CHARLES BURNAND GALLERY

KYEOK KIM

2026

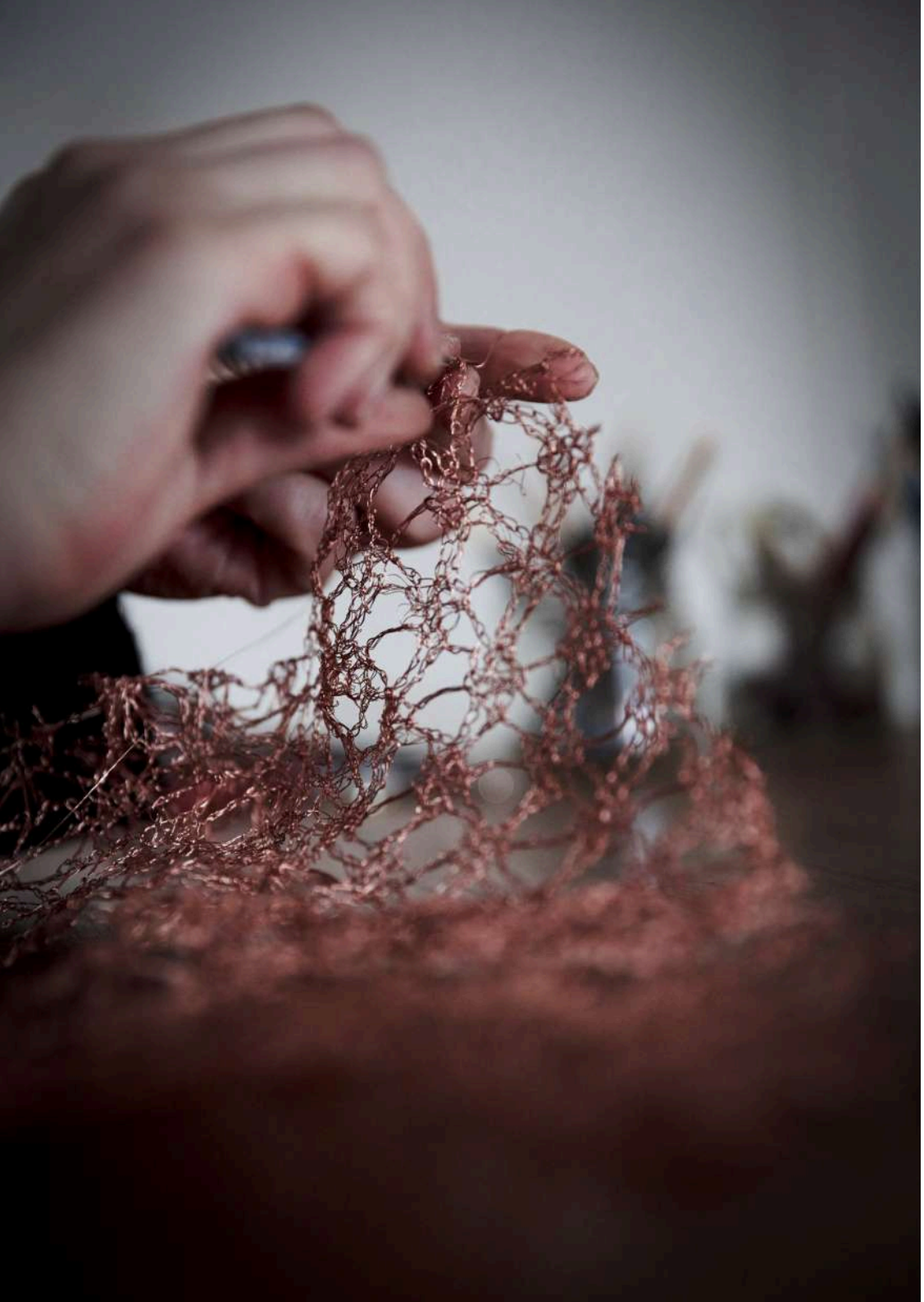
KYEOK KIM

Kyeok Kim is a contemporary Korean artist whose practice spans sculpture, illuminated sculpture, art furniture and installation. Over the past two decades she has developed a singular artistic language through sustained material research, transforming industrial copper, traditional Korean ottchil lacquer and natural materials into sculptural forms of remarkable complexity and depth.

A graduate of Hongik University and the Royal College of Art, Kim has exhibited internationally for more than twenty years, with her work presented in museums, galleries and international fairs across Asia, Europe and the United States. She was a finalist for the Loewe Foundation Craft Prize in 2021 and participated in Korea Now at the Musée des Arts Décoratifs, Paris.

Kim's work explores the relationship between memory, time and material transformation, creating sculptures in which light, surface and structure become inseparable elements of a continually evolving artistic practice.





Practice, Process and Materials

Kim's practice is driven by an ongoing programme of material research in which making becomes a process of discovery. Rather than working with established materials, she continually develops and refines her own, combining hand-crocheted copper wire with traditional Korean ottchil lacquer and an expanding vocabulary of natural materials. Recent works incorporate ground carbon, self-produced sawdust, sawdust traditionally used in the manufacture of incense sticks and dried tofu, each selected for its unique physical properties and contribution to the evolving behaviour of the surface.

The process begins with the meticulous construction of an open copper structure, crocheted entirely by hand using fine copper wire. Layers of ottchil lacquer are then applied over an extended period, with organic materials introduced at different stages to alter texture, density and the interaction between light and the surface. Through continual experimentation, the work gradually transforms into a material that bears little resemblance to its original components.

This process is not simply a technical method but an integral part of Kim's artistic enquiry. Each successive layer records time, creating surfaces that embody accumulation, transformation and memory. Within her illuminated sculptures, light acts as an activating medium, revealing the depth and complexity of the material while continually changing the viewer's perception. The finished work is therefore not static but exists in a constant dialogue between material, light and time.



On the Practice of Kyeok Kim

Every material carries a history. Some preserve it, others conceal it. Kyeok Kim's practice asks whether material can do something more: whether it can accumulate memory, embody time and continually transform through light. This question lies at the centre of an artistic practice that has evolved through more than two decades of sustained experimentation and material research.

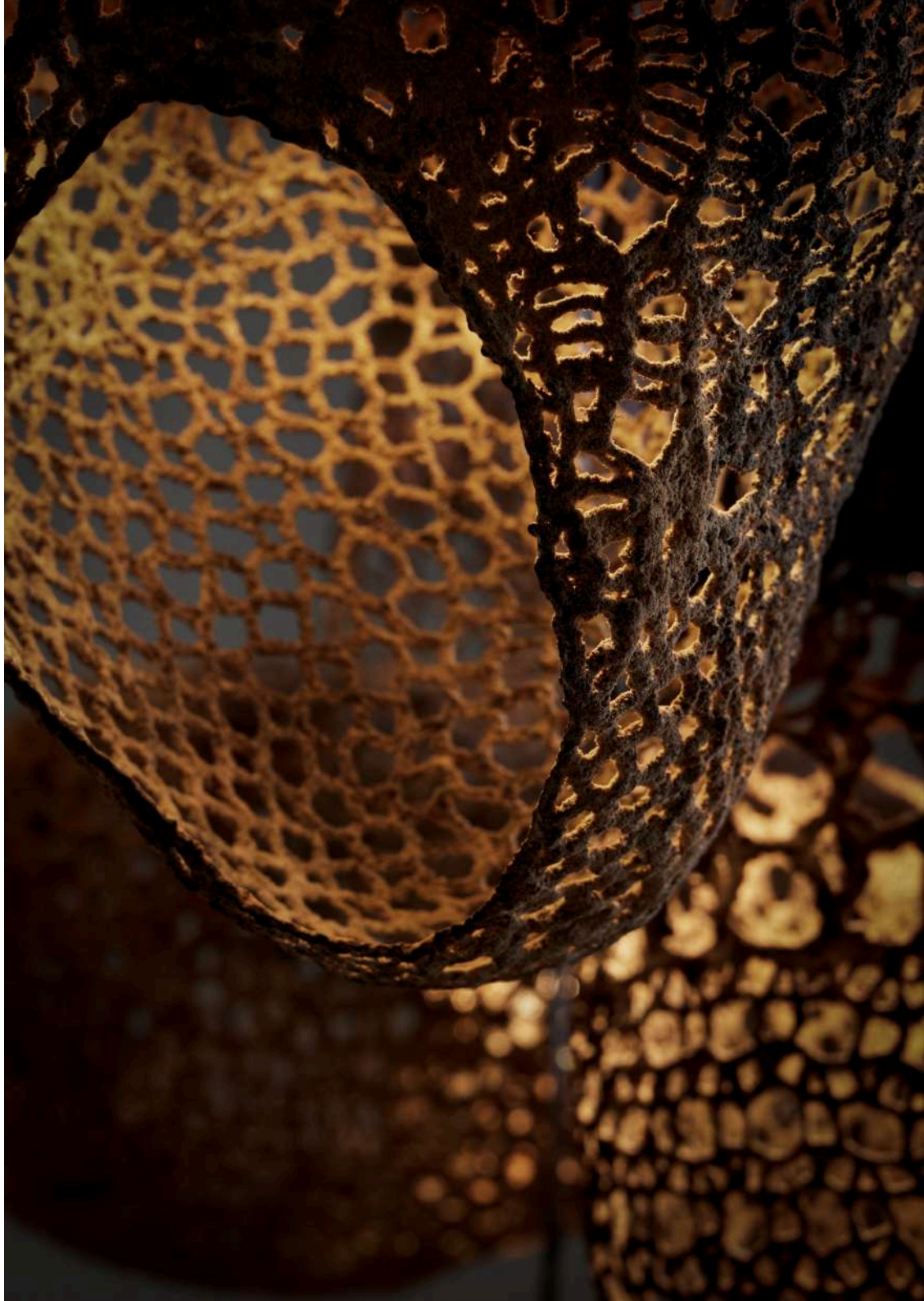
Kim's work is often admired for its extraordinary craftsmanship, yet craftsmanship is not its subject. Technical discipline provides the foundation from which a far broader investigation unfolds. Her sculptures are the result of an ongoing process of material invention, in which familiar substances are repeatedly transformed until they acquire entirely new physical and visual properties. Rather than treating materials as fixed, Kim approaches them as living participants in the creative process, continually testing how they respond to one another and how they might reveal previously unseen possibilities.

