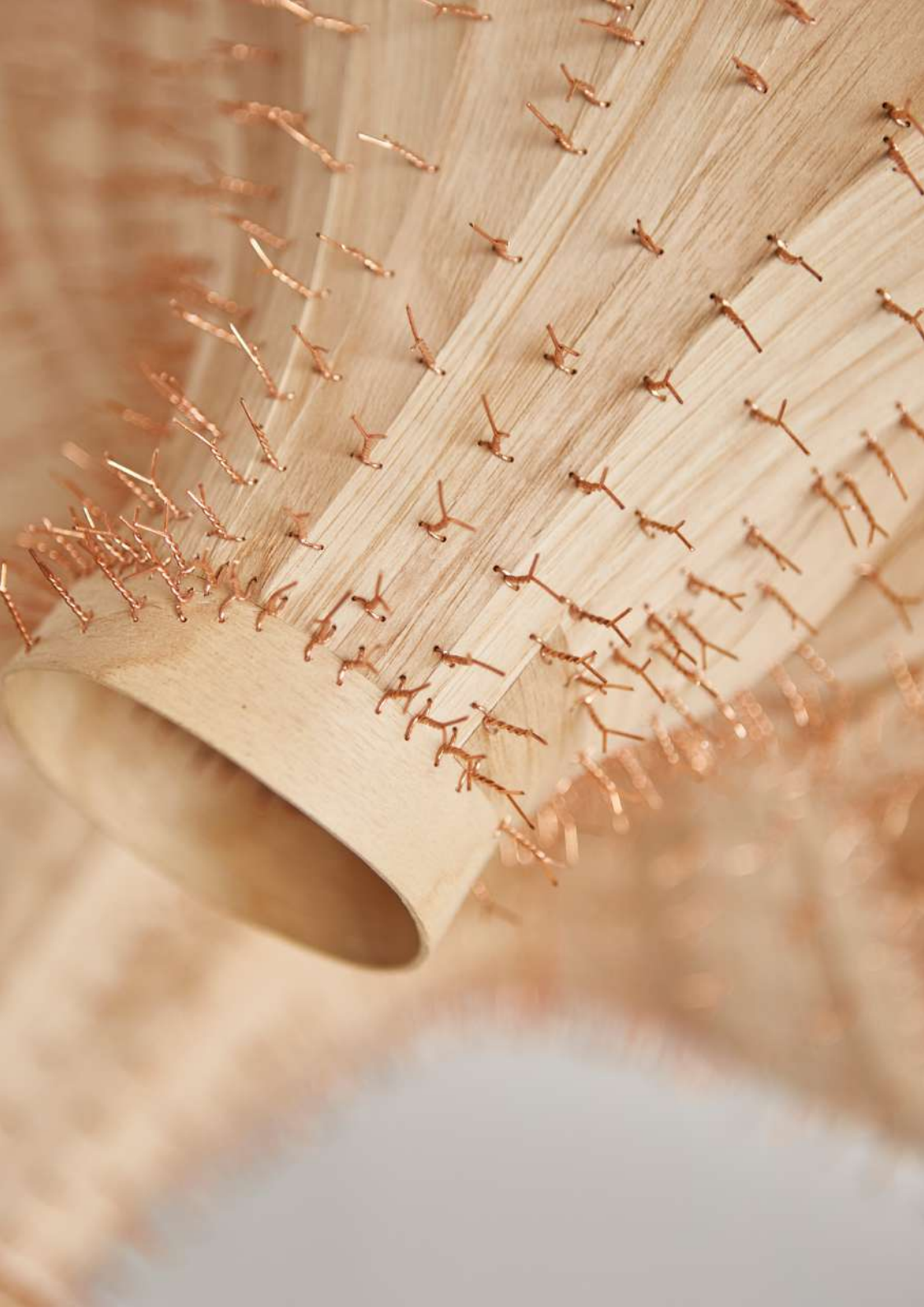
HEECHAN KIM | Untitled #26 | 2026

Hickory, copper wire
H. 81.3 x W. 71.1 x D. 17.8 cm | H. 32 x W. 28 x D. 7 inches

