

CHARLES BURNAND GALLERY

STATES OF RESOLUTION

PAD
L O N D O N
DESIGN

2026



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States of Resolution

For PAD London 2026, Charles Burnand Gallery presents ***States of Resolution***, a carefully curated selection of monumental works that reflects the gallery's continuing commitment to sculpture, material intelligence, and collectable design.

Rather than presenting a conventional room setting, the curation offers carefully composed fragments of an interior in which exceptional works are afforded the space, presence, and architectural context they command.

The presentation reflects the instinctive restraint that defines the world's finest collections, where each work is afforded the clarity, presence, and space to reveal itself over time. Nothing competes for attention. Every decision, from proportion and placement to light and material, is intended to create the conditions in which each work can be experienced on its own terms, while contributing to a carefully orchestrated whole.

Great practices are rarely defined by constant reinvention. Instead, they evolve through years of sustained enquiry, where ideas become more focused, materials become more instinctive, and each new work reflects a deeper understanding of both. The works brought together here represent artists at precisely those moments. Some introduce entirely new typologies. Others revisit established ideas with greater ambition, scale, and refinement. Together they reflect practices that continue to evolve with clarity, conviction, and purpose.

Featuring works by Niamh Barry, David Clarke, Myungtaek Jung, Kyeok Kim, Peter Lane, Yanxiong Lin, Ian Milnes and Jan Waterston the presentation brings together artists whose practices are united by originality, material integrity, and an uncompromising commitment to excellence.

PAD London marks the beginning of that journey, inviting visitors to continue it just moments away at Charles Burnand Gallery's new Mayfair gallery, where ***Under Wraps***, the inaugural exhibition in the space, explores the first public encounter between artist, artwork, and audience. Together, the two presentations offer a journey from first discovery to the quiet contemplation that follows, reflecting not only how works are encountered, but how they come to be lived with.

NIAMH BARRY

Niamh Barry is an Irish artist whose sculptural works in bronze and light explore movement, balance and the expressive potential of line. Since founding her Dublin studio in 2001, she has developed a distinctive language of fluid, spatial forms in which light is embedded as an integral material.

Beginning with intuitive drawings and progressing through maquettes, digital studies and technical development, Barry translates gestural lines into precisely engineered three-dimensional compositions. Although many works incorporate illumination, they are conceived as sculpture first, with function occupying a secondary position.

Barry's work has been exhibited internationally at Design Miami, Design Miami/Basel, Salon Art + Design, PAD London and FOG Art + Design. It was also the subject of a solo exhibition at the National Museum of Ireland from 2018 to 2020. Her commissions include a permanent installation for the Central Bank of Ireland, and her work is held in public and private collections internationally.





NIAMH BARRY | Artists Hand VII | 2026

Hand formed solid bronze, mirror polished, opal mosaic glass, LEDs
H. 74 x W. 154 x D. 105 cm | H. 29 1/8 x W. 60 5/8 x D. 41 3/8 inches

Photo: Courtesy of the Artist



NIAMH BARRY | Artists Hand VII | 2026

Hand formed solid bronze, mirror polished, opal mosaic glass, LEDs
H. 74 x W. 154 x D. 105 cm | H. 29 1/8 x W. 60 5/8 x D. 41 3/8 inches

Photo: Courtesy of the Artist



NIAMH BARRY | Collective Volumes | 2026

Hand formed solid bronze, patina
H. 44 x W. 154 x D. 114 cm | H. 17 3/8 x W. 60 5/8 x D. 44 7/8 inches

Photo: Courtesy of the Artist



NIAMH BARRY | Collective Volumes | 2026

Hand formed solid bronze, patina
H. 44 x W. 154 x D. 114 cm | H. 17 3/8 x W. 60 5/8 x D. 44 7/8 inches

Photo: Courtesy of the Artist



NIAMH BARRY | Artists Hand VII | 2026
NIAMH BARRY | Collective Volumes | 2026

Photo: Courtesy of the Artist

DAVID CLARKE

David Clarke is a London-based silversmith whose practice challenges the conventions, hierarchies and expectations surrounding metalwork. After completing a foundation course at Sir John Cass in London, Clarke studied 3D Design: Silversmithing and Metalwork at Camberwell College of Arts before undertaking an MA at the Royal College of Art.

Clarke works across metal, often incorporating second-hand, discarded and pre-existing objects into new configurations. His practice is concerned with the social and cultural meanings attached to materials, particularly their relationships to class, value, history and ritual. The table is a recurring site within his work: a landscape and meeting point associated with eating, sharing, excess, conversation and human interaction.





