CHARLES BURNAND GALLERY

YANXOING LIN

AUGUST 2026

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Yanxiong Lin is a Chinese artist whose sculptural furniture and objects explore memory, nature and the emotional associations carried by materials. Born and raised in Fujian, southeast China, Lin spent his childhood in the countryside with his grandmother, surrounded by a coastal landscape that continues to inform his approach to form and material.

Lin studied Product Design at the China Academy of Art before completing an MA in Design at Central Saint Martins with distinction. His practice developed at the intersection of art and design, combining sculptural form with an interest in craftsmanship, cultural memory and the histories embedded within everyday objects.

Working across wood, natural lacquer, paper and bronze, Lin transforms familiar typologies into unexpected sculptural forms. His work is held in the permanent collection of the Shaanxi Opera House and Xi'an Concert Hall.







Practice, Process and Materials

Drawing is fundamental to Yanxiong Lin's practice. Each work begins through an extended period of sketching in which he explores variations of form, proportion and structure. Rather than moving immediately towards fabrication, Lin produces numerous drawings before selecting and refining those that contain the strongest possibilities.

The selected forms are then translated into physical models. This transition from two to three dimensions is an important stage in his process, allowing him to assess volume, balance and spatial relationships and to discover aspects of the work that cannot be understood through drawing alone. Only after this process does the object move to full scale, when material and craftsmanship begin to determine its final physical character.

Lin is particularly drawn to materials that retain evidence of their natural origin and transformation. Wood is valued for its grain, cracks and irregularities, qualities he describes as revealing something of the history of the tree. Carving and burning allow him to heighten its texture and sense of ageing. Natural lacquer operates differently: built gradually through multiple layers, its surface develops depth through repetition and time, connecting Lin's contemporary forms with a long history of Chinese material culture and craftsmanship.

Material is therefore not applied simply as finish. Its physical behaviour, history and associations participate in the meaning of the object.

Lin considers a work complete when its sculptural presence remains compelling from multiple viewpoints. The test is not a single defining elevation, but whether changes in angle continue to reveal new relationships between form, detail and material.



YANXIONG LIN | Last Dance Chair | 2024

Cast bronze
H. 83 x W. 100 x D. 85 cm | H. 32 5/8 x W. 39 3/8 x D. 33 1/2 inches

Photo: Courtesy of The Artist







YANXIONG LIN | Elephant Chair | 2025

Iroko wood, shou sugi ban
H. 78 x W. 128.5 x D. 90 cm | H. 30 3/4 x W. 50 5/8 x D. 35 3/8 inches

