

CHARLES BURNAND GALLERY

RESONANT MATTER

FRIEZE SEOUL
2026



CHARLES BURNAND GALLERY

Every material possesses its own logic. Clay yields to gravity. Glass records heat. Timber resists deformation. Copper darkens and accumulates the trace of the hand. Resin captures and diffuses light. Long before an artist intervenes, every material possesses inherent behaviours that shape what it can become.

For its presentation within Frieze Seoul's Material Practice section, Charles Burnand Gallery brings together eight international artists whose practices begin from this understanding. At a time when contemporary art is increasingly returning to the significance of making, *Resonant Matter* explores the relationship between artist and material, proposing sculpture not as an act of mastery, but of dialogue. Rather than treating materials as passive substances awaiting form, these artists work with their intrinsic properties, allowing tension, resistance, translucency, gravity and transformation to remain visible within the finished work. Material is no longer simply the vehicle through which an idea is expressed; it becomes an active participant in the creative process.

Highlight works include a new monumental ceramic wall sculpture by Brooklyn-based artist Peter Lane, whose practice expands clay into architectural and geological form; new sculptural works by Fredrik Nielsen, whose blown and cast glass sculptures push the material beyond refinement and fragility; and new works by Heechan Kim, whose steam-bent timber and copper constructions reveal the dynamic relationship between the maker's hand and the natural resilience of wood.

The presentation also includes new copper wire, ottchil and carbon vessels by Seoul-based artist Kyeok Kim; wall art from Marc Fish's *Ethereal* series, combining wood and translucent resin; sculptural furniture by Studio Furthermore, crafted from recycled aluminium; work by Seoul-based Fabrikr; and an illuminated sculpture by Inhye Ji, exploring the transference of light through opaque hand-coloured resin.

Collectively, these works challenge conventional distinctions between sculpture, collectible design and material practice, proposing that the finished work emerges through a reciprocal relationship between artist and material.

Featured artists:

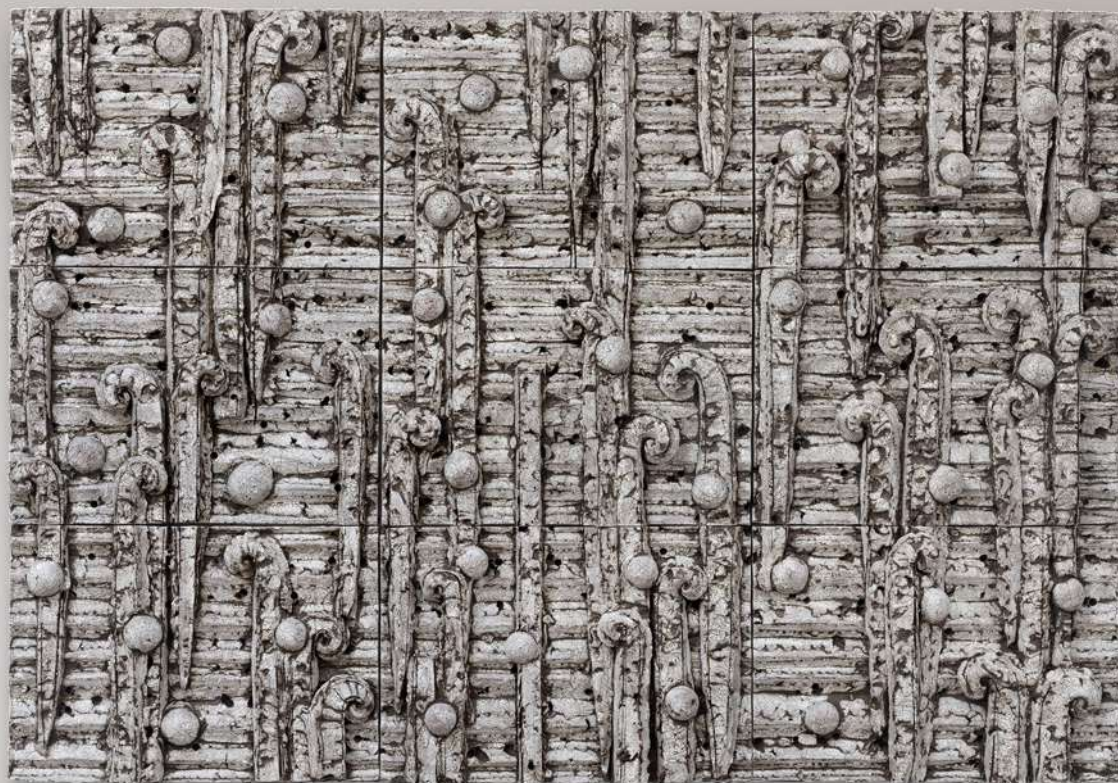
Fabrikr, Marc Fish, Studio Furthermore, Inhye Ji,
Heechan Kim, Kyeok Kim, Peter Lane, Fredrik Nielsen

PETER LANE

Peter Lane is a New York-based ceramic artist who specialises in large-scale architectural installations, monumental furniture, and decorative work. His imagery evokes the nature of clay at its most brutal, primal, and sensual, utilising rough-hewn and hand-wrought direct techniques that take advantage of the character of the earth itself.

Working directly on the concrete floor of his 10,000 square foot Brooklyn studio and showroom, Peter and his expert assistants create the sculptures by mixing, throwing, pounding and stomping up to eight tons of clay at a time. While he takes his inspiration from artists such as Diego Giacometti, Alberto Burri and Paul Evans, Lane is equally influenced by his passion for the earth, the processes of nature, and the idea of human connection.





PETER LANE | 9-Part Wall Sculpture | 2026

Glazed ceramic stoneware
H 134.6 x W. 195.5 x D. 10.1 cm | H. 53 x W. 77 x D. 4 inches