Photo: Jacob Snavely



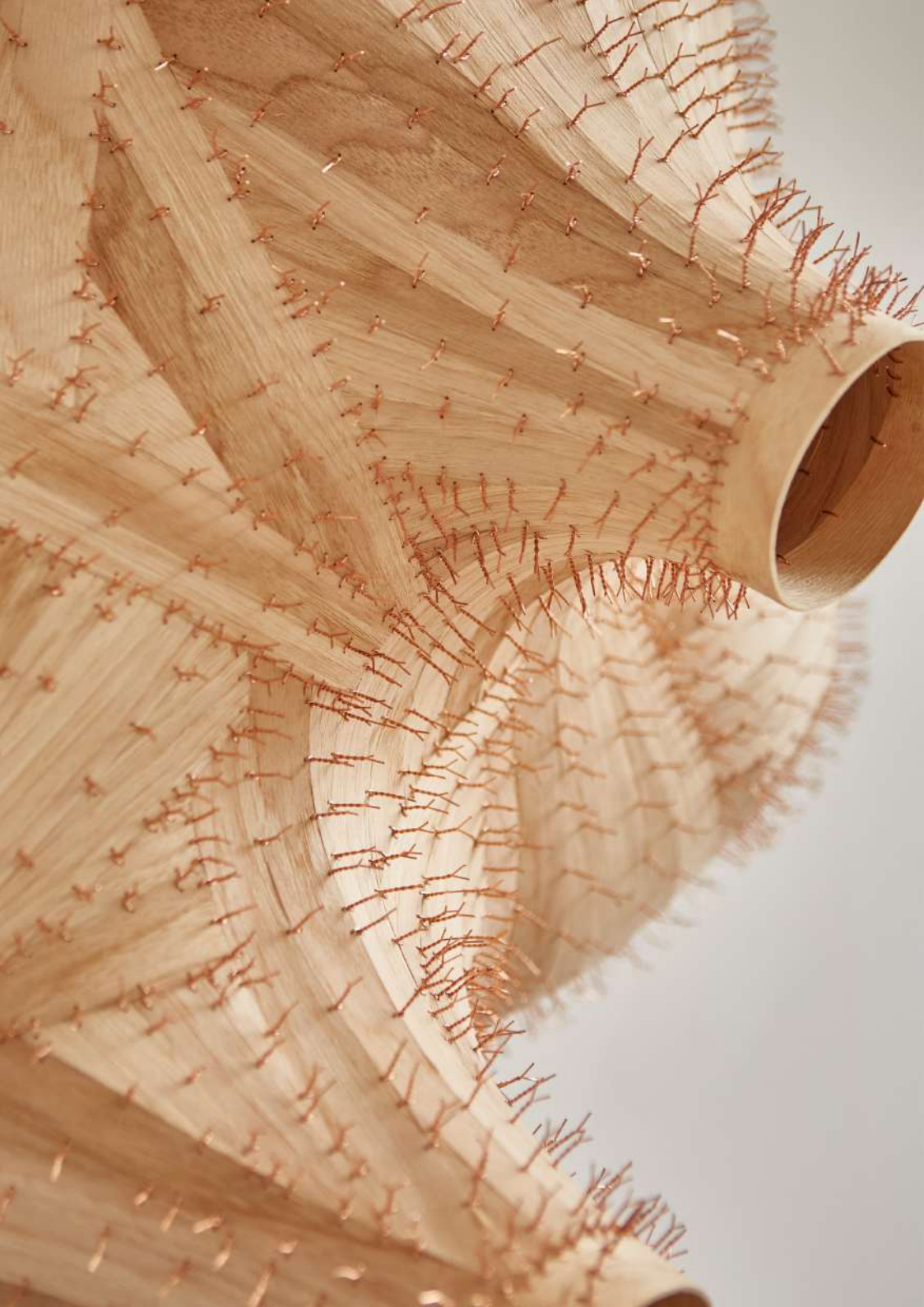




HEECHAN KIM | Untitled # 27 | 2026

Hickory, copper wire
H. 63.5 x W. 63.5 x D. 30.5 cm | H. 25 x W. 25 x D. 12 inches

Photo: Jacob Snavelly





Artists Statement

I don't begin with a finished image. My sculptures develop through construction.

Over many years, I have developed a system of bending, stitching and joining that allows each decision to shape the next. I begin with only a few structural conditions, then allow the work to develop through an ongoing negotiation between material, structure and process. As the sculpture grows, possibilities open and gradually narrow. Parts that have developed independently eventually have to meet. I am interested in those moments because they cannot be fully planned in advance.