DAVID CLARKE | STASH | 2020

Pewter, silver plate, steel
 H. 37 x W. 18 x D. 10 cm | H. 14 1/2 x W. 7 1/8 x D. 3 7/8 inches
 H. 34 x W. 22 x D. 10 cm | H. 13 3/8 x W. 8 5/8 x D. 3 7/8 inches
 H. 33 x W. 20 x D. 12 cm | H. 13 x W. 7 7/8 x D. 4 3/4 inches

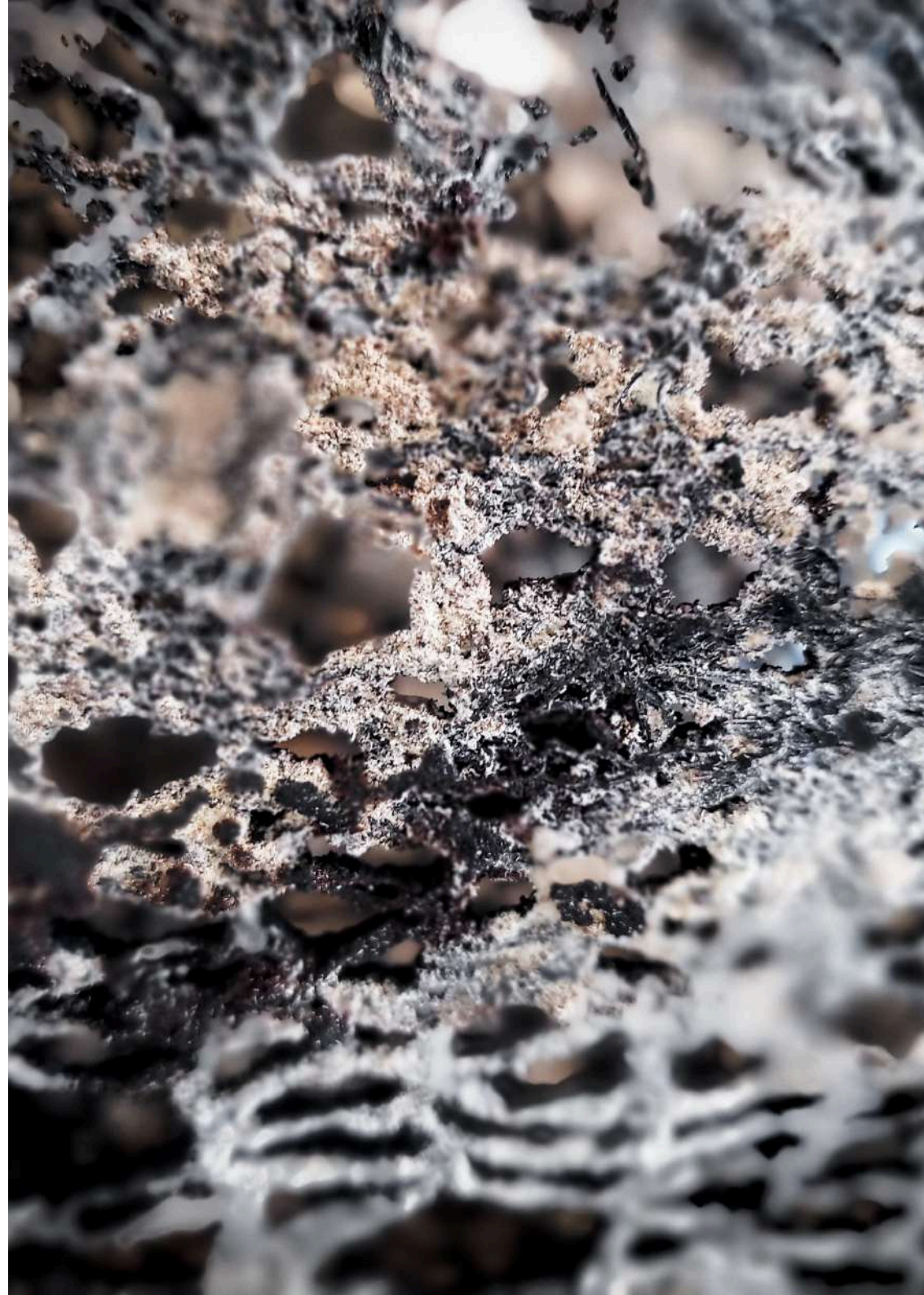
Photo: Courtesy of the Artist

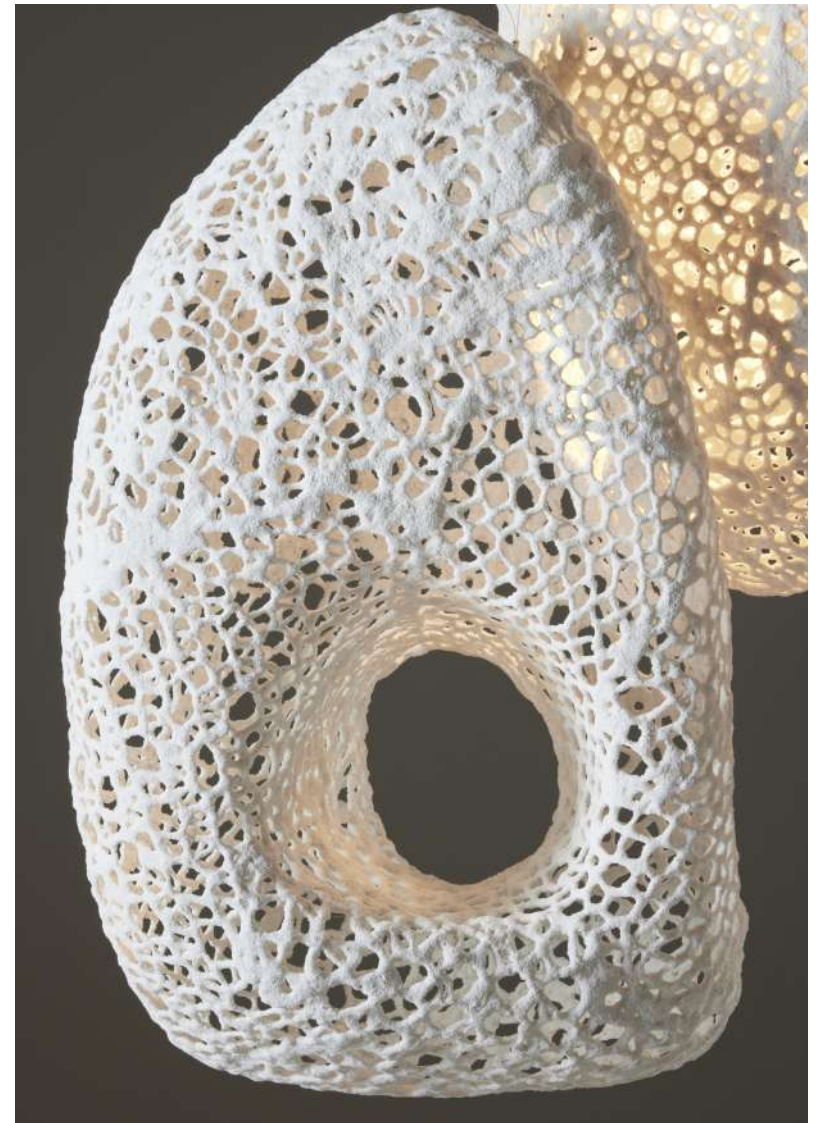
KYEOK KIM

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.