This continual transformation reflects a deeper meditation on memory and the passage of time. Kim does not represent memory as narrative or recollection. Instead, memory becomes embedded within the material itself. Every layer contributes to the sculpture's evolving history, allowing the work to carry the evidence of its own making. Time is not illustrated but physically present, accumulated through repetition, patience and the gradual evolution of the surface.

Light completes this investigation. Within Kim's illuminated sculptures it is never decorative or incidental. Illumination activates the material, revealing countless layers, shadows and subtle variations that remain hidden until light passes through or across the work. As conditions change, so too does the sculpture. Forms appear to expand and contract, dissolve and re-emerge, creating an experience that is both physical and perceptual. The work is never entirely fixed, but continually renewed through the viewer's encounter with it.

While Kim draws upon Korean material traditions, her practice is not defined by heritage alone. Tradition provides a foundation for innovation rather than an end in itself. By combining historic techniques with relentless experimentation, she has established a distinctive contemporary language in which sculpture, material and light become inseparable.

What distinguishes Kyeok Kim's practice is not simply the originality of her forms, but her commitment to expanding the possibilities of sculptural material itself. In an era increasingly shaped by digital production and industrial precision, her work demonstrates that innovation can emerge through patience, experimentation and an uncompromising commitment to making. The result is a body of work that invites us to reconsider not only what sculpture can look like, but what material itself can become.



SECOND SURFACE SERIES

Developed over more than two decades, Kyeok Kim's Second Surface series explores skin as both a physical boundary and a vessel for memory. Using finely crocheted copper wire, Korean ottchil lacquer and, in some works, gold leaf, Kim creates structures that suggest cells, membranes and protective layers. Repetition is central to the work. Individual links accumulate into forms, echoing the way memories gather over time and shape our sense of self.

Across vessels, furniture, wall works and monumental installations, the series moves between intimacy and architecture, transparency and density, fragility and resilience. Light passes through and across the surfaces, revealing their depth and altering perception, so that each work appears to shift, breathe and transform within the space it occupies.





KYEOK KIM | Second Surface Side Tables | 2023

Copper, jute, wood, ottchil
Various sizes

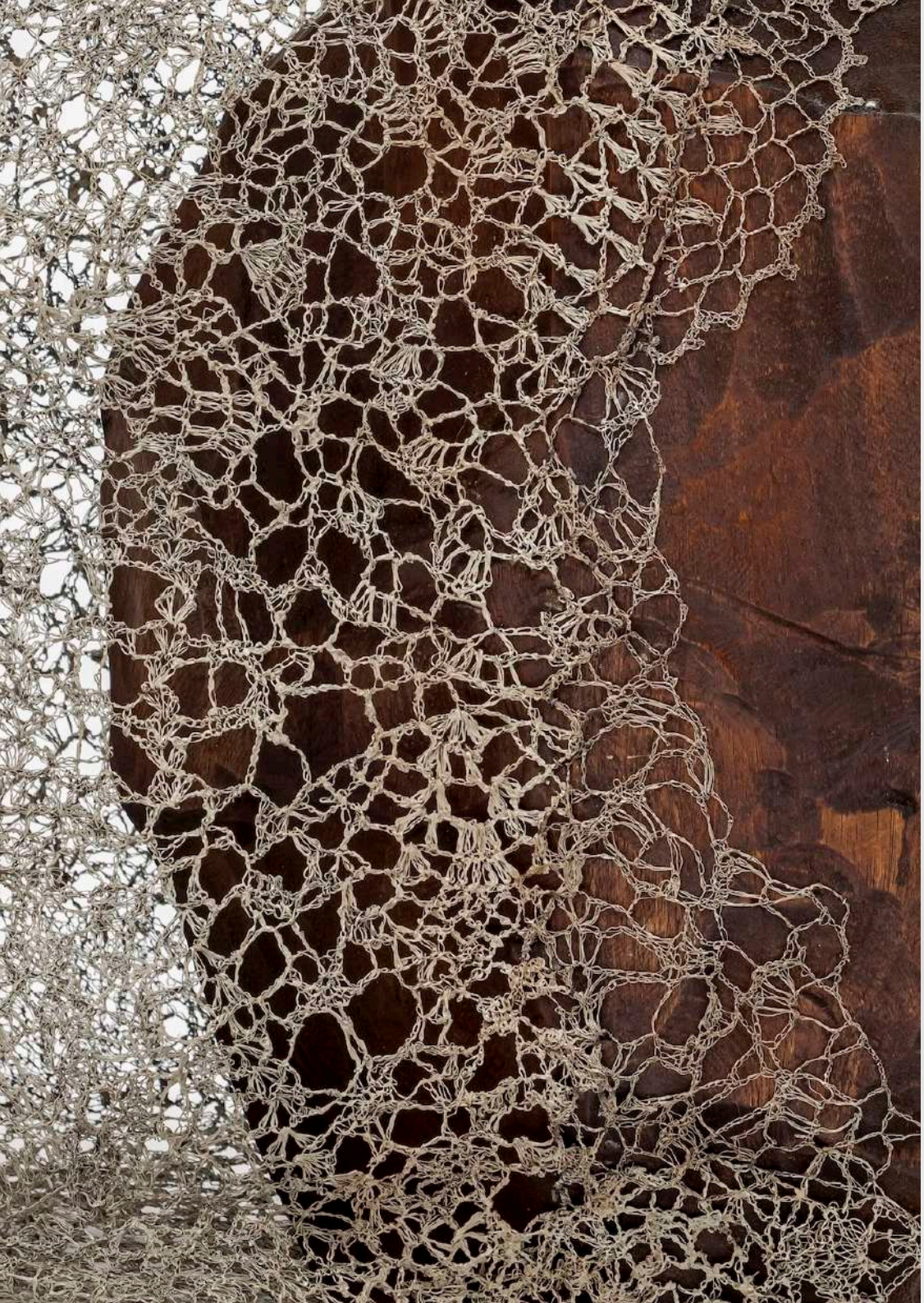
Photo: Courtesy of the Artist



KYEOK KIM | Second Surface Ob11 Side Table | 2023

Copper, jute, wood, ottchil
H. 50 x W. 90 x D. 60 cm | H. 19 3/4 x W. 35 3/8 x D. 23 5/8 inches

Photo: Graham Pearson





KYEOK KIM | Second Surface Ob12 Side Table | 2023

Copper, wood, ottchil
H.45 x W. 65 x D. 26 cm | H. 17 3/4 x W. 25 5/8 x D. 10 1/4 inches

Photo: Graham Pearson



KYEOK KIM | Second Surface Ob13 Side Table | 2023

Copper, jute, wood, ottchil
H. 60 x W. 120 x D. 35 cm | H. 23 5/8 x W. 47 1/4 x D. 13 3/4 inches