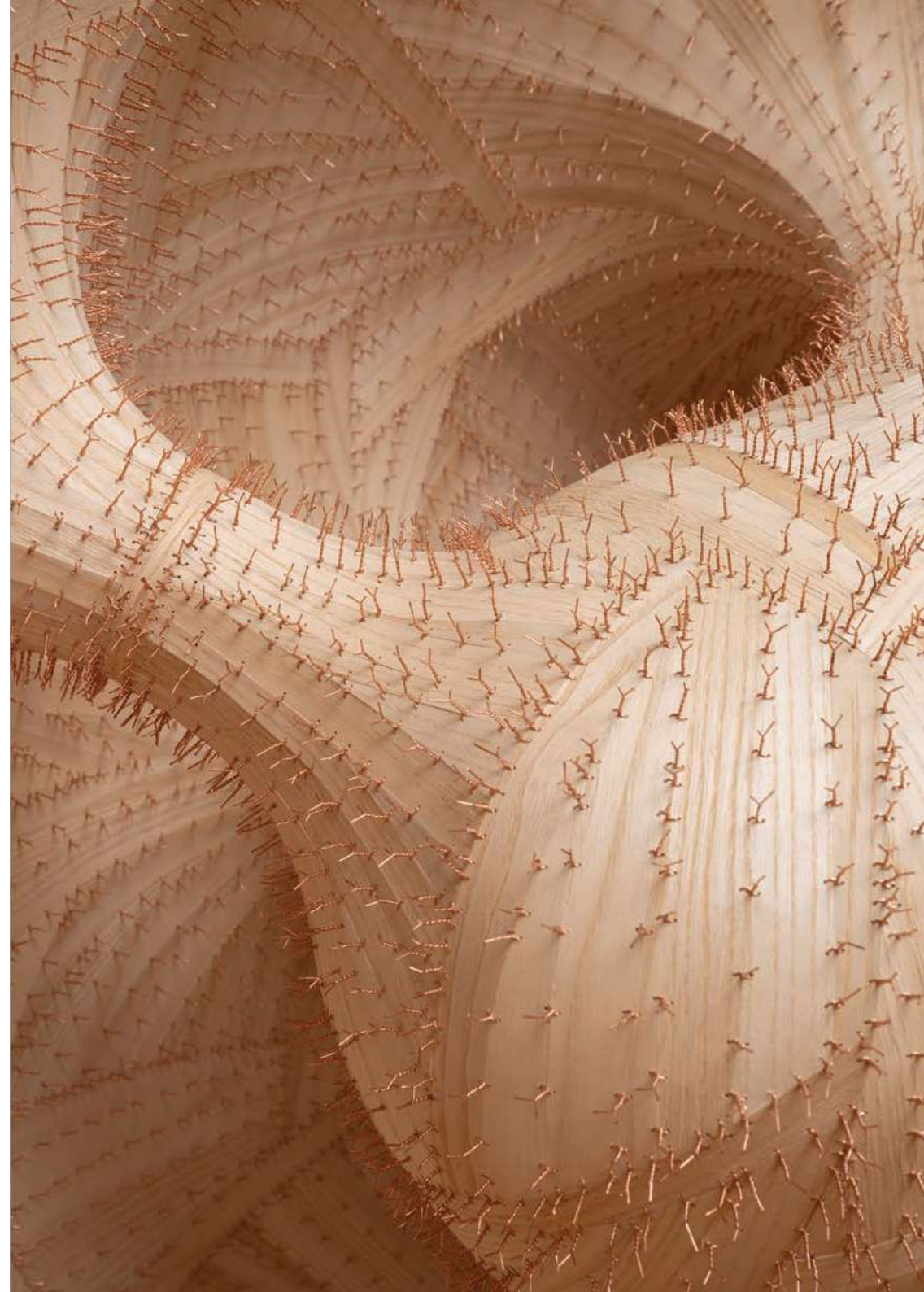
Photo: Courtesy of the Artist



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.





Heechan Kim's practice is rooted in an ongoing dialogue between the artist and the material. Rather than treating wood as a passive medium to be shaped, he approaches it as an active collaborator, allowing its physical properties, internal tensions and natural behaviour to inform the evolution of each work. Through carefully controlled processes of bending, joining and construction, Kim develops sculptural forms that emerge through negotiation rather than imposition.

The act of making is central to his practice. Every curve, joint and connection records the exchange between intention and resistance, revealing the moment where technical precision gives way to the material's own capacity for expression. This dialogue produces sculptures that possess both structural clarity and an unexpected sense of vitality, appearing to expand, twist and grow beyond the constraints of their construction.

While informed by an exceptional understanding of traditional making techniques, Kim's work ultimately transcends conventional distinctions between sculpture, design and craft. His sculptures are not conceived as functional objects but as explorations of space, balance and perception, inviting viewers to engage with material as something dynamic, responsive and alive.

Underlying this process is a distinctly Korean sensibility that embraces subtlety, restraint and the expressive power of suggestion. Rather than seeking complete resolution, Kim leaves space for ambiguity, allowing the work to remain open to interpretation. Material becomes a vessel through which memory, time and human experience are made visible, creating sculptures that are at once rigorously constructed and quietly poetic. They speak not only of the artist's hand, but of the material's own agency, revealing a continual conversation between nature, culture and form.



HEECHAN KIM | Untitled #26, #11, #27, #25, #24 (left to right) | 2026



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

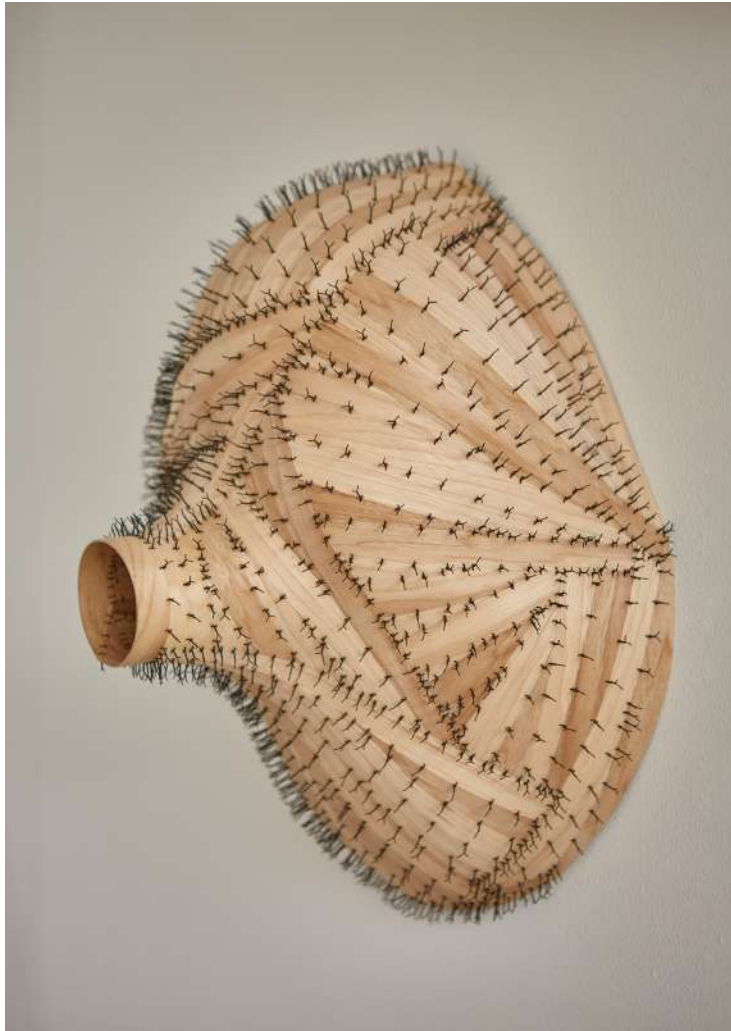


HEECHAN KIM | Untitled #17 | 2024

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 #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 Snavely