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

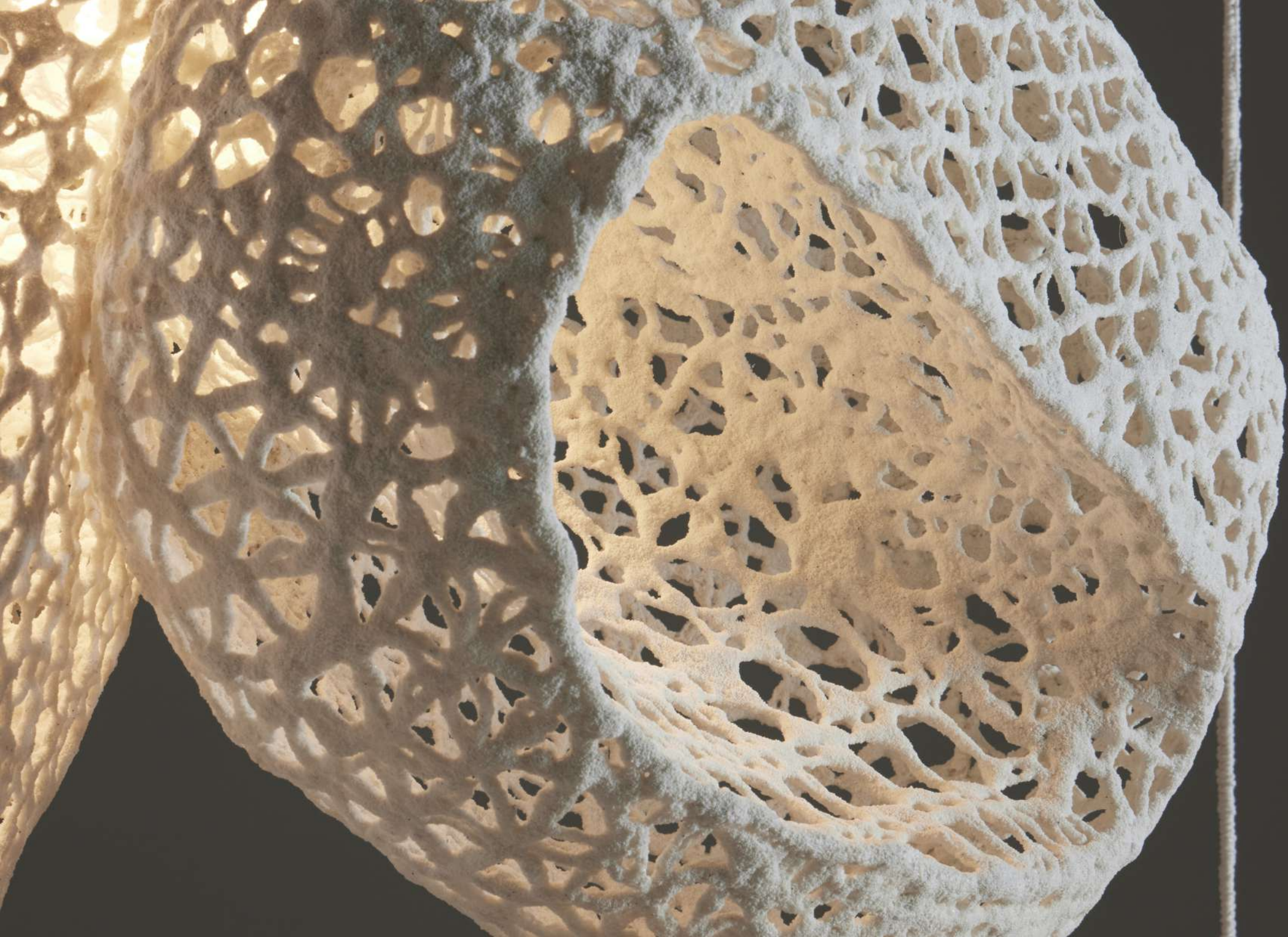
Photo: Graham Pearson