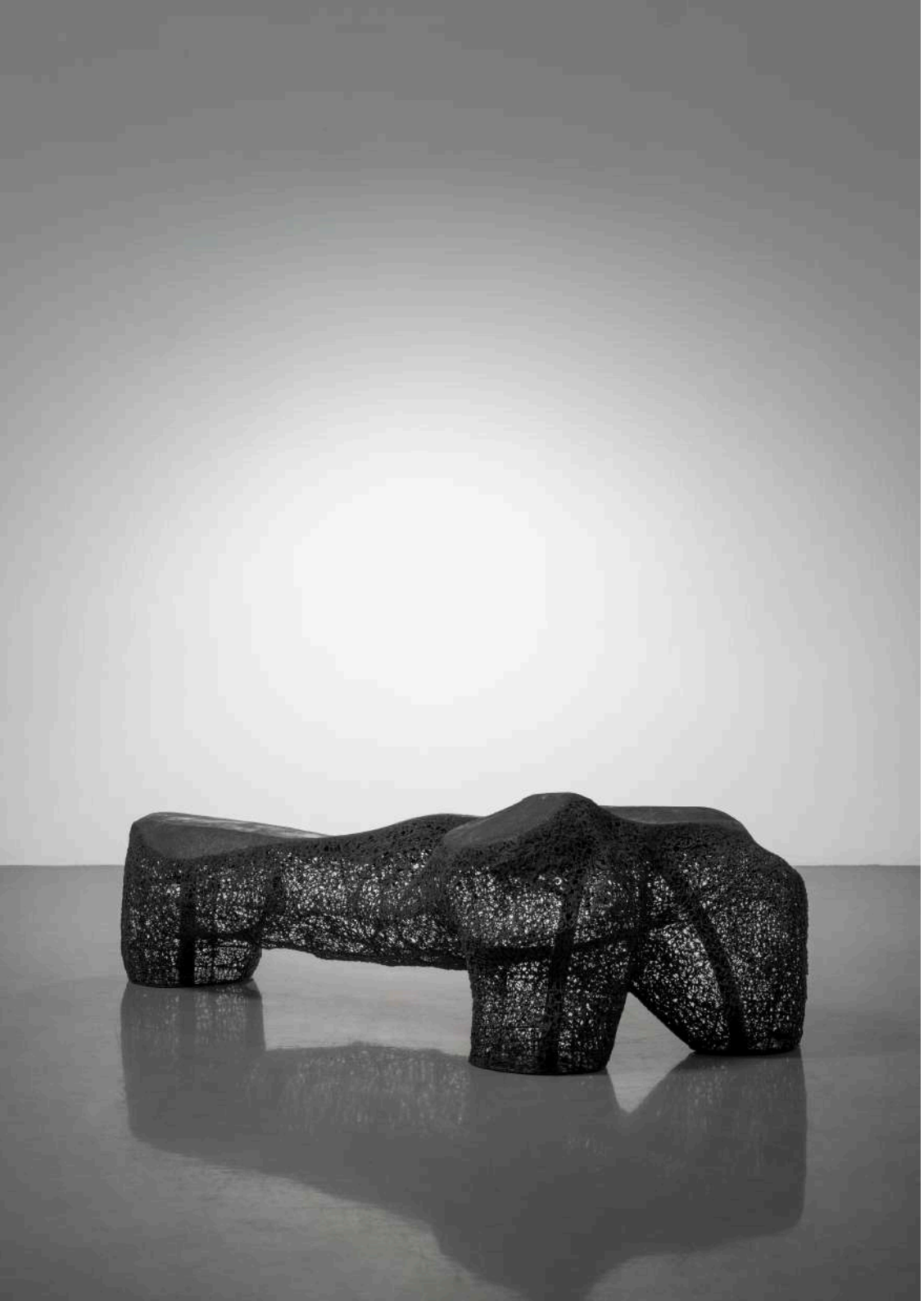
Photo: Graham Pearson

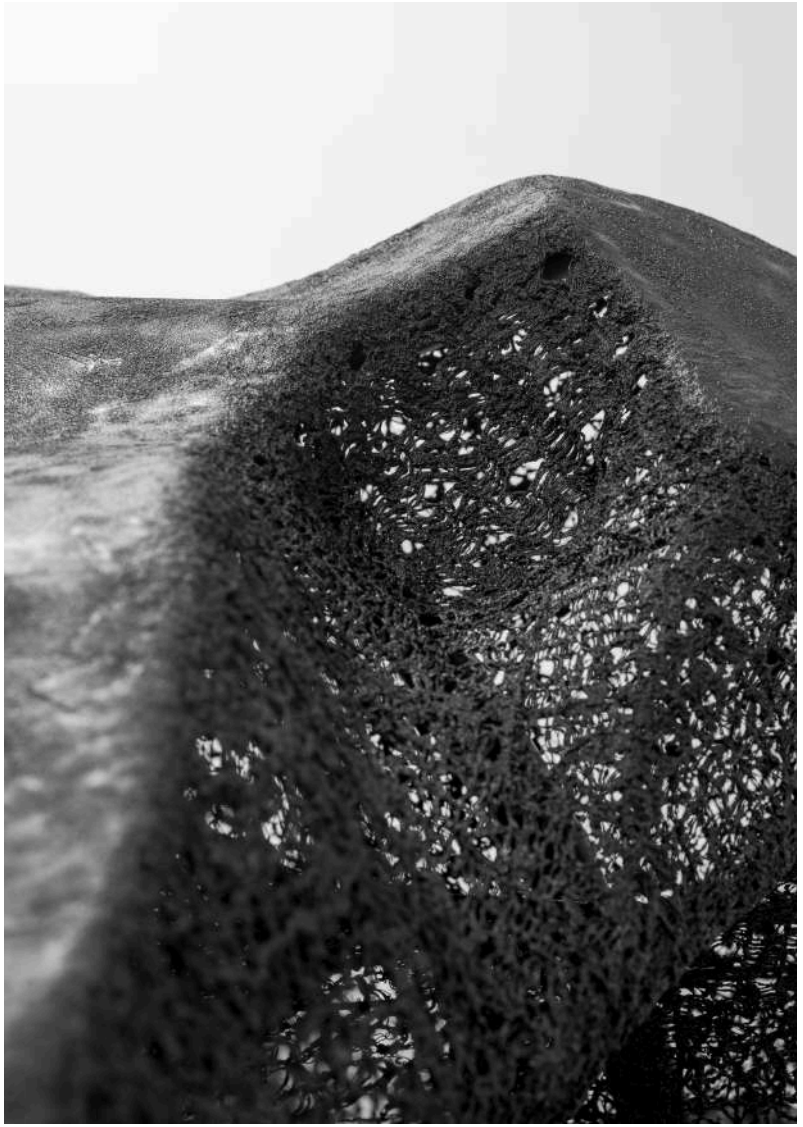


KYEOK KIM | Weight of Memory | 2026

Iron, copper wire, ottchil, tofu
H. 50 x W. 230 x D. 100 cm | H. 19 5/8 x W. 90 1/2 x D. 39 3/8 inches

Photo: Jeon Byungcheol





KYEOK KIM | Weight of Memory | 2026

Iron, copper wire, ottchil, tofu
H. 50 x W. 230 x D. 100 cm | H. 19 5/8 x W. 90 1/2 x D. 39 3/8 inches

Photo: Jeon Byungcheol





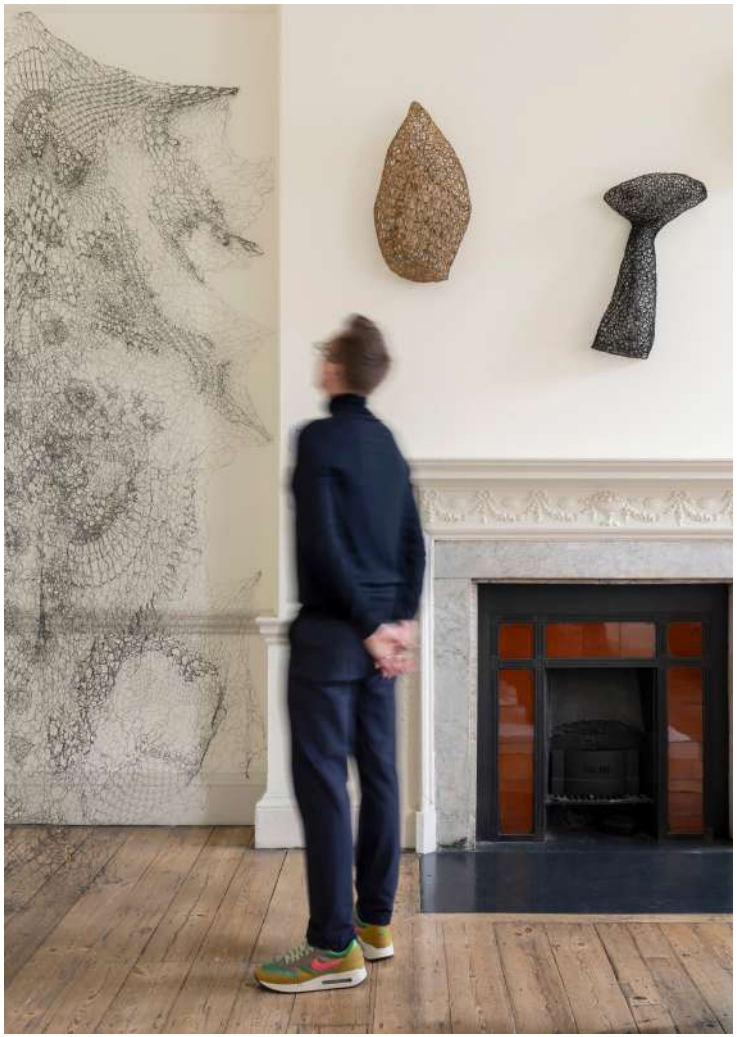
KYEOK KIM | Second Surface Ob 14 - 17 | 2023

Copper, ottchil, carbon, wood powder

Left to right:
Ob14. H. 145 W. 17 D. 22 cm | H. 57 1/8 x W. 6 3/4 x D. 8 5/8 inches
Ob15. H. 16 W. 41 D. 23 cm | H. 6 1/4 x W. 16 1/8 x D. 9 inches
Ob17. H. 19 W. 38 D. 72 cm | H. 7 1/2 x W. 15 x D. 28 3/8 inches
Ob16. H. 21 W. 36 D. 70 cm | H. 8 1/4 x W. 14 1/8 x D. 27 1/2 inches

Photo: Courtesy of the Artsit





KYEOK KIM | Second Surface Wall Ob14 | 2023

Copper, wood, ottchil
H. 70 x W. 36 x D. 21 cm | H. 27 1/2 x W. 14 1/8 x D. 8 1/4

Photo: Penguins Egg Studio

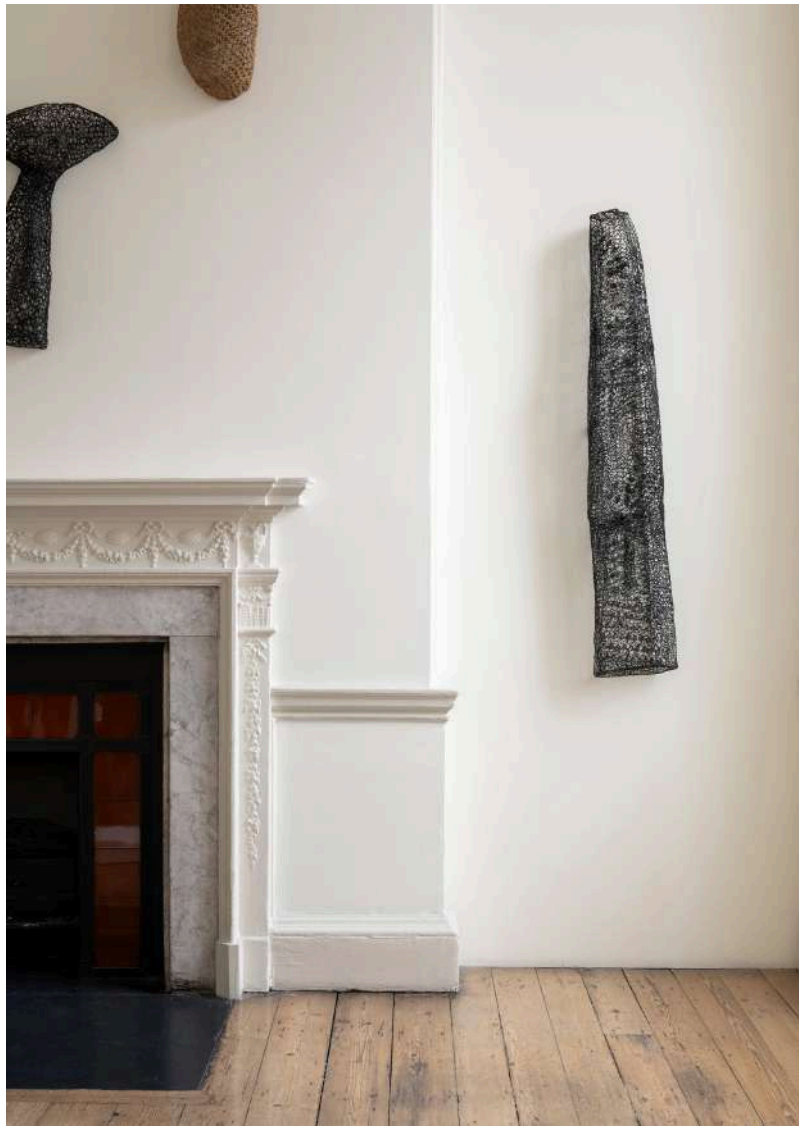


KYEOK KIM | Second Surface Wall Ob15 | 2023

Copper, carbon powder, ottchil
H. 72 x W. 38 x D. 19 cm | H. 28 3/8 x W. 15 x D. 7 1/2 inches