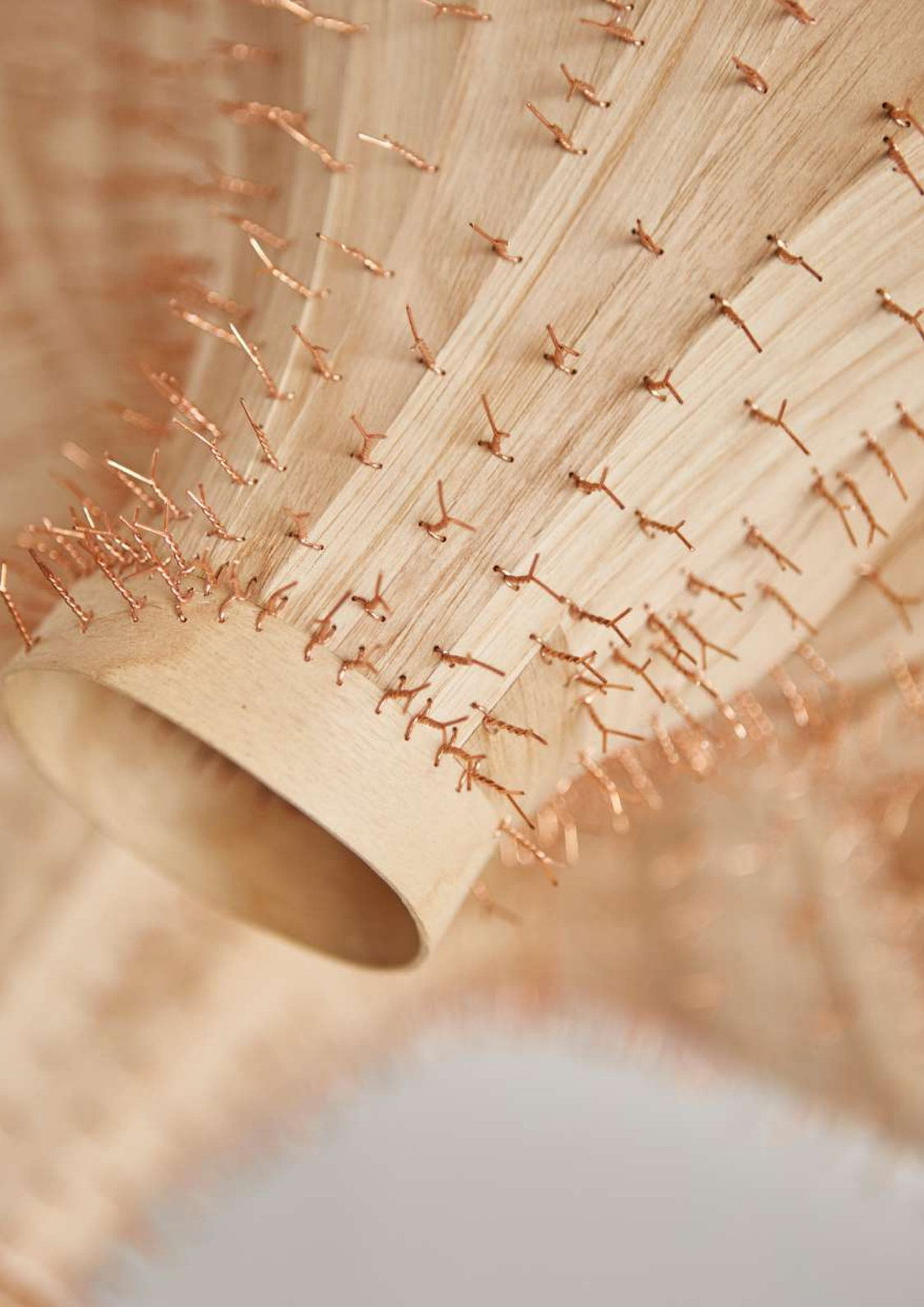
HEECHAN KIM | Untitled #26 | 2026

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



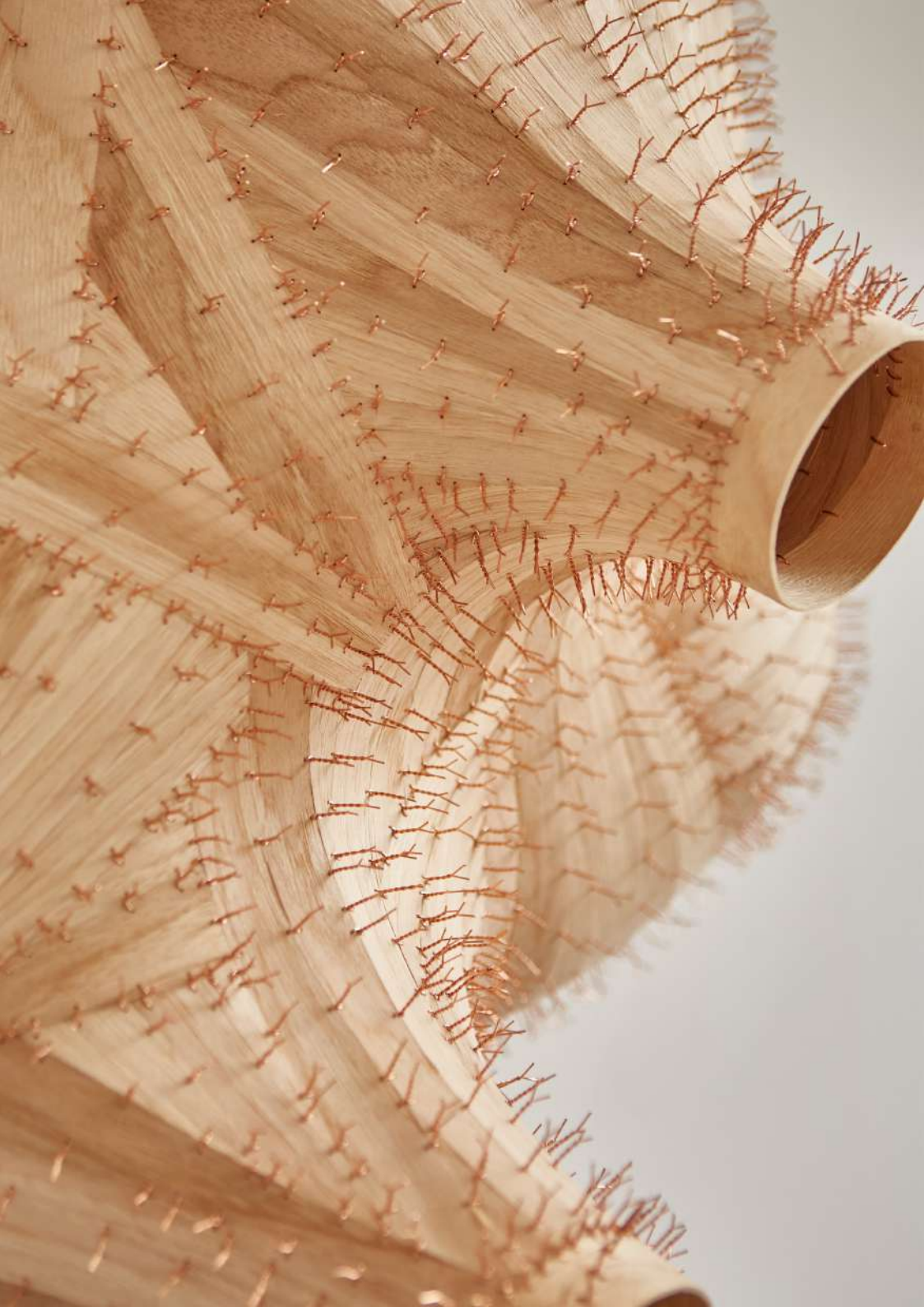




HEECHAN KIM | Untitled # 27 | 2026

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



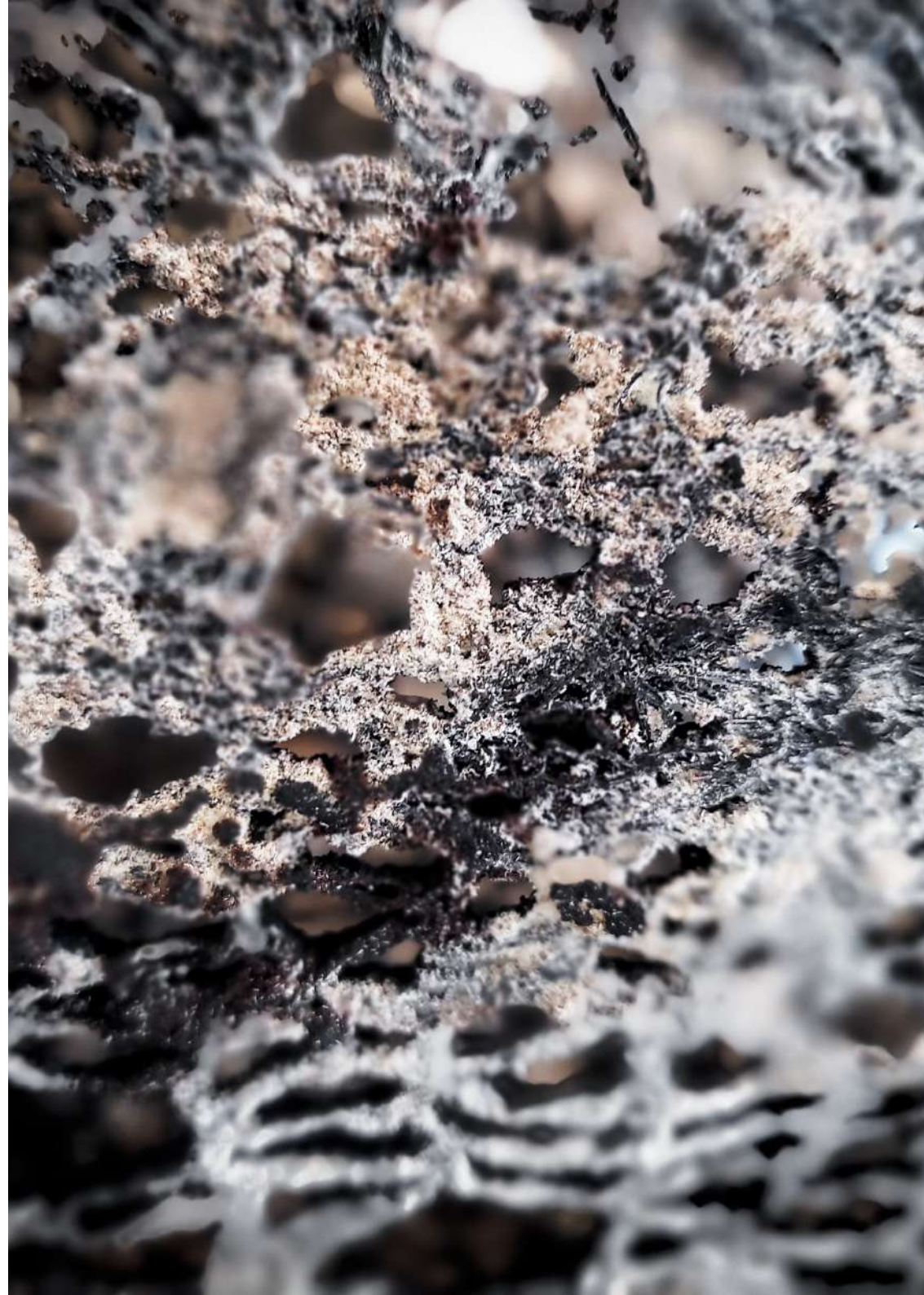


KYEOK KIM

Kyeok Kim is a contemporary Korean artist whose practice spans sculpture, illuminated sculpture, 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.



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 Ob 14 - 17 | 2023

Copper, otchil, 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: Courtesy of the Artsit