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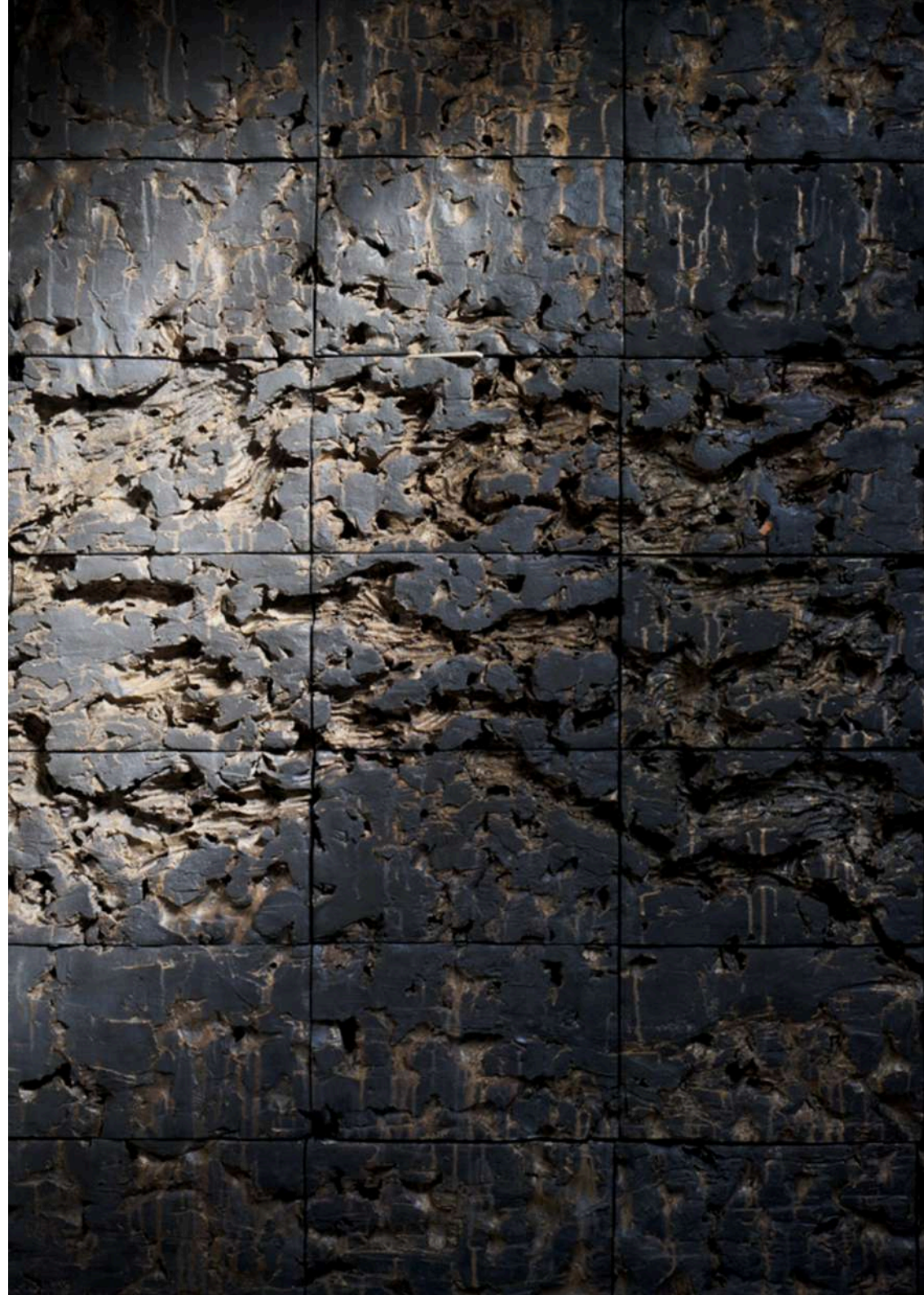
Photo: Courtesy of The Artist