Photo: Graham Pearson





KYEOK KIM | Second Surface Wall Ob16 | 2023

Copper, carbon powder, ottchil
H. 145 x W. 22 x D. 17 cm| H. 57 1/8 x W. 8 5/8 x D. 6 3/4 inches

Photo: Courtesy of the Artist/Penguin Egg Studio



KYEOK KIM | Second Surface Wall Ob17 | 2023

Copper, wood, ottchil
H. 41 x W. 23 x D. 16 cm | H. 16 1/8 x W. 9 x D. 6 1/4 inches

Photo: Courtesy of the Artist



KYEOK KIM | Second Surface Ob18 | 2025

Copper, wood, ottchil
H. 55 x W. 33 x D. 41 cm | H. 21 5/8 x W. 13 x D. 16 1/8 inches

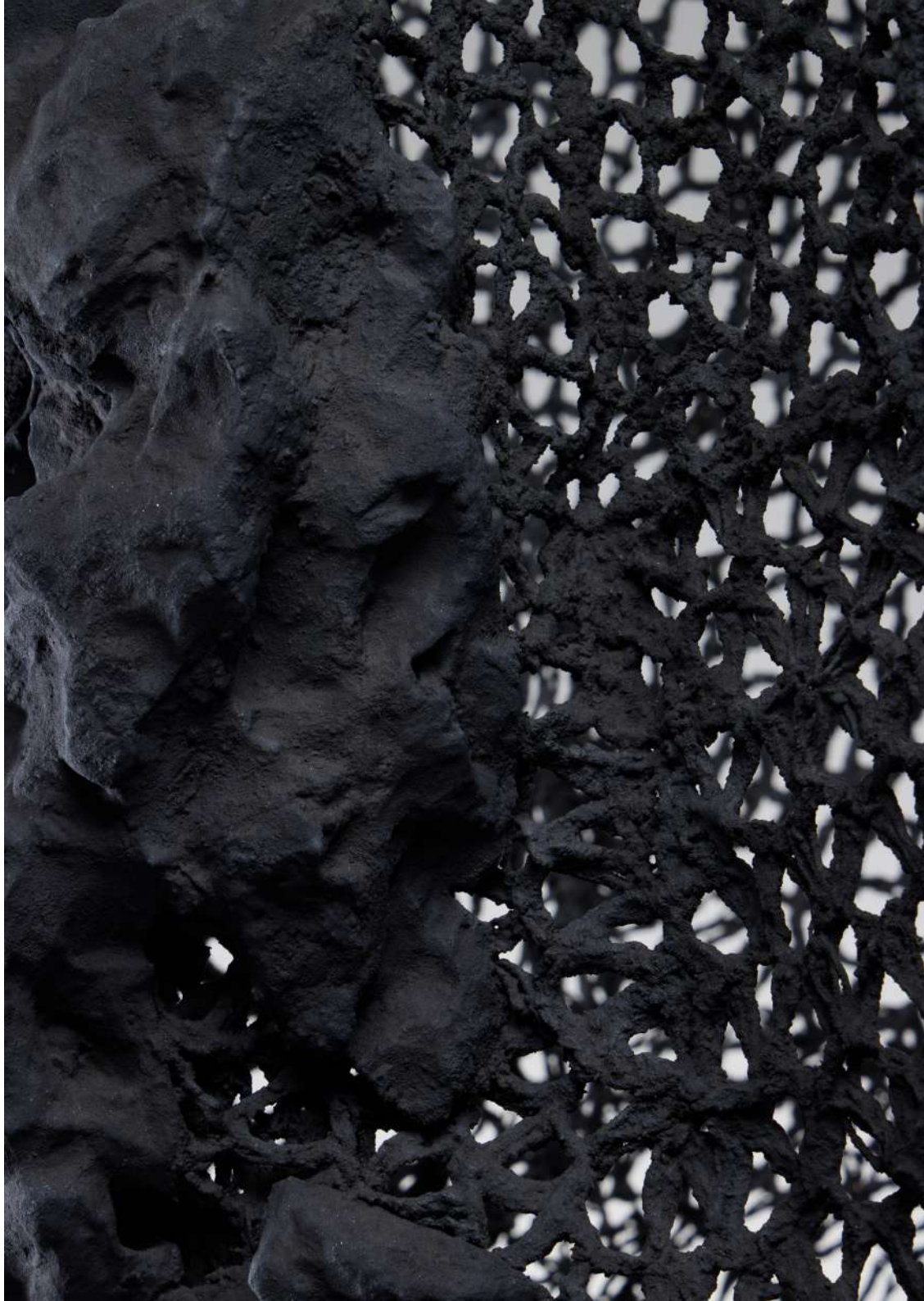
Photo: Graham Pearson

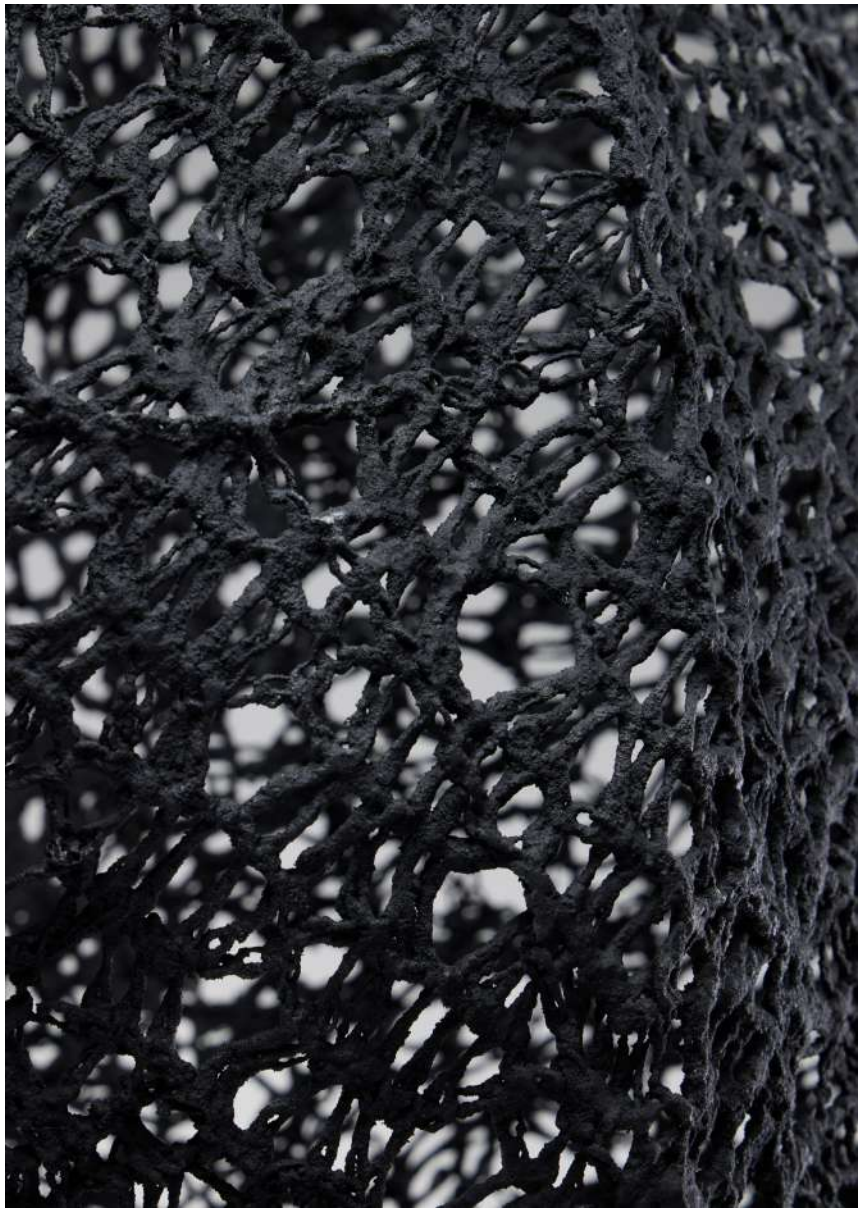


KYEOK KIM | Second Surface Ob 10 | 2026

Copper, ottchil, carbon
H. 64 x W. 53 x D. 48 cm | H. 25 1/4 x W. 20 7/8 x D. 18 7/8 inches

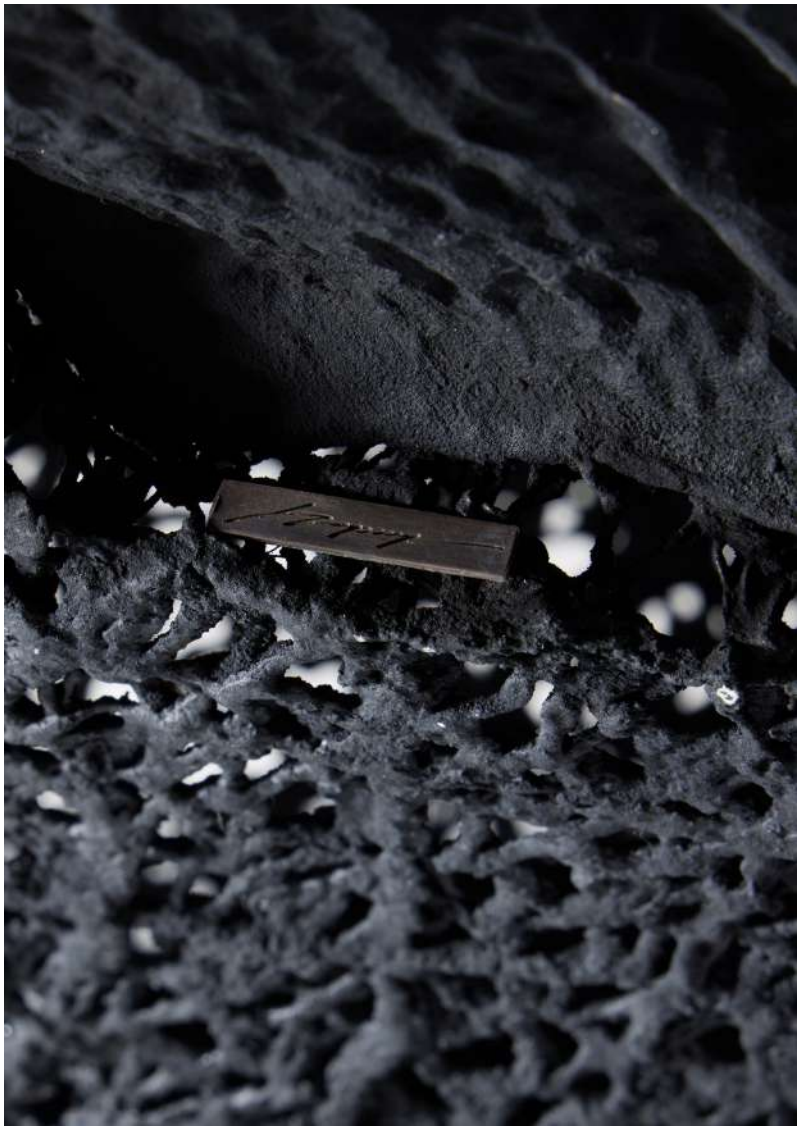
Photo: Graham Pearson





KYEOK KIM | Second Surface Ob 10 | 2026





KYEOK KIM | Second Surface Ob 11 | 2026

Copper, ottchil, carbon
H. 43 x W. 39 x D. 53 cm | H. 16 7/8 x W. 15 3/8 x D. 20 7/8 inches