Photo: Graham Pearson









YANXIONG LIN | Babar 5 | 2026

Cast bronze
H. 83 x W. 72 x D. 73 cm | H. 32 5/8 x W. 28 3/8 x D. 28 3/4 inches

Photo: Courtesy of The Artist

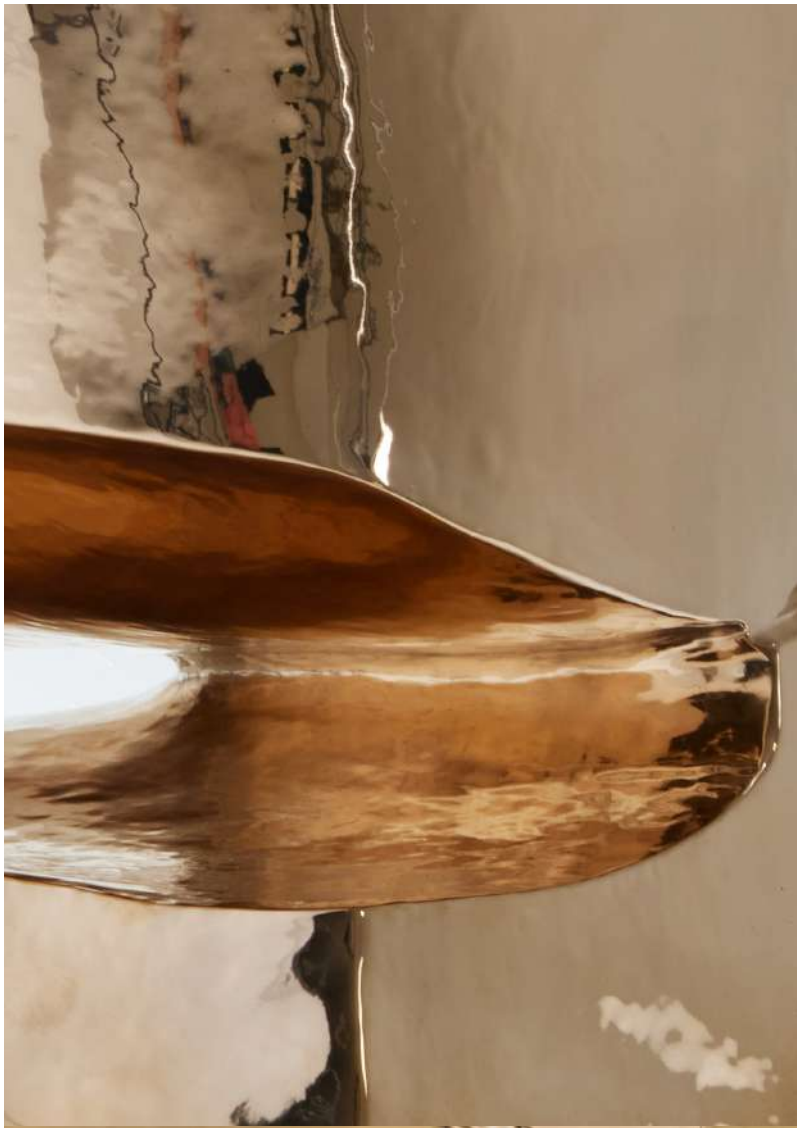


YANXIONG LIN | Babar 2 | 2026

Cast Bronze
H. 83 x W. 72 x D. 71 cm | H. 32 5/8 x W. 28 3/8 x D. 28 inches

Photo: Courtesy of The Artist





YANXIONG LIN | Babar 0 | 2026

Cast bronze
H. 44 x W. 63 x D. 65 cm | H. 17 3/8 x W. 24 3/4 x D. 25 5/8 inches

Photo: Graham Pearson



YANXIONG LIN | Confusion Stool | 2023

Wood, urishi lacquer
H. 45 x W. 46 x D. 32 cm | H. 17 3/4 x W. 18 1/8 x D. 12 5/8 inches

Photo: Courtesy of The Artist



YANXIONG LIN | Serpentine | 2025

Iroko, shou sugi ban
H. 50 x W. 50 x D. 50 cm | H. 19 3/4 x W. 19 3/4 x D. 19 3/4 inches

Photo: Graham Pearson







YANXIONG LIN | Dawn's Embrace | 2024

Wood, steel, washi paper, urishi lacquer
H. 200 x W. 160 x D. 55 cm | H. 78 3/4 x W. 63 x D. 21 5/8 inches

Photo: Graham Pearson



YANXIONG LIN | Birth Cabinet | 2024

Wood, washi paper, urushi
H. 148 x W. 138 x D. 45 cm | H. 58 1/4 x W. 54 3/8 x D. 17 3/4 inches

Photo: Courtesy of The Artist





YANXIONG LIN | Evaporate Table | 2024

Wood, washi paper, urushi
H. 40 x W. 91 x D. 56 cm | H. 15 3/4 x W. 35 7/8 x D. 22 inches