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 | Lava Tube | 2021

Glazed ceramic stoneware
H. 305 x W. 975.5 cm | H. 120 x W. 384 inches

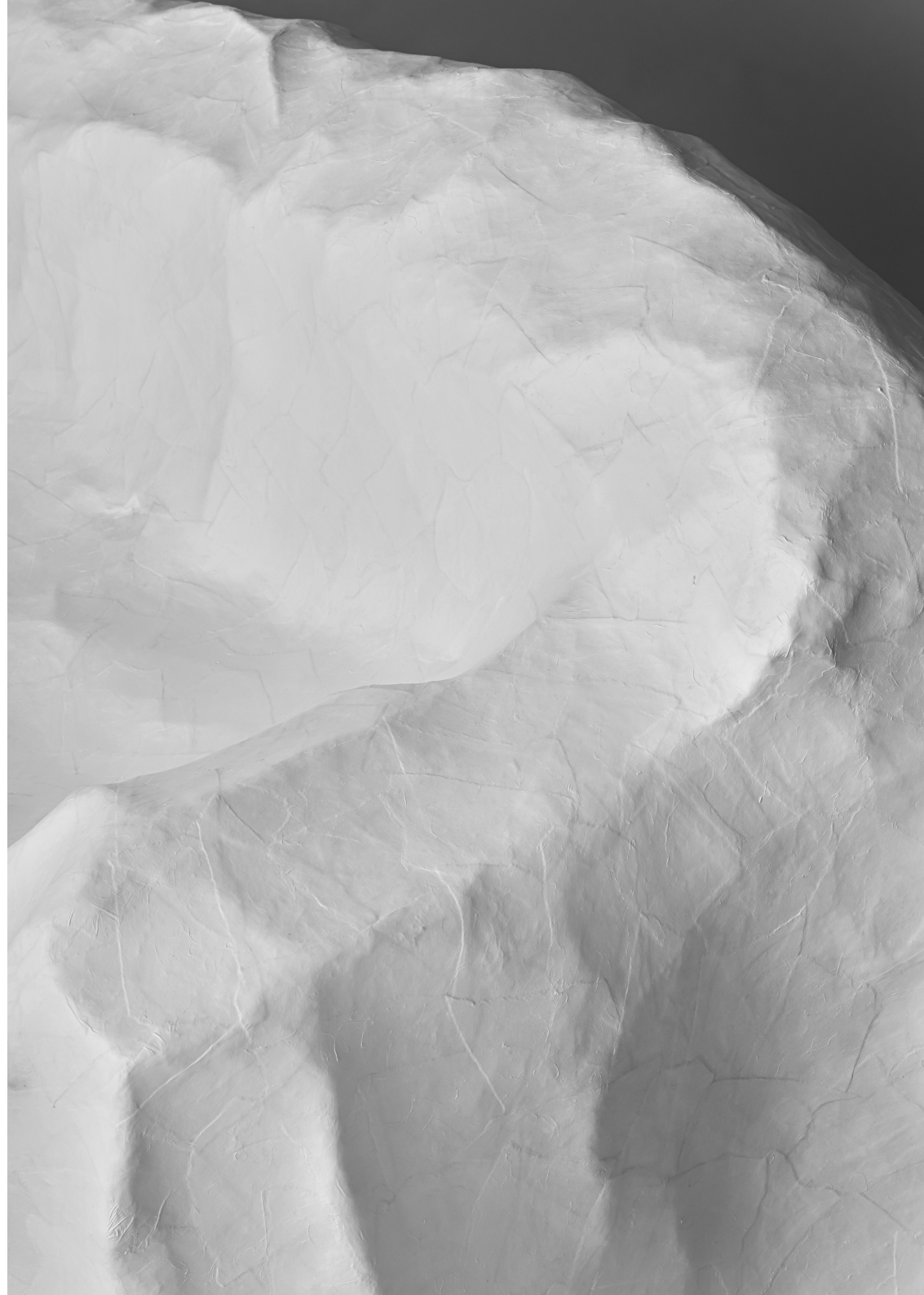
Photo: Courtesy of The Artist

JUNGIN LEE

Jungin Lee is a South Korean artist working across furniture, sculpture and material research. Trained in woodworking and furniture design at Hongik University before completing an MA in Design Products at the Royal College of Art, she approaches making as a process of continual experimentation.

Her recent work centres on hanji, traditional Korean mulberry paper, which she transforms into structurally robust, hollow forms through the repeated layering of paper and flour paste. By extending the possibilities of a material traditionally associated with two-dimensional surfaces, Lee creates works that balance strength with softness, revealing the tactile, structural and aesthetic potential of paper.

Her work has been exhibited internationally across Europe and Asia, and she was selected as a finalist for the 2025 LOEWE FOUNDATION Craft Prize.





JUNGIN LEE | A Soft Landscape #03 | 2025

Hanji paper, flour paste

H. 90 x W. 157 x D. 115 cm | H. 35 3/8 x W. 61 3/4 x D. 45 1/4 inches

Photo: Courtesy of The Artist



YANXOING LIN

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.