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 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

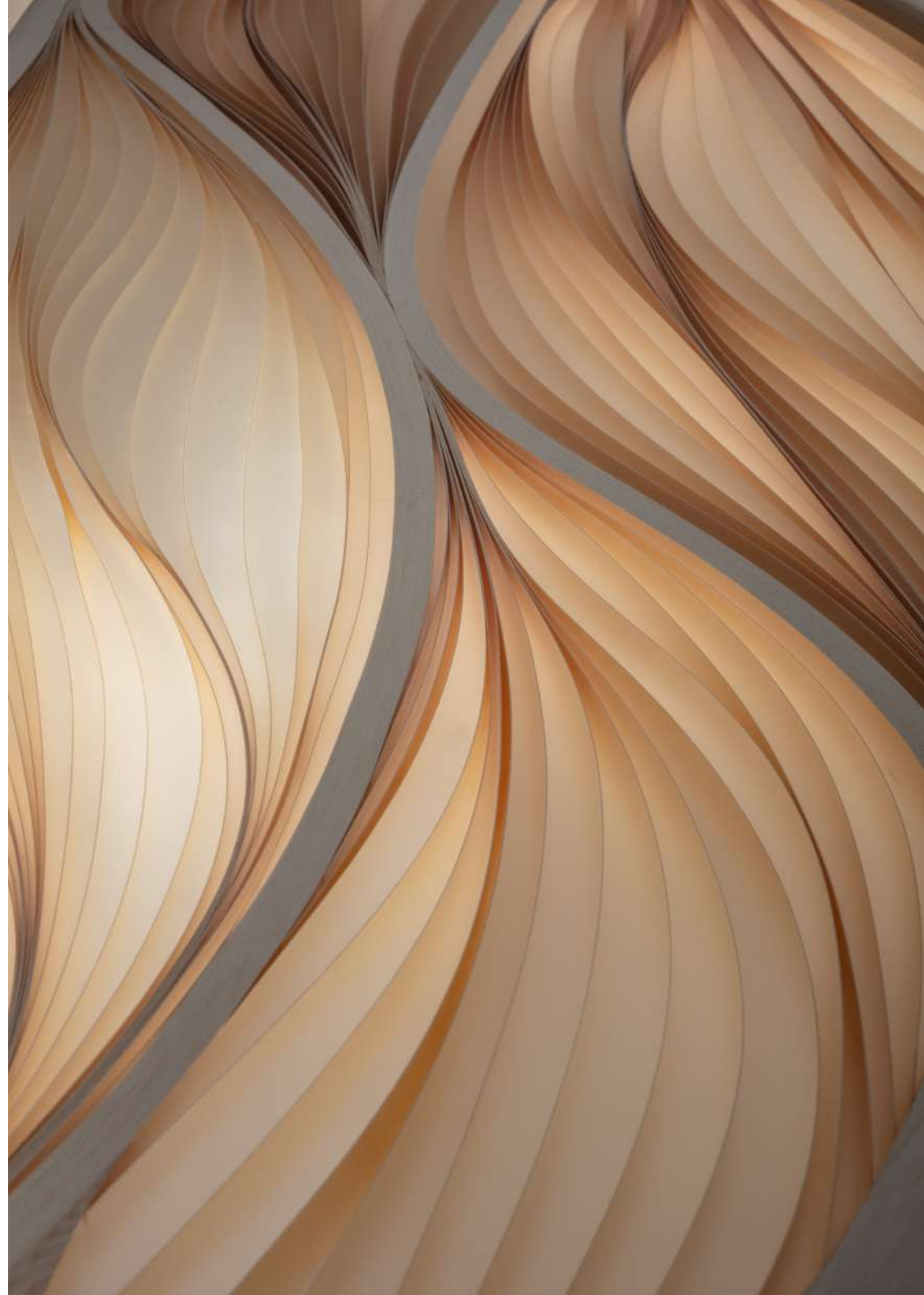
Photo: Courtesy of the Artsit



MARC FISH

Marc Fish is a British designer and maker whose work moves between furniture, sculpture and collectible design. Largely self-taught, he began by restoring classic cars and fabricating in metal before training in furniture making and traditional cabinetmaking. He later founded Robinson House Studio in Newhaven, East Sussex, combining an independent practice with a school dedicated to craftsmanship and contemporary design.