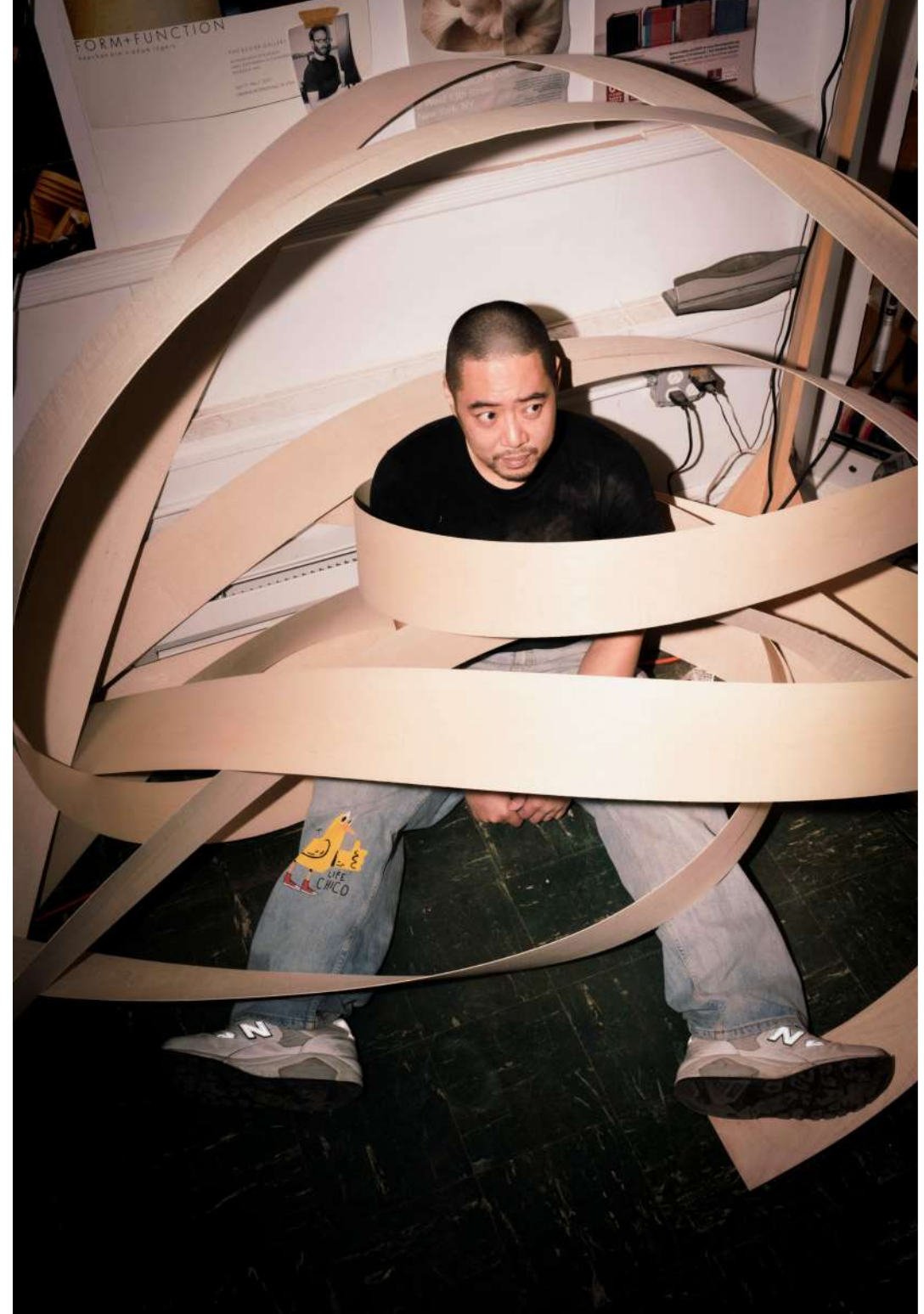
My practice began with a curiosity about how people have worked with materials throughout history. I was interested not only in the objects they made, but in the intelligence embedded in the techniques themselves. Over time, that interest shifted. Rather than studying existing systems, I wanted to build one of my own: a process that could continue to teach me something I did not already know.