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 | 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

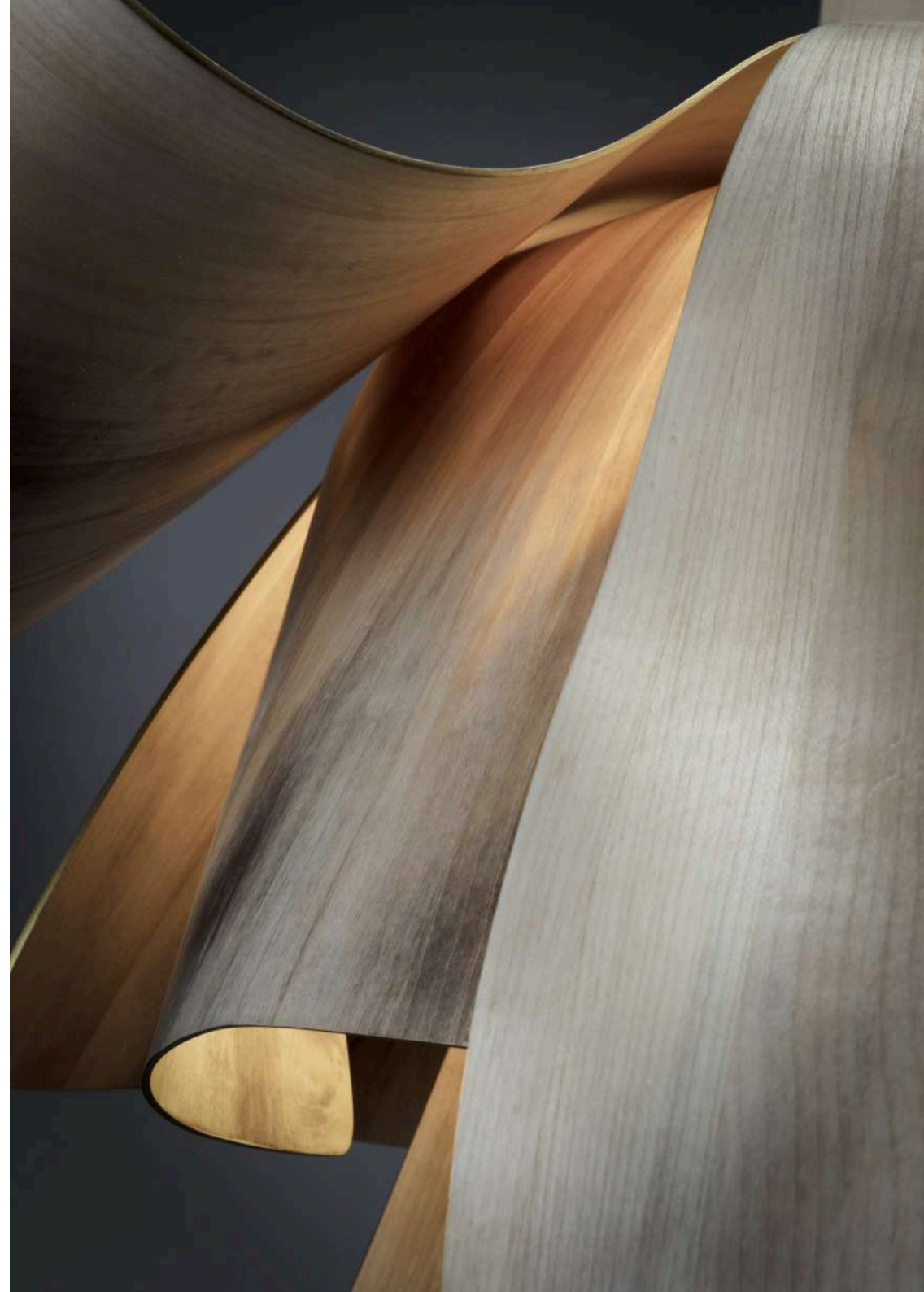
Photo: Graham Pearson

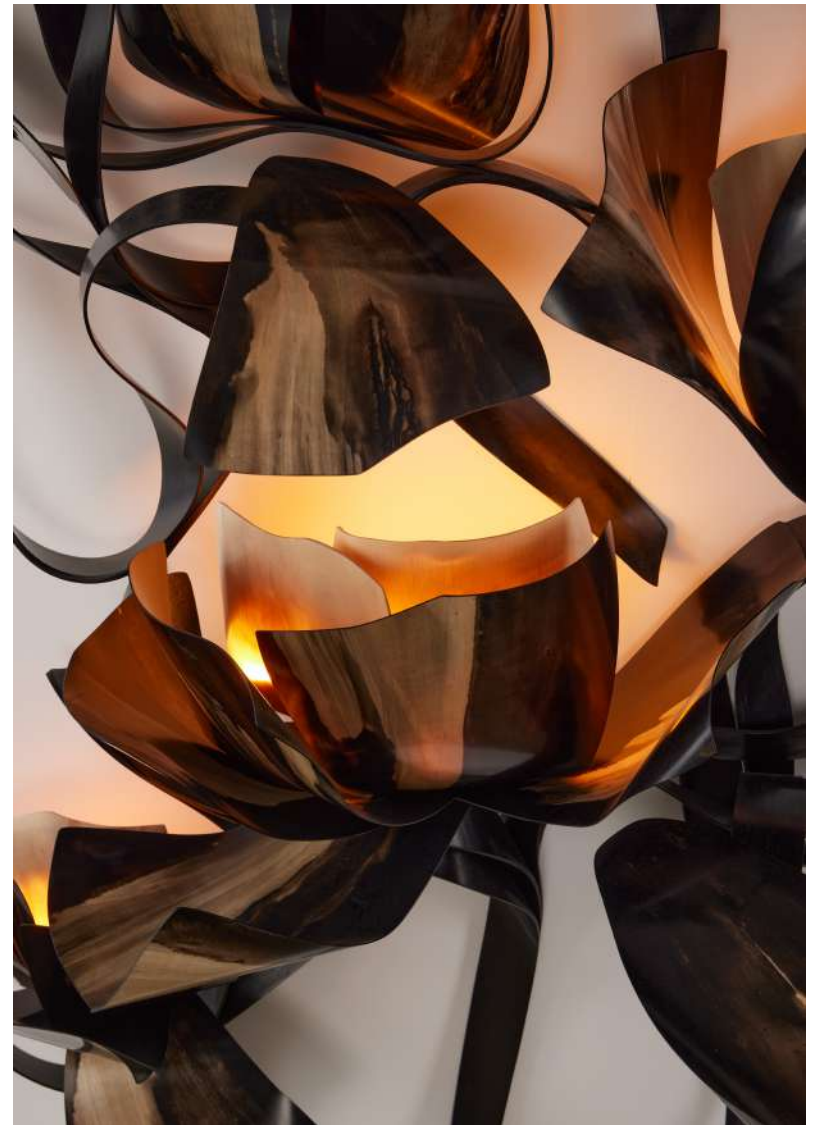
IAN MILNES

Ian Milnes is a British artist whose practice explores the expressive potential of wood through sculptural furniture and objects. Drawing upon training in traditional furniture making and French furniture restoration, he has developed a contemporary approach to marquetry that extends historical craft techniques beyond their decorative origins.

Working primarily with hand-cut veneers, free-form lamination and tonal ink work, Milnes investigates the relationship between material, gesture and time. His work is informed by painting, gardens, music and the natural world, using the discipline of