Fish is known for developing sculptural structures from exceptionally thin wood veneers, laminated in sequence and shaped without steaming the timber. His practice has evolved from recognisable furniture towards increasingly experimental objects and installations, incorporating resin, bronze, aluminium, carbon fibre, lacquer, squid ink and precious-metal leaf. Natural processes—including growth, erosion, layering and transformation—inform his fluid forms without being directly imitated. His work has been exhibited internationally at TEFAF Maastricht, Design Miami, PAD London and FOG Design+Art, and was included in Biophilia: Nature Reimagined at the Denver Art Museum in 2024.





Fish is perhaps best known for his sculptural forms crafted from thousands of hand-laid veneer laminations, often referencing natural topographies, marine structures, and botanical forms. His works frequently incorporate materials like carbon fibre, bronze, or 24-carat gold leaf, striking a balance between ancient craft traditions and future-facing design. Pieces such as the One Piece console, Ethereal Bed, and his large-scale shell sculptures have earned international acclaim for their ingenuity, elegance, and obsessive attention to detail.

Marc Fish has exhibited globally, including at PAD London, Design Miami, and TEFAF, and his work is held in prominent private and public collections worldwide. His practice continues to evolve, embracing sustainable approaches while challenging perceptions of what furniture and design can be.



MARC FISH | Ethereal Wall Panel | 2023

Resin Sycamore veneer
H. 140 x W. 100 cm | H. 55 1/8 x W. 39 3/8 inches

Photo: Courtesy of the Artist



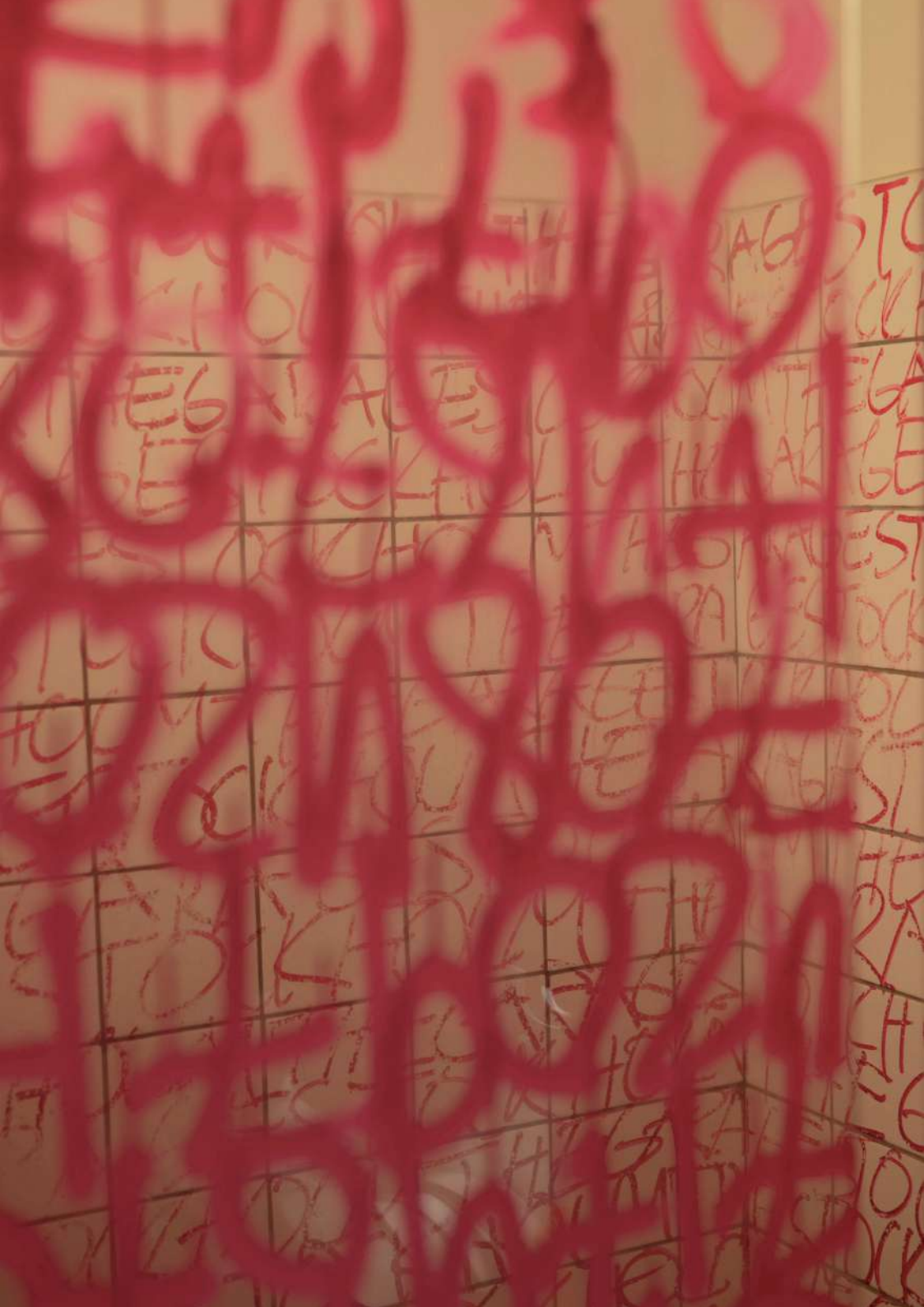


FREDRIK NIELSEN

Fredrik Nielsen (b. 1977, Linköping, Sweden) is a Stockholm-based artist whose sculptural practice has evolved through more than two decades of working with glass. Initially drawn to the material for its physical qualities of heat, weight and volume, he trained at Orrefors Glass School before continuing his studies at Pilchuck Glass School in the United States and the Royal Institute of Art in Stockholm.

While grounded in an exceptional understanding of traditional glassmaking, Nielsen's practice is driven by the point at which technical mastery gives way to improvisation, physical risk and artistic intuition. Rather than treating technical mastery as an end in itself, he uses it as the foundation and springboard from which uncertainty can emerge, allowing the material itself to participate in the creative process. A finalist for the 2022 LOEWE Foundation Craft Prize, his work is held in major international public and private collections.





Practice

Fredrik Nielsen's practice has developed through almost three decades of sustained engagement with glass, evolving from rigorous technical training towards an increasingly intuitive and open-ended sculptural language. While his early years were devoted to mastering the traditions of Scandinavian glass making, his mature practice is defined by the point at which technical knowledge becomes a framework for exploration rather than an objective in itself.

Rather than treating technical mastery as an end in itself, Nielsen uses it as the foundation and springboard from which uncertainty can emerge. His deep understanding of glass allows him to relinquish predetermined outcomes, embracing improvisation, physical risk and the unpredictable behaviour of the material as essential parts of the creative process.

Across his practice, sculpture, painting, music, graffiti and popular culture exist as parallel influences rather than separate disciplines. A recurring autobiographical motif is the repeated use of his own telephone number, which appears throughout different bodies of work. Sometimes visible, sometimes obscured or absorbed into successive layers of glass, it acts as a discreet signature, connecting individual sculptures within an evolving visual language.

Over time, Nielsen has increasingly described glass not as an artistic identity but as the language through which his ideas are realised. Years of technical discipline have allowed the material to become instinctive, enabling expression to take precedence over the demonstration of craft.