Photo: Graham Pearson



KYEOK KIM | Second Surface Ob 11 | 2026

Copper, ottchil, carbon
H. 43 x W. 39 x D. 53 cm | H. 16 7/8 x W. 15 3/8 x D. 20 7/8 inches

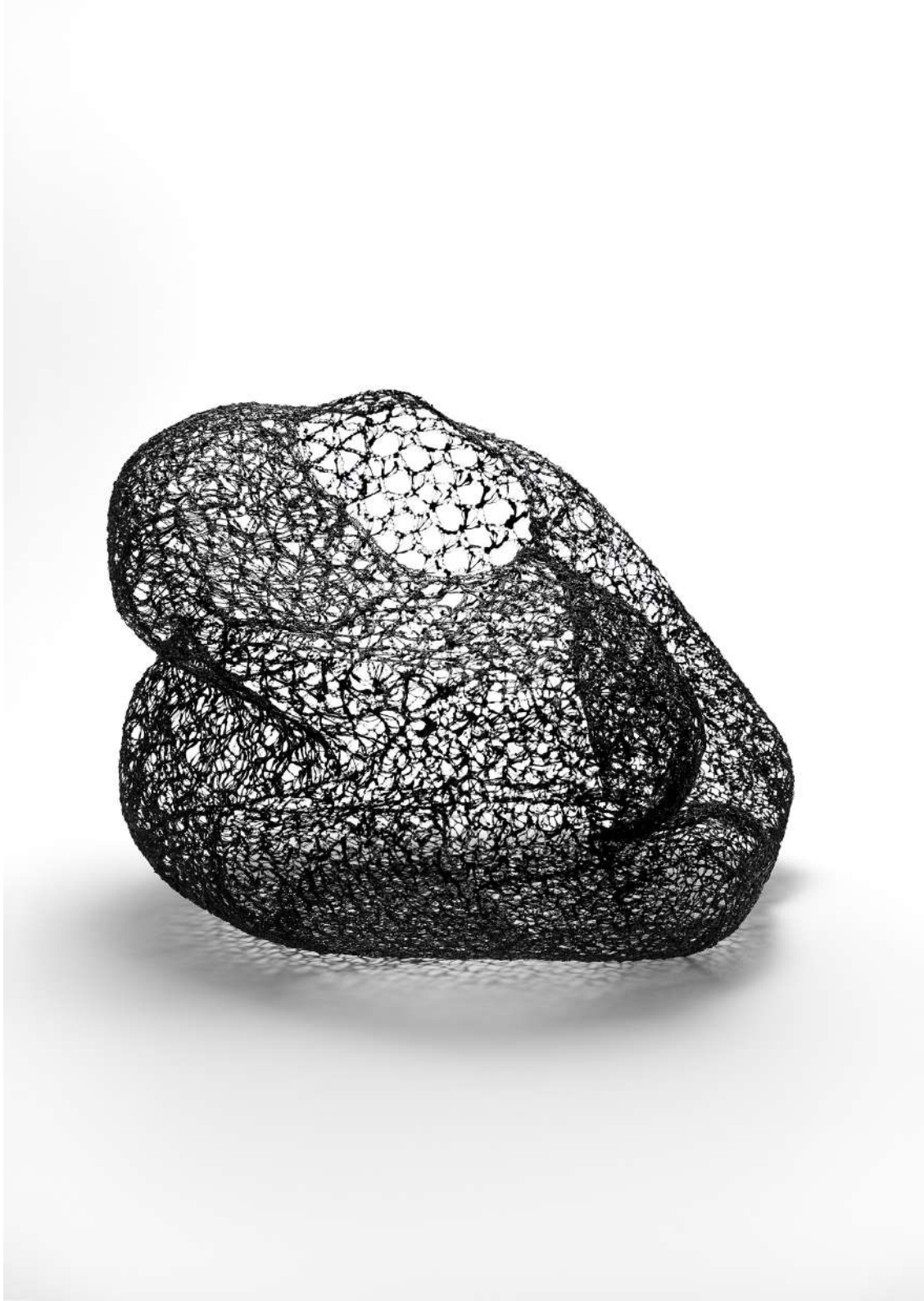
Photo: Graham Pearson



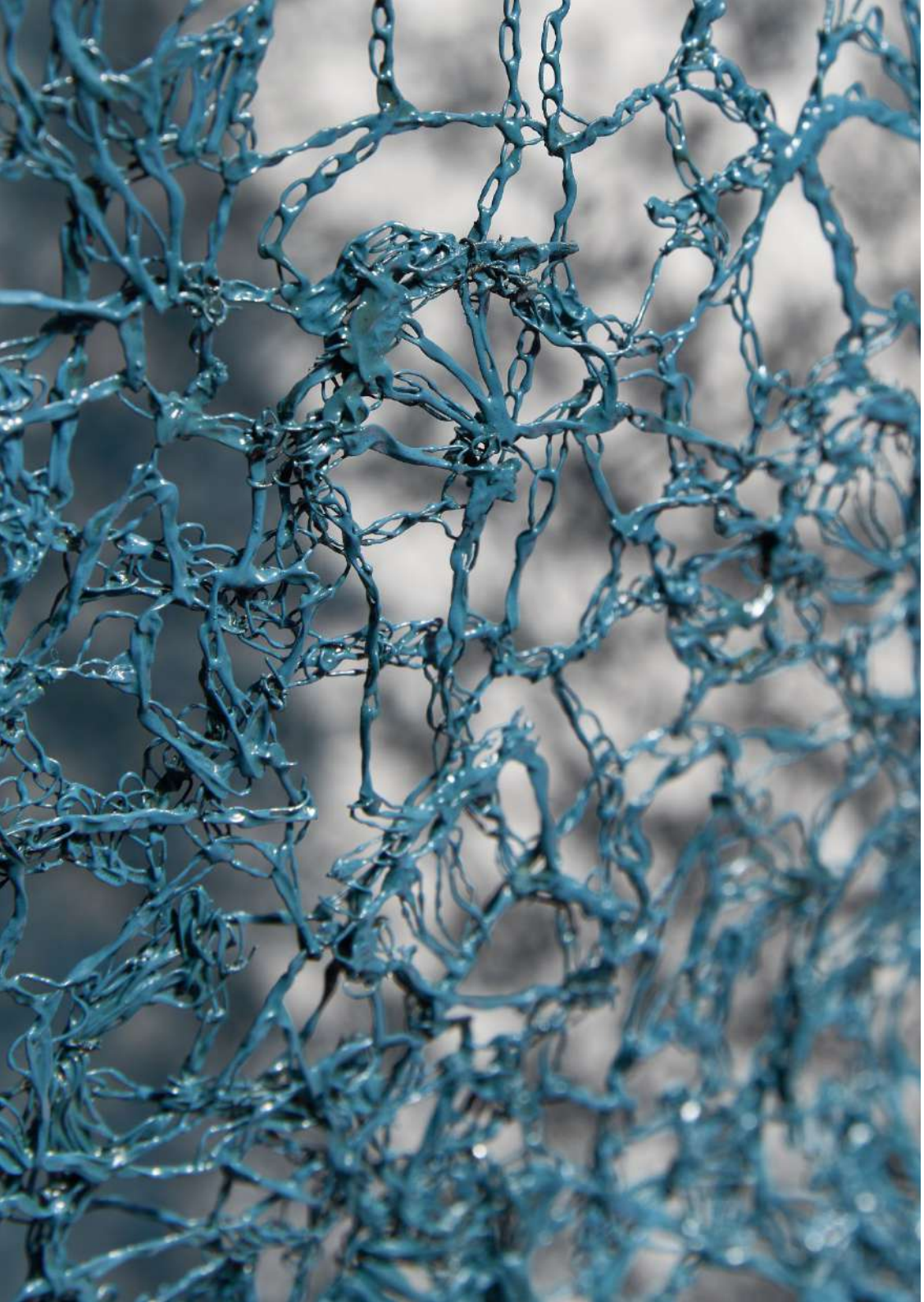
KYEOK KIM | Second Surface Ob 12 | 2026

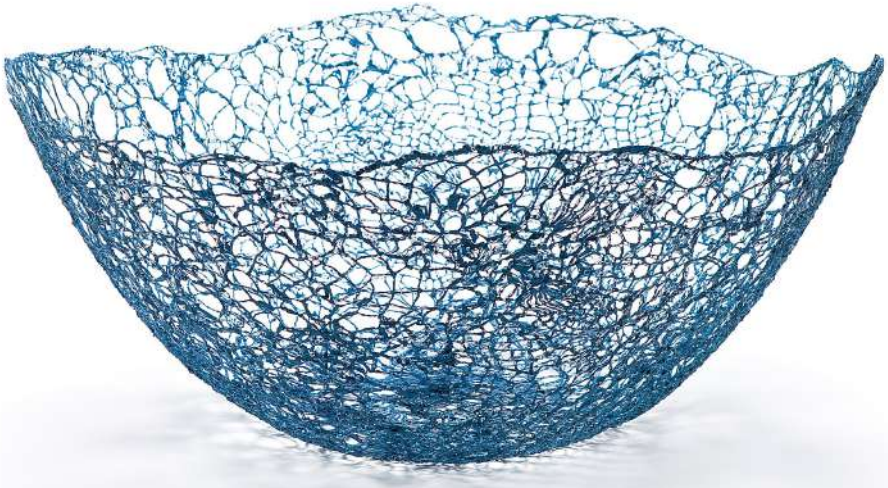
Copper wire, Ottchil
H. 42 x W. 56 x D. 48 cm | H. 16 1/2 x W. 22 x D. 18 7/8 inches