Making, for me, is an act of attention. Wood, copper, gravity, tension and structure all participate in shaping the work. Control shifts constantly between intention and response. I have learned to trust that uncertainty rather than resist it.

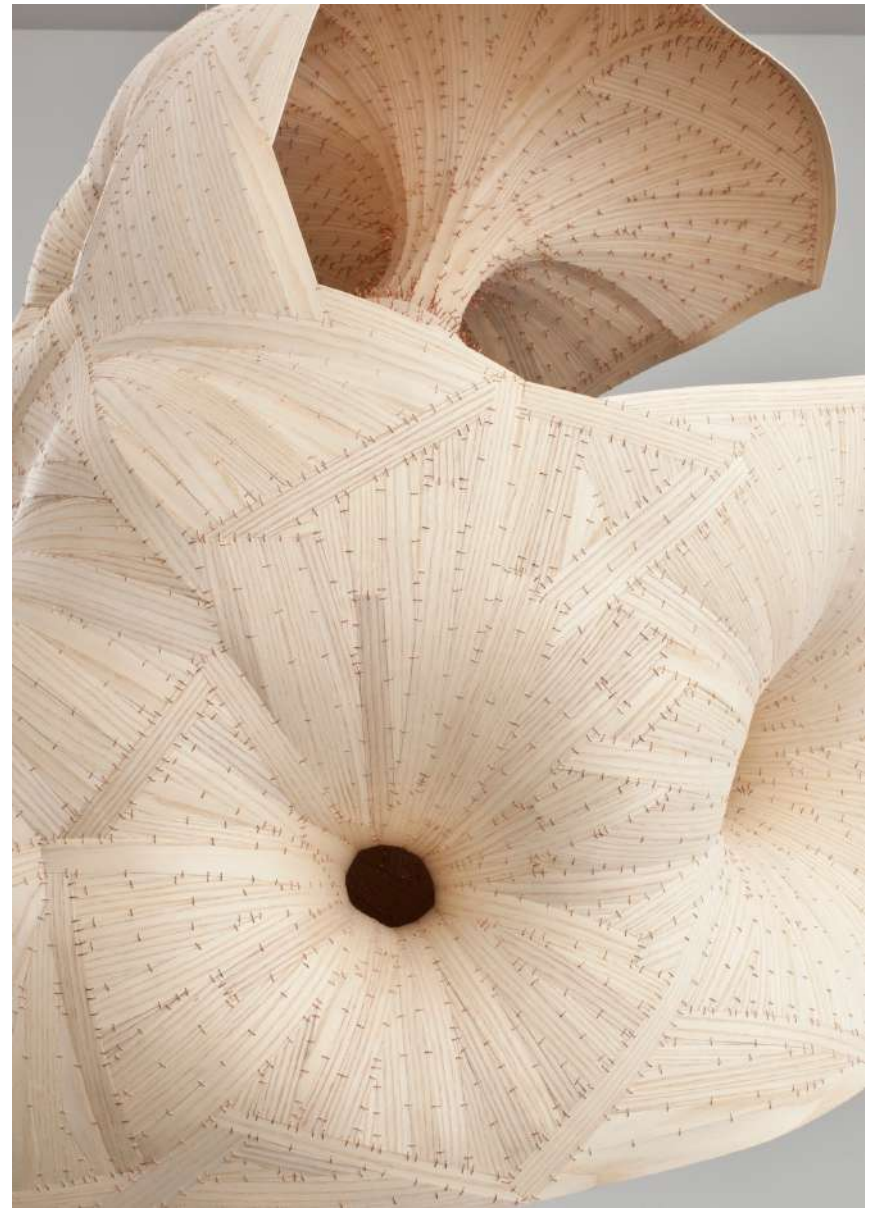
I am not interested in craftsmanship as the subject of the work. Craftsmanship is the language that allows the work to exist. What interests me is how form emerges, how decisions accumulate and how making can become a way of thinking.

I hope the sculptures invite sustained looking. The construction is visible and nothing is hidden, yet the work resists immediate explanation. I am interested in that space between recognition and uncertainty, where looking slows down and curiosity begins to deepen.

I know a sculpture is alive when it keeps pulling me back. That feeling, rather than certainty or completion, is what continues to bring me into the studio.









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

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