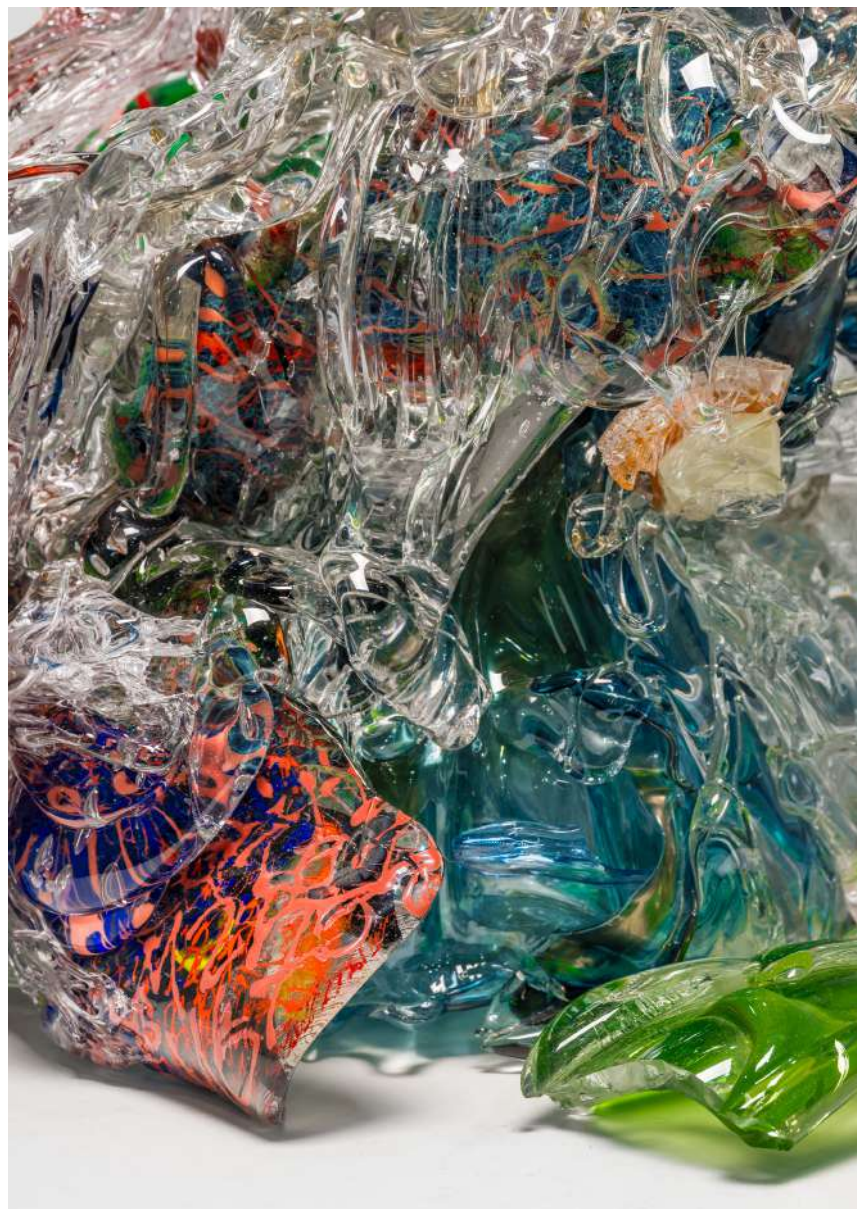


FREDRIK NIELSEN | The Last Days of April | 2024

Blown and cast glass
 H. 45 x W. 55 x D. 45 cm | H. 17 3/4 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol







FREDRIK NIELSEN | Mixed Emotions | 2026

Blown and cast glass
H. 60.5 x W. 60 x D. 30 cm | H. 23 7/8 x W. 23 5/8 x D. 11 3/4 inches

Photo: Jeon Byungcheol



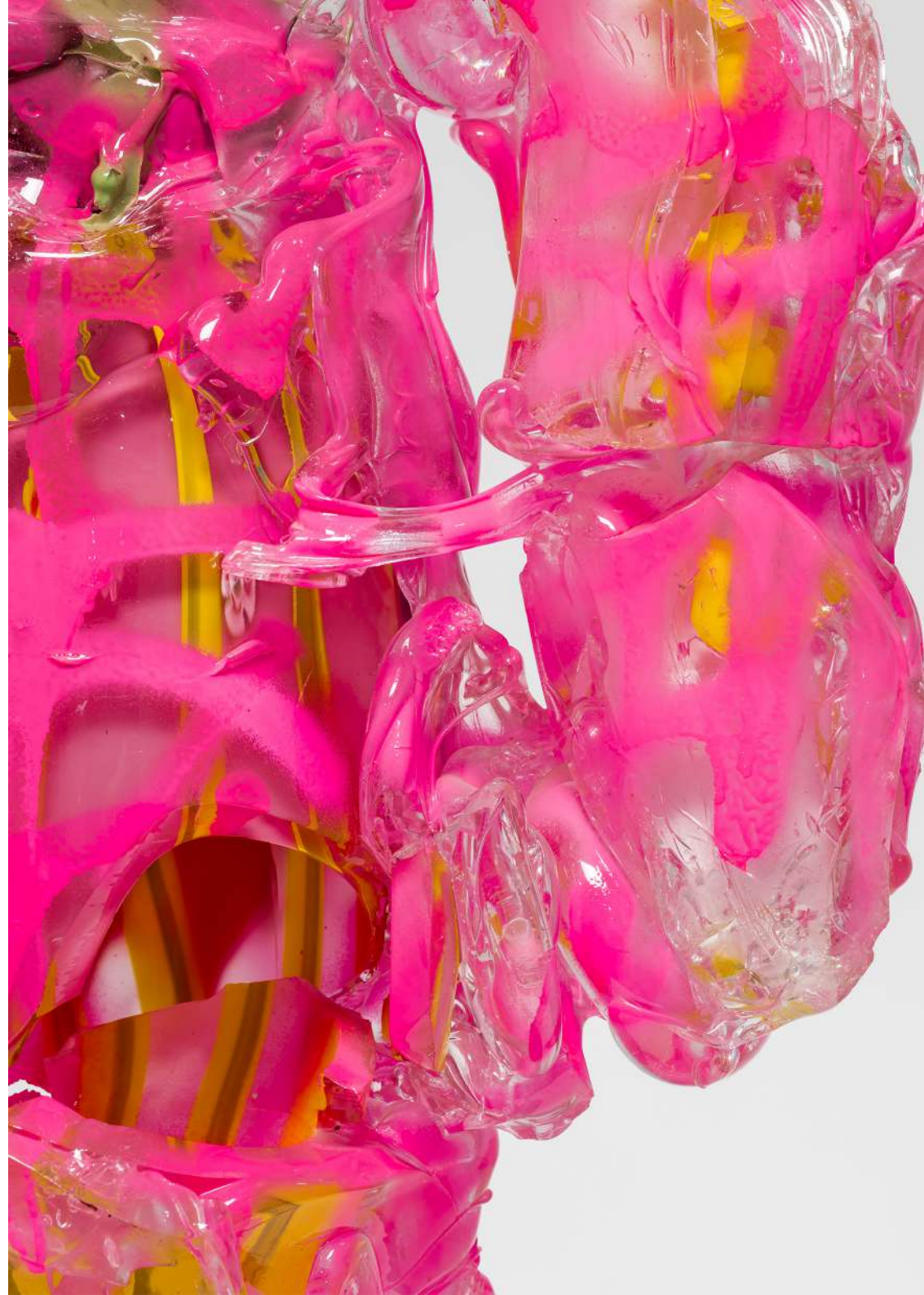




FREDRIK NIELSEN | Pink Telephone | 2020

Blown and cast glass, automotive paint, aluminium base
H. 67 x W. 44 x D. 25 cm | H. 26 3/8 x W. 17 3/8 x D. 9 7/8 inches