Photo: First-name Surname









KYEOK KIM | Second Surface Ob1 | 2021

Copper, ottchil
H. 19 x W. 48 x D. 46 cm | H. 7 1/2 x W. 18 7/8 x D. 18 1/8 inches

Photo: Courtesy of the Artist



KYEOK KIM | Second Surface Ob5 | 2022

Copper, ottchil
H. 54 x W. 40 x D. 35 cm | H. 21 1/4 x W. 15 3/4 x D. 13 3/4 inches

Photo: Courtesy of the Artist



KYEOK KIM | Second Surface Lighting 1| 2024
Copper, gold leaf
H. 220 x D. 50 cm | H. 86 5/8 x D. 19 3/4 inches

KYEOK KIM | Second Surface Lighting 2| 2024
Copper, gold leaf
H. 180 x D. 50 cm | H. 70 7/8 x D. 19 3/4 inches

KYEOK KIM | Second Surface Lighting 3| 2024
Copper, gold leaf
H. 220 x D. 50 cm | H. 86 5/8 x D. 19 3/4 inches

Photo: Graham Pearson





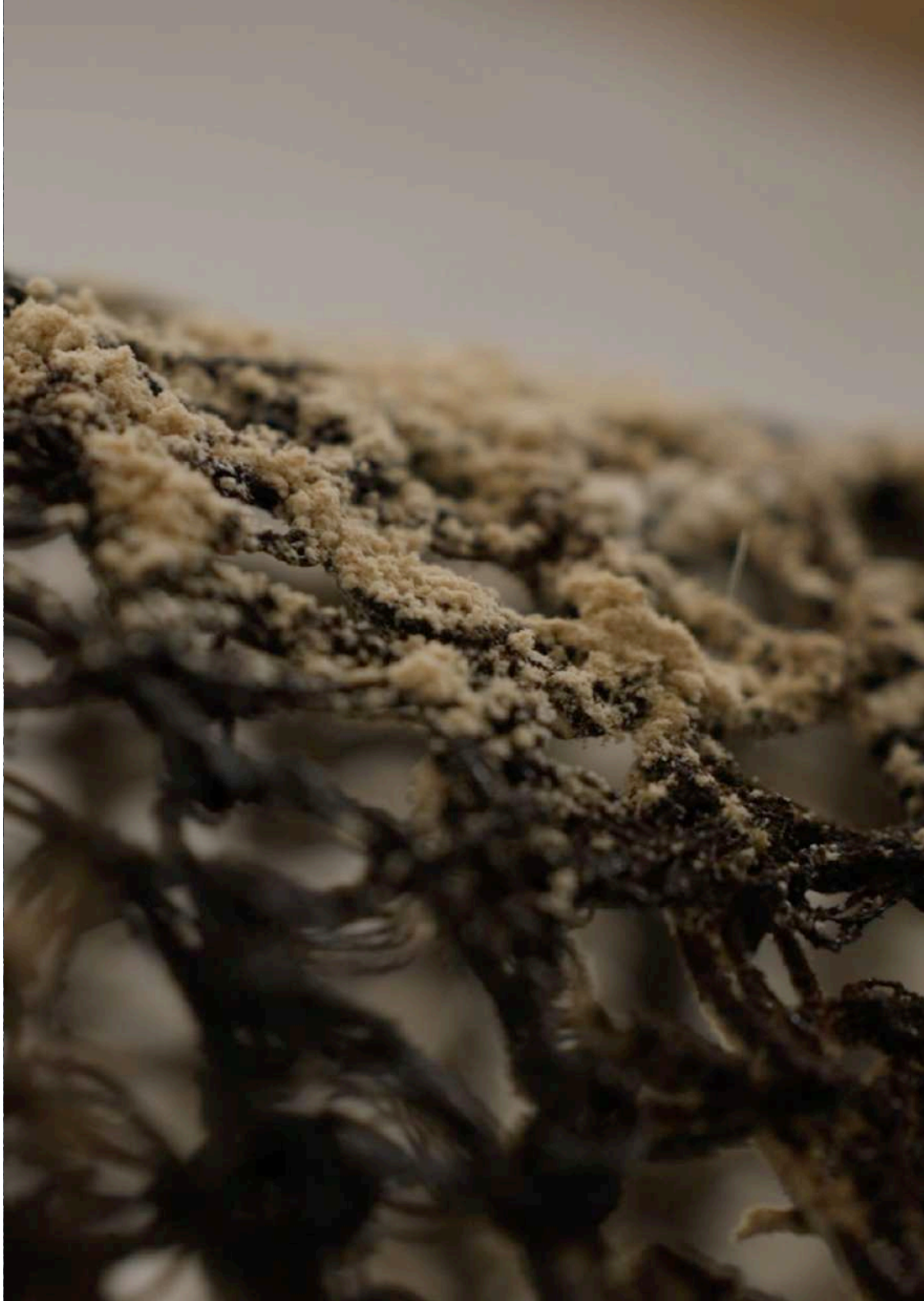


SURFACE OF MEMORY SERIES

Surface of Memory represents the next stage in Kyeok Kim's ongoing exploration of material, memory and perception. While the Second Surface series examines the body through the language of skin, these new illuminated sculptures turn their attention to the memories embedded within matter itself.

Developed through extensive material experimentation, the works combine finely crocheted copper, traditional Korean ottchil lacquer and natural materials including carbon and wood powder. Rather than concealing the passage of time, these layered surfaces reveal it. Light activates the sculptures from within, exposing subtle textures, depth and shadow while continually transforming their appearance.

Memory is no longer understood as something carried by the body alone, but as something capable of being held within material itself. The result is a new body of work in which sculpture, light and material exist in a continual state of transformation, inviting viewers to experience memory as both physical and perceptual.

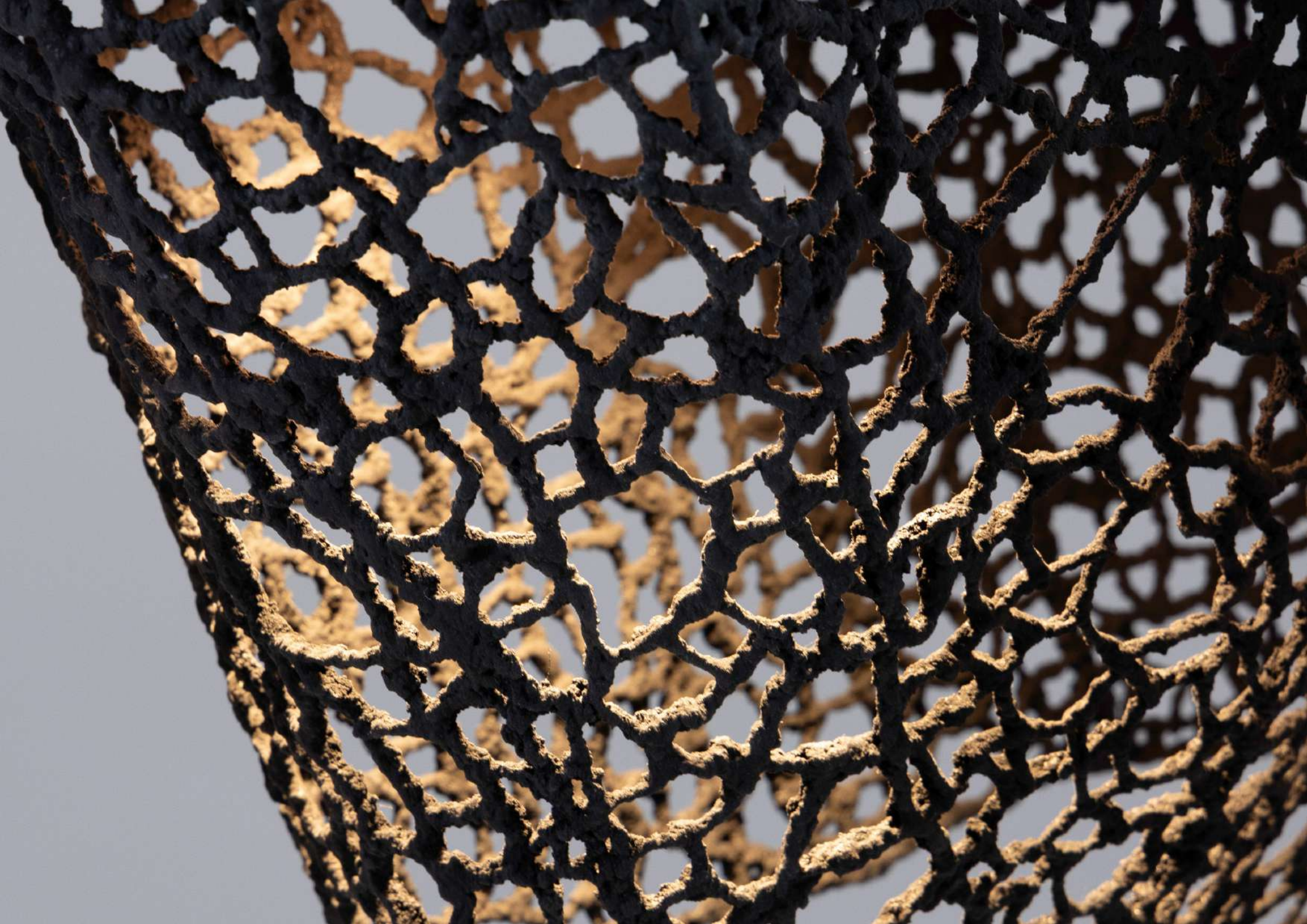




KYEOK KIM | Surface of Memory 01 | 2025

Copper, walnut, ottchil, carbon powder
H. 65 x W. 250 x D. 45 cm | H. 25 5/8 x W. 98 3/8 x D. 17 3/4 inches