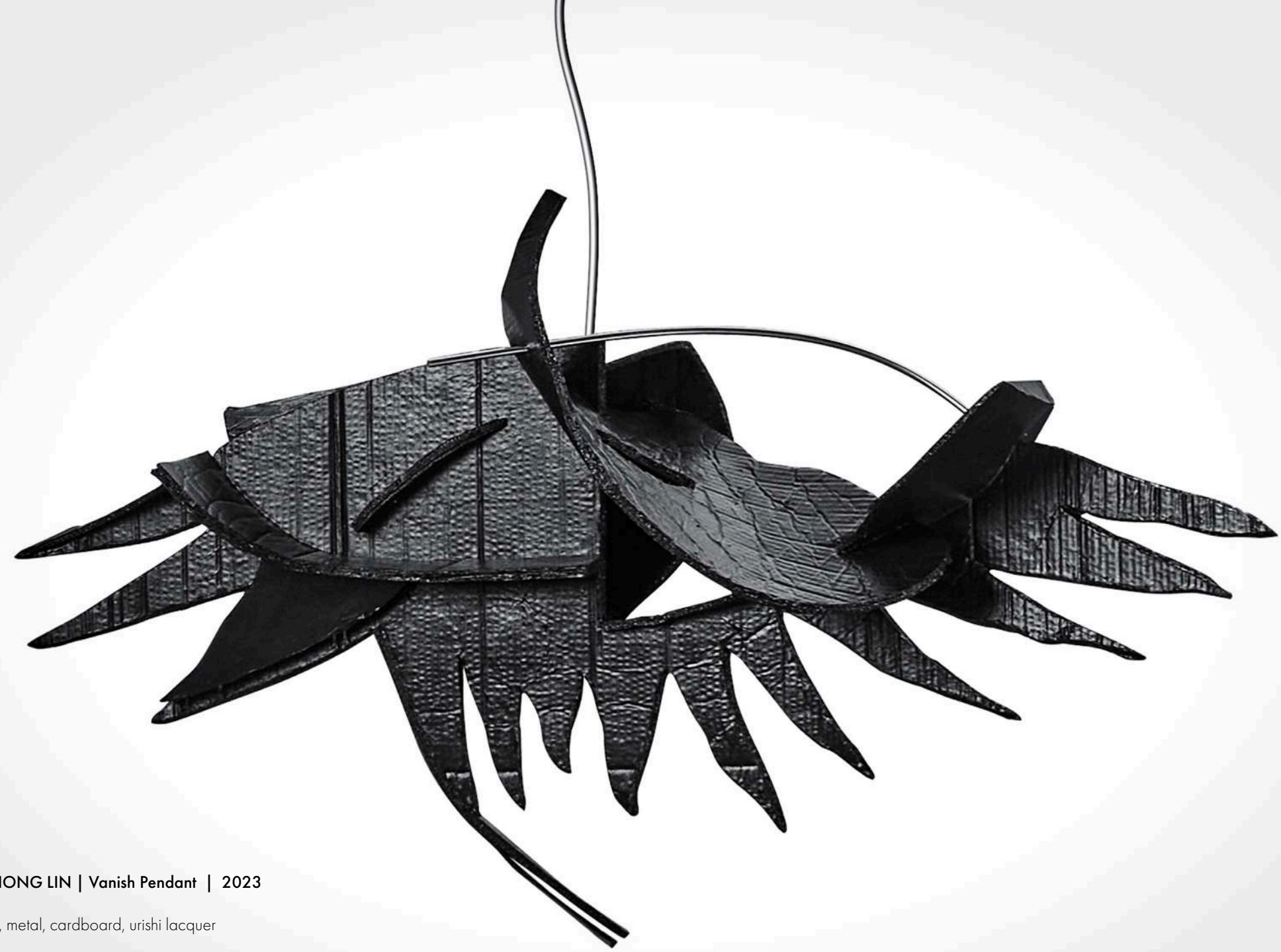
Photo: Graham Pearson



YANXIONG LIN | Serpentine 7 | 2026

Iroko wood
H. 53 x W. 53 x D. 52 cm | H. 20 7/8 x W. 20 7/8 x D. 20 1/2 inches

Photo: Graham Pearson



YANXIONG LIN | Vanish Pendant | 2023

Wood, metal, cardboard, urishi lacquer
DIMS

Photo: Courtesy of The Artist



Artists Statement

My work begins with memories of growing up in the countryside of Fujian. I remember the sound of the sea, the texture of tree bark when I climbed, the smell of the earth after rain and the animals that surrounded me. These experiences formed my earliest understanding of the relationship between people and nature.

I am not interested in recreating those memories literally. I am interested in the emotions and associations that remain within them, and in how they can be transformed into contemporary objects.

Materials are an important part of this. I am drawn to wood and natural lacquer because they carry their own histories. The grain, cracks and irregularities of wood reveal something about the life of the tree, while lacquer develops slowly through layers, creating depth and transformation over time. I think materials can communicate beyond their physical qualities. They can carry memory, cultural associations and emotional meaning.

I also think about archaeology as a way of designing. I look at familiar objects and consider how their forms and meanings have evolved. I then deconstruct and reconstruct these references to create something new. I want an object to feel as though it contains traces of something we recognise without telling us exactly where that recognition comes from.

Nature remains one of my strongest influences, particularly animals, plants and the forms and rhythms found in the landscape. Architecture has also shaped the way I think. Experiencing Le Corbusier's Notre-Dame du Haut and the Barbican showed me how form, material and space can produce an emotional response before we fully understand why.

That is something I want from my own work. I want people to be curious enough to move around an object and discover it gradually. From one angle it may seem familiar; from another, something changes.

I am still developing this language. The materials and forms will continue to evolve, but I want the work to retain that sense of recognition and uncertainty: an encounter with something that seems somehow remembered, but cannot quite be placed.



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