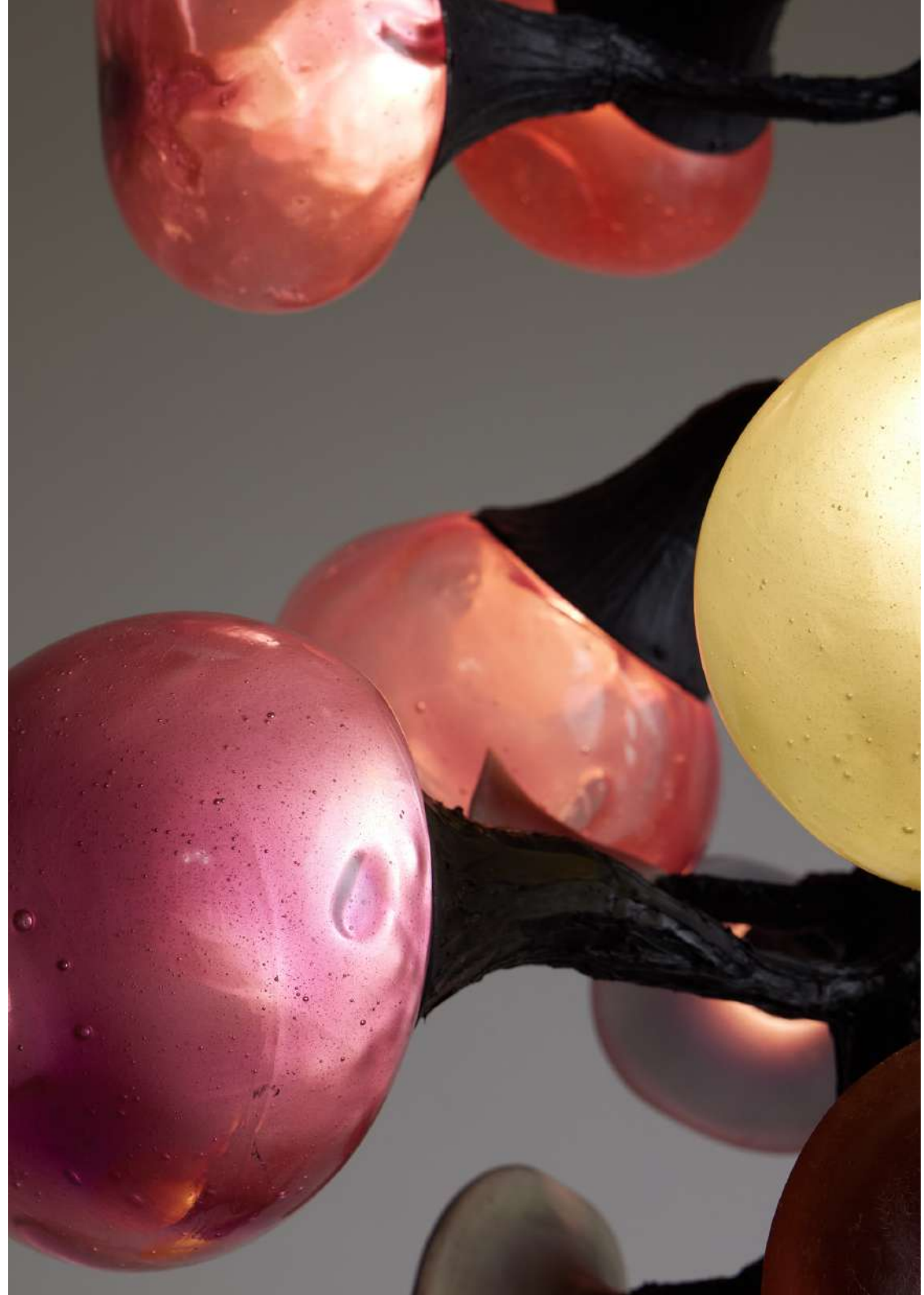
Photo: Jeon Byungcheol



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.