Photo: Graham Pearson

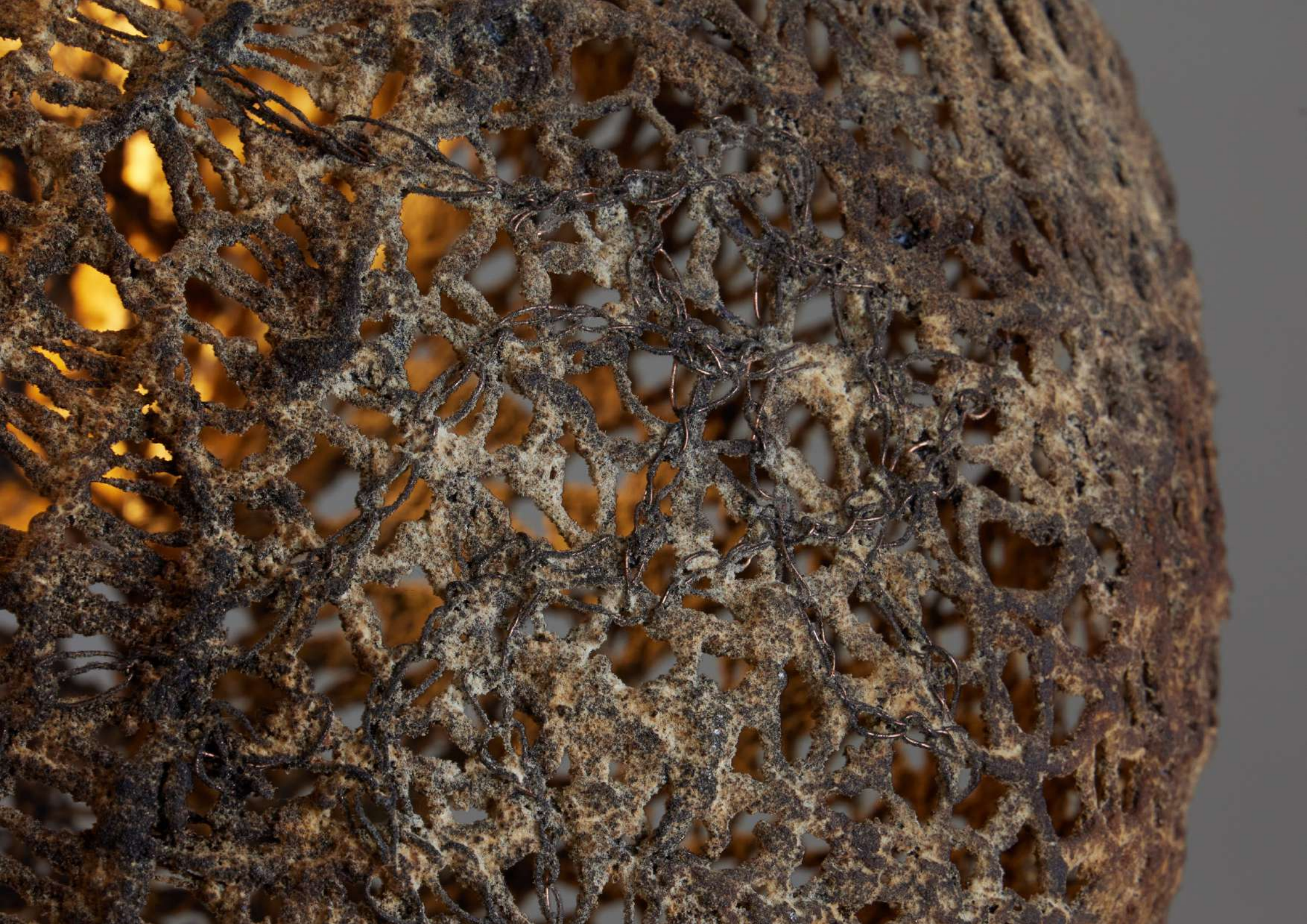




Kyeok Kim | Unearthed Memories | 2026

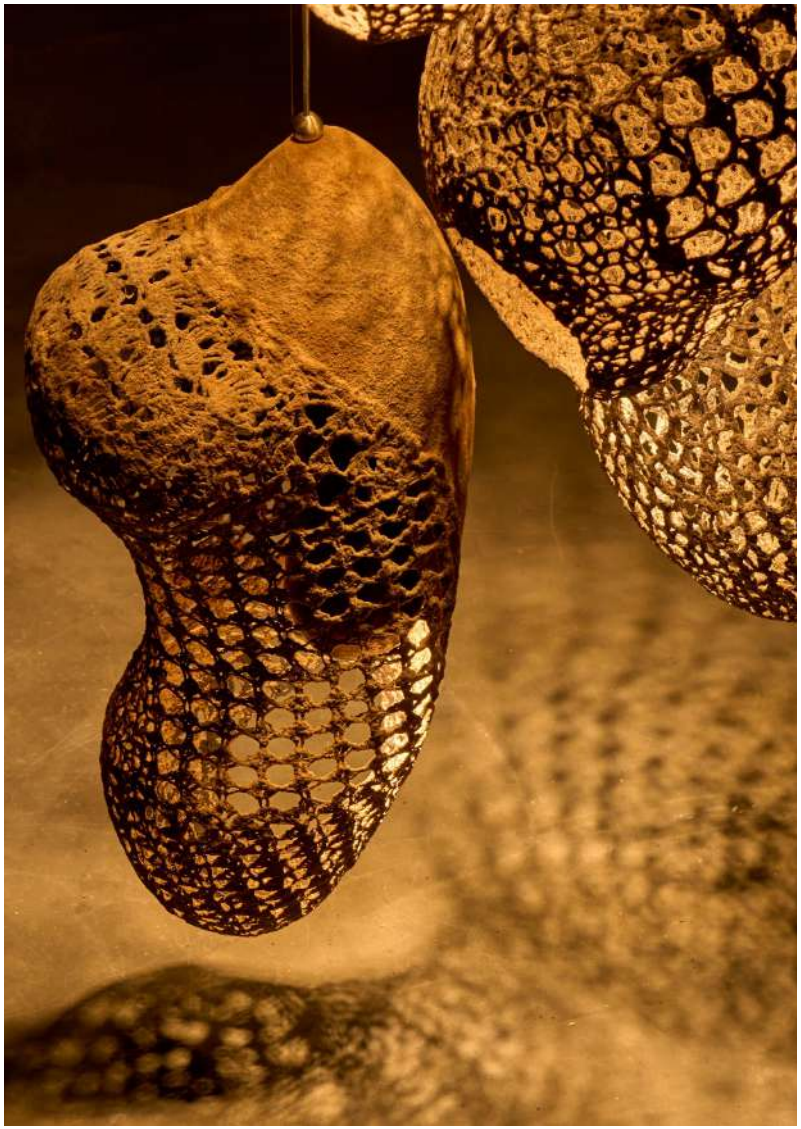
Copper, ottchil, wood powder, fibreglass
H. 300 x W. 160 x D. 160 cm | H. 118 1/8 x W. 63 x D. 63 inches

Photo: Graham Pearson





Kyeok Kim | Unearthed Memories | 2026



KYEOK KIM | Surface of memory 02 | 2025

Copper, ottchil, wood powder, fibreglass
H. 250 x W. 90 x D. 90 cm | H. 98 3/8 x W. 35 3/8 x D. 35 3/8 inches

Photo: Courtesy of the Artist



KYEOK KIM | Surface of Memory 03 | 2025

Copper, ottchil,, wood powder

Left Pod:
H. 97 x W. 45 x D. 40 cm
H. 38 1/4 x W. 17 3/4 x D. 15 3/4 inches

Centre Pod:
H. 120 x W. 46 x D. 40 cm
H. 47 1/4 x W. 18 1/8 x D. 15 3/4 inches

Right Pod:
H. 99 x W. 48 x D. 35 cm
H. 39 x W. 18 7/8 x D. 13 3/4 inches

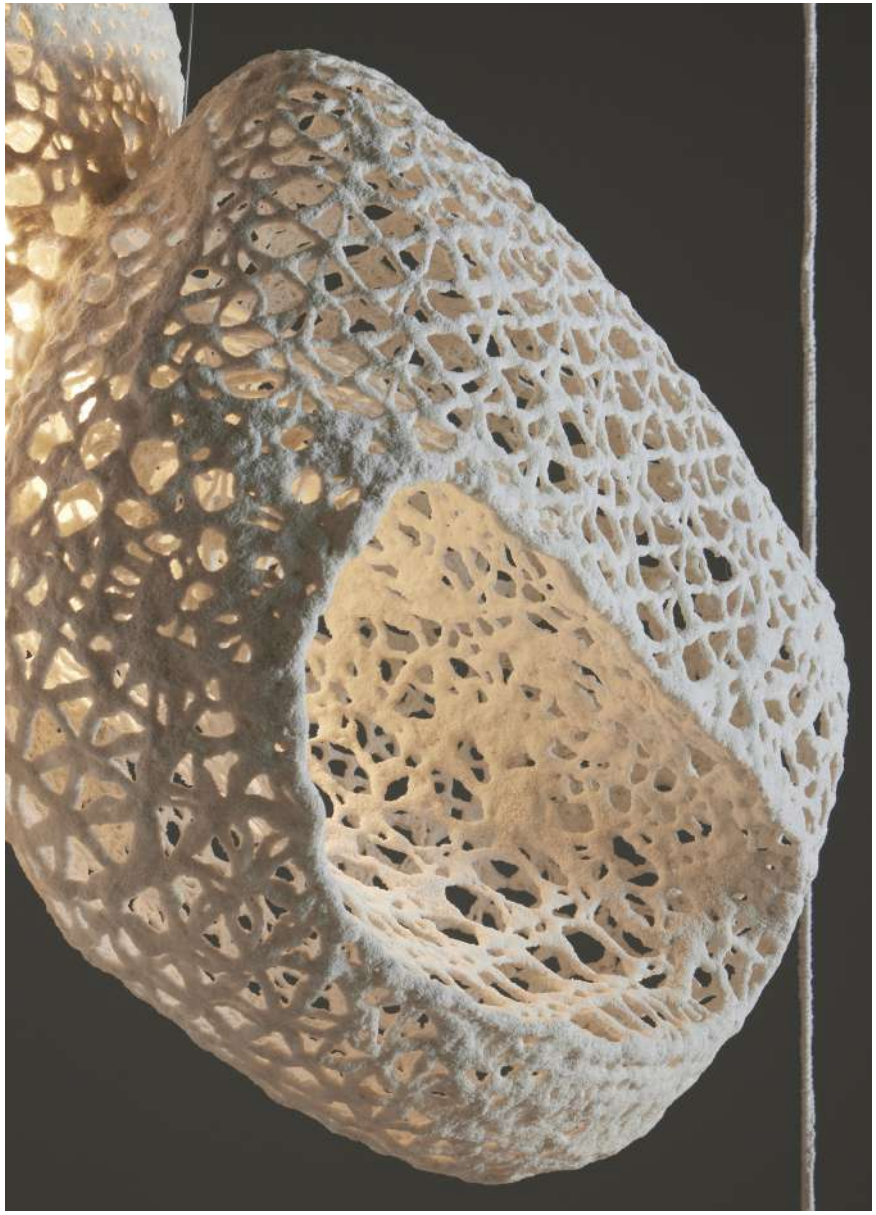
Photo: Graham Pearson



KYEOK KIM | Revealed Memories | 2026

Copper, kasu powder
H. 300 x W. 200 x D. 250 cm | H. 118 1/8 x W. 78 3/4 x D. 98 3/8 inches