craftsmanship to pursue a greater sense of freedom and immediacy within the finished object. Through this process, traditional techniques become a vehicle for contemporary expression rather than historical reproduction.

Milnes was awarded the Bespoke Guild Mark by the Worshipful Company of Furniture Makers for his Mille Feuille coffee table. His work has since been presented internationally by Charles Burnand Gallery at PAD London, Design Miami and Salon Art + Design, New York.





IAN MILNES | Creeping Midnight | 2026

Sycamore, walnut, cherry, resin
H. 190 x W. 170 x D. 50 cm | H. 74 3/4 x W. 66 7/8 x D. 19 5/8 inches

Photo: Graham Pearson



IAN MILNES | Creeping Midnight | 2026

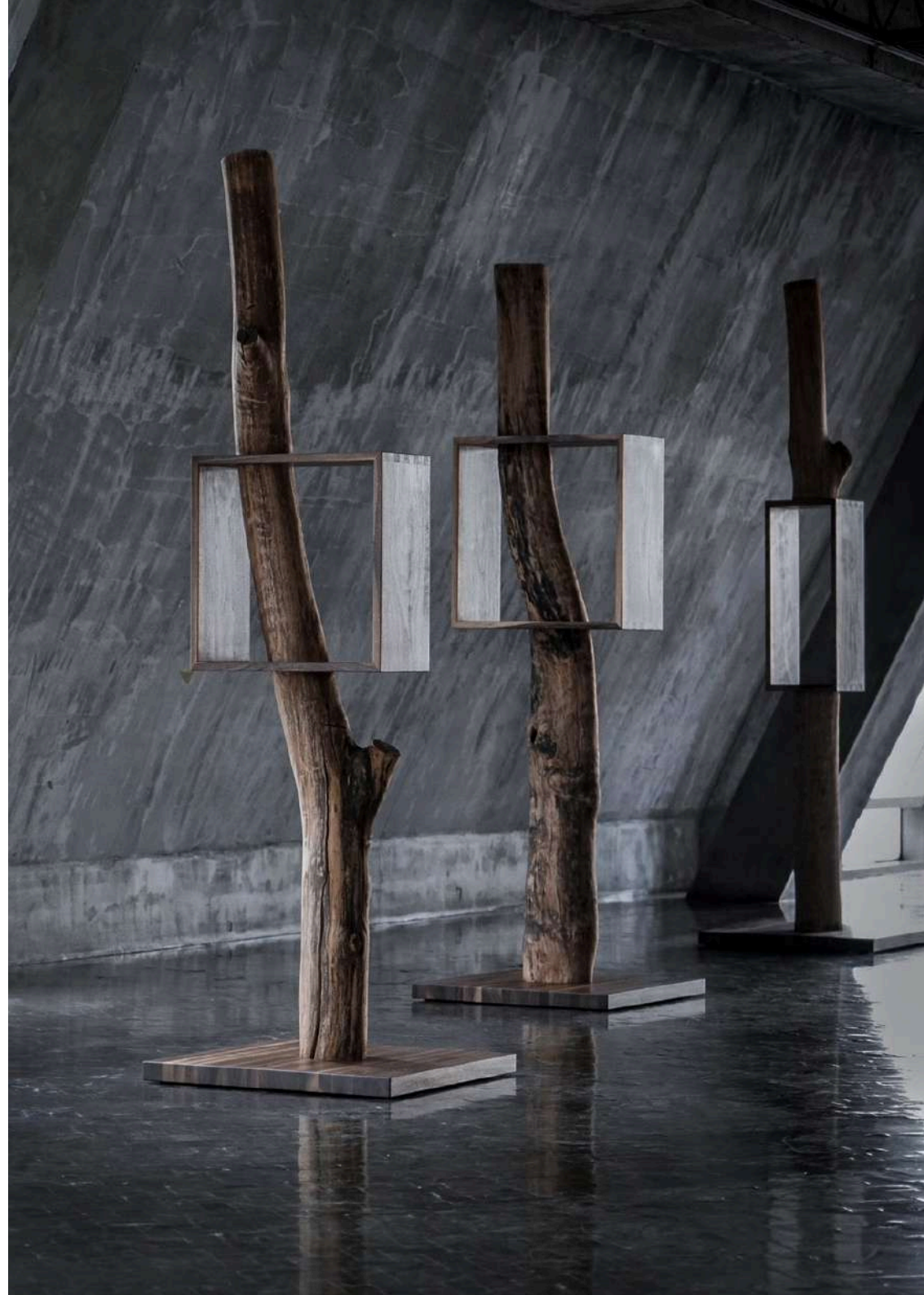
Sycamore, walnut, cherry, resin
H. 190 x W. 170 x D. 50 cm | H. 74 3/4 x W. 66 7/8 x D. 19 5/8 inches