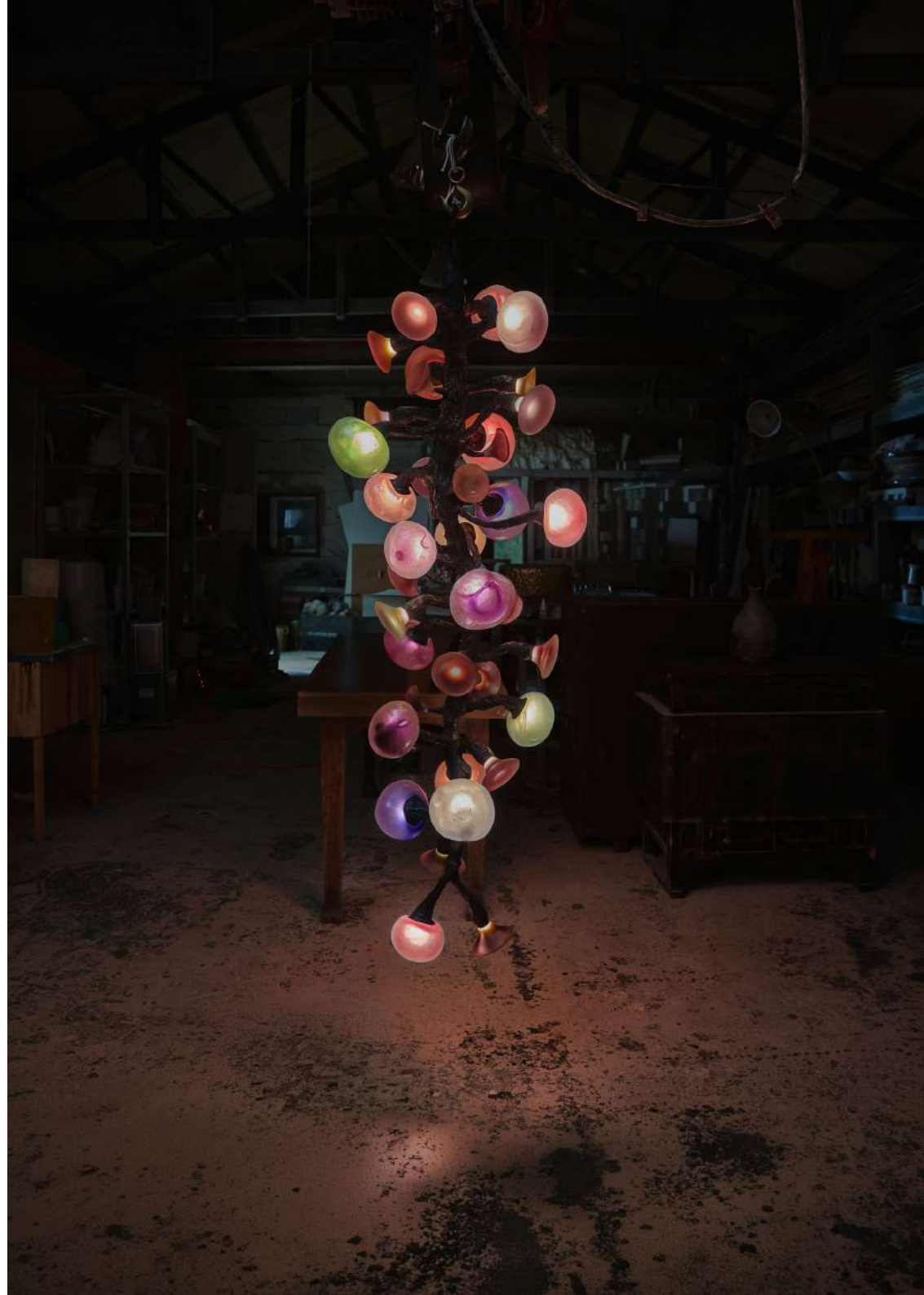


INHYE JI | Bunch Chandelier 03 | 2026

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

Photo: Courtesy of the Artist





FABRIKR

Founded in Seoul in 2010 by Dongkyu Kim and Sungjo Kim, FABRIKR is the collaborative artistic practice of two artists working across collectible design, sculpture, lighting, installation and site-responsive architectural projects. Established following their graduation in Surface Design from Sungkyunkwan University, the studio grew from a shared desire to build a life through making together.

Since its founding, FABRIKR has evolved from creating collectible furniture into a multidisciplinary practice that spans object, environment and architecture. Working with materials including reclaimed steel, timber and epoxy resin, the studio develops works that reveal new possibilities within overlooked materials while preserving the traces of their previous histories. Alongside limited-edition works, FABRIKR has realised installations and architectural collaborations, including Seoul's Onion cafés and the Chicoriy Hotel.

Today, the studio continues to expand its practice across disciplines and scales, developing projects that move fluidly between collectible design, sculpture and the built environment.





Practice, Process and Materials

At the heart of FABRIKR's practice is the belief that materials, like people and places, accumulate histories through time. Rather than viewing discarded materials as objects that have lost their purpose, the Seoul-based collaborative practice approaches them as carriers of memory and latent potential. Its work is not concerned with rescuing materials from obsolescence, but with creating new relationships between materials, time and people, allowing the familiar to be encountered in unexpected ways.

Founded by Dongkyu Kim and Sungjo Kim in 2010, the studio has steadily evolved from creating collectible furniture to developing a multidisciplinary practice spanning sculpture, lighting, installation and site-responsive architectural projects. This evolution reflects a broader shift in thinking. While the early work naturally engaged with ideas of reuse and sustainability, the focus has progressively moved towards transformation. The question is no longer what a material once was, but what it still has the capacity to become.

This philosophy informs every stage of the studio's process. Projects rarely begin with a predetermined image or sketch, instead originating through the discovery of a material. Time is spent observing, handling, dismantling and combining elements until unexpected relationships begin to emerge. Rather than imposing form upon a material, the artists allow it to develop through an ongoing dialogue with the material itself, responding to what it reveals. Conversation is fundamental to this way of working: between the two founders, between materials with different histories, between past and present, and ultimately between the finished work and those who encounter it.

Materials are selected not for their rarity or novelty, but for the histories they contain. Weathered steel, reclaimed timber and found fragments retain the traces of previous lives, while epoxy resin provides the means to bring disparate elements into a single, coherent presence. Valued for its transparency, depth and ability to preserve light, epoxy does not conceal those histories but allows them to remain visible, bringing different materials and temporalities into dialogue within one form. For FABRIKR, it is less a construction material than a medium capable of preserving time while creating new relationships between materials.

This understanding also shapes the studio's notion of completion. A work is never regarded as a fixed conclusion, but as part of an evolving body of enquiry. Individual pieces develop into series, series expand into environments, and increasingly the work extends beyond the scale of the object to consider how people, materials, nature and time might quietly coexist within a shared space.

Whether realised as collectible design, sculpture, lighting, installation or an architectural project, each work forms part of the same continuing investigation into the relationships between materials, time and people, guided by a belief that every material carries time, every place holds a story, and every existence deserves to be seen again.





FABRIKR | Sparrow Kiss, Grey | 2026

Epoxy, rebar
H. 72 x W. 42 x D. 47 cm | H. 28 3/8 x W. 16 1/2 x D. 18 1/2 inches

Photo: Courtesy of the Artist



FABRIKR | Sparrow Chair | 2026

Epoxy resin, rebar
H. 77 x W. 44 x D. 43 cm | H. 30 1/4 x W. 17 3/8 x D. 16 7/8 inches

Photo: Courtesy of the Artist



STUDIO FURTHERMORE

Studio Furthermore is the collaborative practice of Marina Dragomirova and Iain Howlett. Founded in 2015 after the pair met while studying on the Design Products MA at the Royal College of Art, the studio has developed an internationally recognised practice that occupies the intersection of collectible design, sculpture and material research.

Rather than beginning with a predetermined object, Studio Furthermore often invents new materials and fabrication processes before deciding what they will become, allowing process itself to shape each work. Drawing on geology, science and the natural world, the studio combines self-developed materials with glass, ceramic, lava stone and metal to create works that challenge conventional perceptions of material and origin.

Their work is held in the permanent collections of the Vitra Design Museum, MAK – Museum of Applied Arts, Vienna, and CID Grand-Hornu, Belgium. In 2025, their Moon Rock project was selected for permanent installation on the Moon through the Moon Gallery Foundation in collaboration with the European Space Agency.





Practice, Process and Materials

Studio Furthermore's practice explores how new material realities can be imagined through research, experimentation and making. Rather than beginning with a predetermined object or function, Marina Dragomirova and Iain Howlett often develop a material or fabrication process before deciding what it will become, allowing process itself to shape the direction of the work.

Geology, volcanology, science and the natural world provide enduring points of reference. Mountains, caves, lava flows and mineral formations are studied not as forms to replicate, but as evidence of the forces that shape materials over time. This research is supported by an evolving archive of drawings, rock specimens, material samples and sketch models that informs every new body of work.

Ideas develop through an iterative dialogue between analogue and digital processes. Drawing provides the initial framework before moving fluidly between hand-carving, digital modelling, 3D scanning and fabrication. Throughout this process, the studio seeks to preserve the clarity of the earliest sketches while allowing experimentation to reveal unexpected possibilities.

Material lies at the centre of the practice. Alongside glass, ceramic, lava stone and metal, the studio develops proprietary materials and fabrication techniques that form the basis of new work. Surface, texture, colour and structure are refined through sustained experimentation, building an expanding library of knowledge that continues to inform future projects. Whether naturally occurring or developed within the studio, every material is selected for its ability to create an unfamiliar tactile and visual experience, encouraging viewers to question both the origins of the object and the processes through which it came into being.



STUDIO FURTHERMORE | Dione Dining Table | 2024

Recycled aluminium, dichroic paint & brass
H. 74 x W. 148 x D. 152 cm | H. 29 1/8 x W. 58 1/4 x D. 59 7/8 inches

Photo: Graham Pearson





STUDIO FURTHERMORE | Dione Dining Table | 2024

Recycled aluminium, dichroic paint & brass
H. 74 x W. 148 x D. 152 cm | H. 29 1/8 x W. 58 1/4 x D. 59 7/8 inches

Photo: Graham Pearson



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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