Photo: Graham Pearson



Kyeok Kim | Revealed Memories | 2026





KYEOK KIM | Weight of Memory | 2026

Iron, copper wire, ottchil, tofu
H. 76 x W. 52 x D. 90 cm | H. 29 7/8 x W. 20 1/2 x D. 35 1/2 in

Photo: Graham Pearson



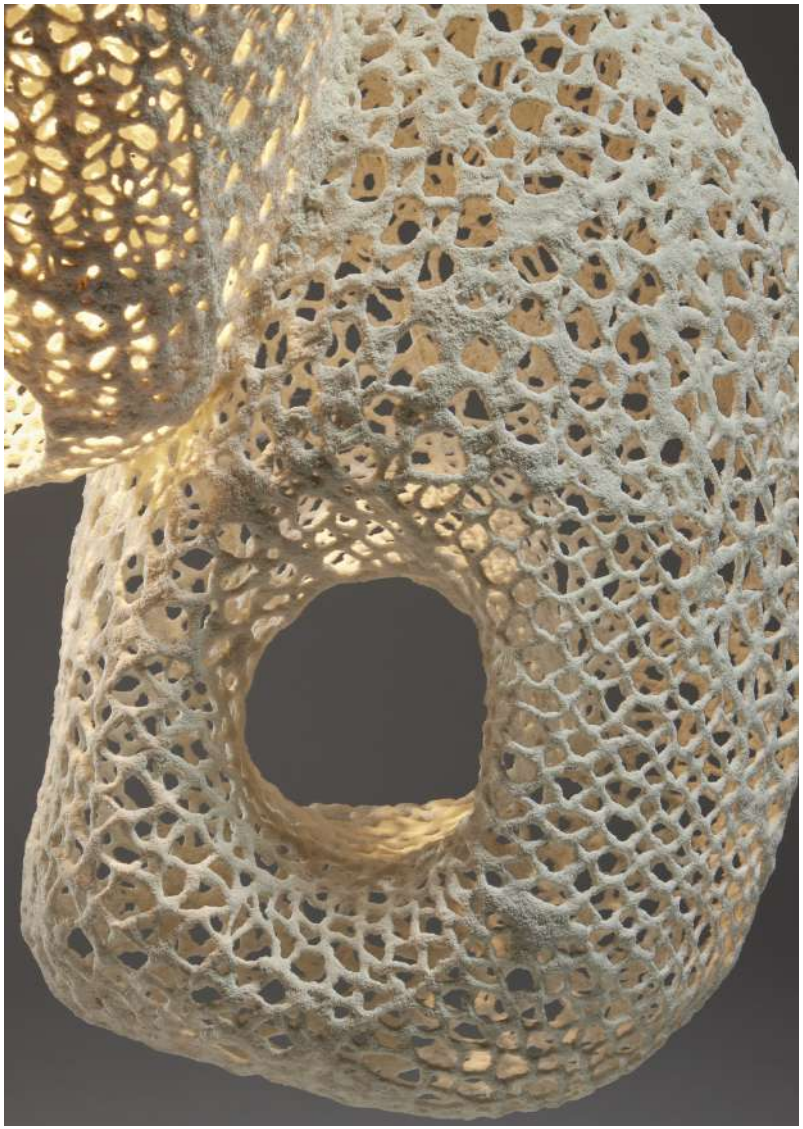


KYEOK KIM | Second Surface Ob 10 | 2026

Copper, ottchil, carbon
H. 60 x W. 43 x D. 63 cm | H. 23 5/8 x W. 16 7/8 x D. 24 3/4 in

Photo: Graham Pearson





KYEOK KIM | Second Surface Ob 10 | 2026

Copper, ottchil, carbon
H. 76 x W. 52 x D. 90 cm | H. 29 7/8 x W. 20 1/2 x D. 35 1/2 in

Photo: Graham Pearson

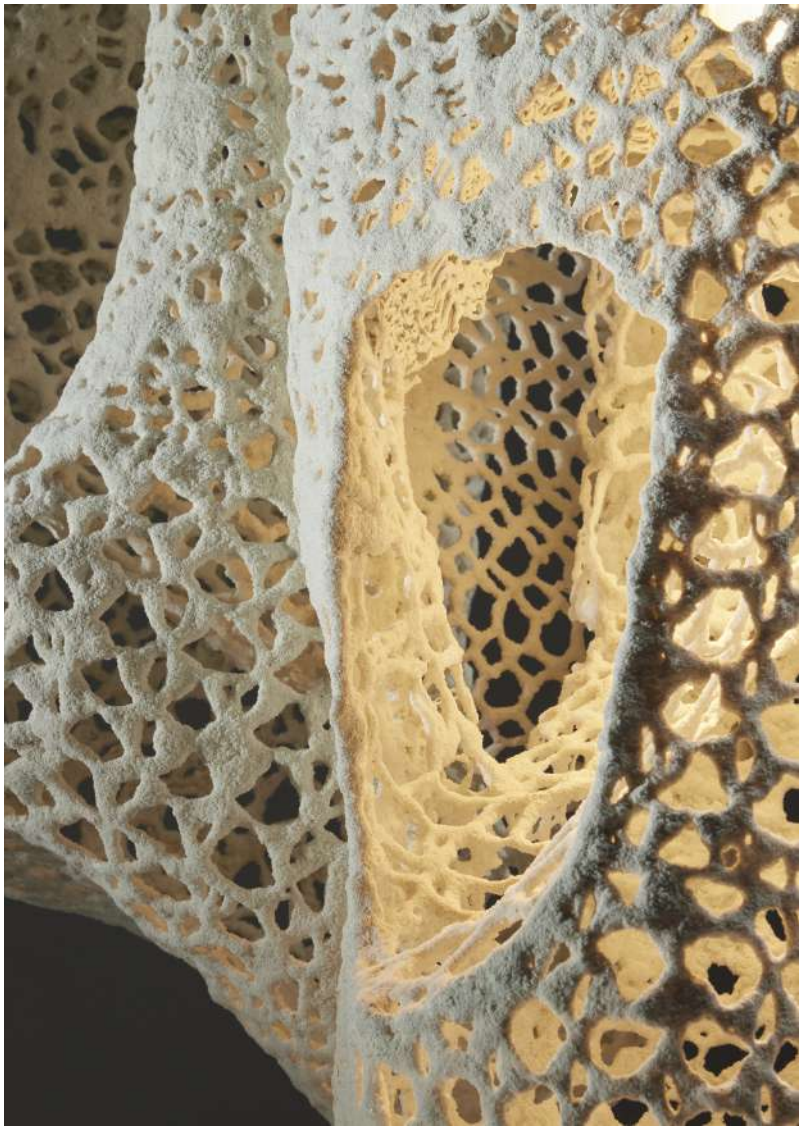




KYEOK KIM | Second Surface Ob 10 | 2026

Copper, ottchil, carbon
H. 70 x W. 47 x D. 75 cm | H. 27 9/16 x W. 18 1/2 x D. 29 1/2 in

Photo: Graham Pearson



KYEOK KIM | Second Surface Ob 10 | 2026

Copper, ottchil, carbon
H. 65 x W. 59 x D. 90 cm | H. 25 5/8 x W. 23 1/4 x D. 35 3/8 in

Photo: Graham Pearson

SECOND SURFACE INSTALLATIONS & WALL HANGINGS

Within Kyeok Kim's Second Surface Wall installations, the language of skin is expanded to an architectural scale. Vast fields of finely worked copper wire are suspended across and within space, forming permeable membranes that appear simultaneously fragile and structurally assured.

The works originate in Kim's observation of the patterns created through the division and renewal of skin cells. Through repetition, these cellular forms grow into expansive networks that she understands as repositories of memory. Each link becomes part of a continuous chain in which one recollection gives rise to another, allowing personal memory to assume a physical and spatial form.

These installations do not simply occupy architecture; they alter the viewer's perception of it. Their open construction allows light, air and the surrounding environment to pass through them. Walls remain visible, but are interrupted by an additional, shifting surface. Shadows extend the sculpture beyond its material boundaries, while movement through the space continually changes the relationship between transparency, density and illumination.

At a monumental scale, Second Surface becomes immersive. What begins as an exploration of the body evolves into an environment that surrounds and implicates the viewer. The sculpture behaves as both boundary and threshold: a second skin that protects without enclosing, divides without becoming opaque and carries memory while remaining open to the present.





KYEOK KIM | Second Surface Wall 01 | 2022

Copper, gold leaf
H. 250 x W. 340 cm | H. 98 3/8 x W. 133 7/8 inches

Photo: Courtesy of the Artist



KYEOK KIM | Second Surface Wall 06| 2019

Copper, gold leaf
250 x 340 cm | 98 3/8 x 133 7/8 inches

Photo: Courtesy of the Artist





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

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