Photo: Graham Pearson

MYUNGTAEK JUNG

Myungtaek Jung (b. 1971, Seoul, South Korea) is a leading figure in Korean art furniture, recognised for integrating traditional Korean aesthetics with contemporary sculptural design. His work explores the philosophical and spatial properties of materials, transforming furniture from functional objects into contemplative works of art. Rooted in the principles of Korean architecture, particularly the notions of muwi (the absence of activity), mushim (the absence of mind or desire), and muhyung (the absence of shape), Jung reinterprets these concepts through a contemporary lens.

Jung began his academic training at Hongik University in Seoul, where he studied woodworking and furniture design. He later earned an MFA from the Rochester Institute of Technology (RIT) in the United States, where he worked with the Wendell Castle Collection. Castle, widely regarded as the father of American art furniture, became an important influence, helping to expand Jung's international perspective while reinforcing the sculptural potential of furniture as a medium.





MYUNGTAEK JUNG | Formless Threshold | 2026

Bronze, walnut
H. 180 x W. 135 x D. 80 cm | H. 70 7/8 x W. 53 1/8 x D. 31 1/2 inches

Photo: Graham Pearson





MYUNGTAEK JUNG | Formless Threshold | 2026

Bronze, walnut

H. 180 x W. 135 x D. 80 cm | H. 70 7/8 x W. 53 1/8 x D. 31 1/2 inches

Photo: Graham Pearson

JAN WATERSTON

Birmingham-based artist Jan Waterston established his independent studio in 2016 following a First Class Honours degree in Furniture Design and Fine Craft from Rycotewood Furniture School and a residency at the Sylva Wood Foundation. Working at the intersection of art, craft and design, his practice is rooted in traditional cabinet making and realised through limited-edition works and made-to-commission pieces in wood.

Working from his UK studio, Waterston develops speculative works, concept-led furniture collections and commissioned projects, collaborating internationally with architects, interior designers, curators and private collectors. His practice combines traditional woodworking techniques with contemporary processes, while keeping material firmly at the centre of the making process and continuing to expand the sculptural possibilities of wood.s with architects, interior designers, curators, and private collectors.





JAN WATERSTON | Strata Sofa | 2026

Sapele mahogany, velvet
Left sofa dimensions: H. 77 x W. 236 x D. 104 cm | H. 30 3/8 x W. 92 7/8 x D. 41 inches
Right sofa dimensions: H. 77 x W. 229 x D. 106 cm | H. 30 3/8 x W. 90 1/8 x D. 41 3/4 inches

Photo: Graham Pearson



JAN WATERSTON | Strata Sofa | 2026

Sapele mahogany, velvet

Table dimensions:

H. 60 x W. 123 x D. 116 cm | H. 23 5/8 x W. 48 3/8 x D. 45 5/8 inches

Photo: Graham Pearson





JAN WATERSTON | Strata Sofa | 2026

Sapele mahogany, velvet
Left sofa dimensions: H. 77 x W. 229 x D. 106 cm | H. 30 3/8 x W. 90 1/8 x D. 41 3/4 inches
Right sofa dimensions: H. 77 x W. 236 x D. 104 cm | H. 30 3/8 x W. 92 7/8 x D. 41 inches

Photo: Graham Pearson



Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectable 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 Frieze Seoul, Design Miami, 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 collectable design.

