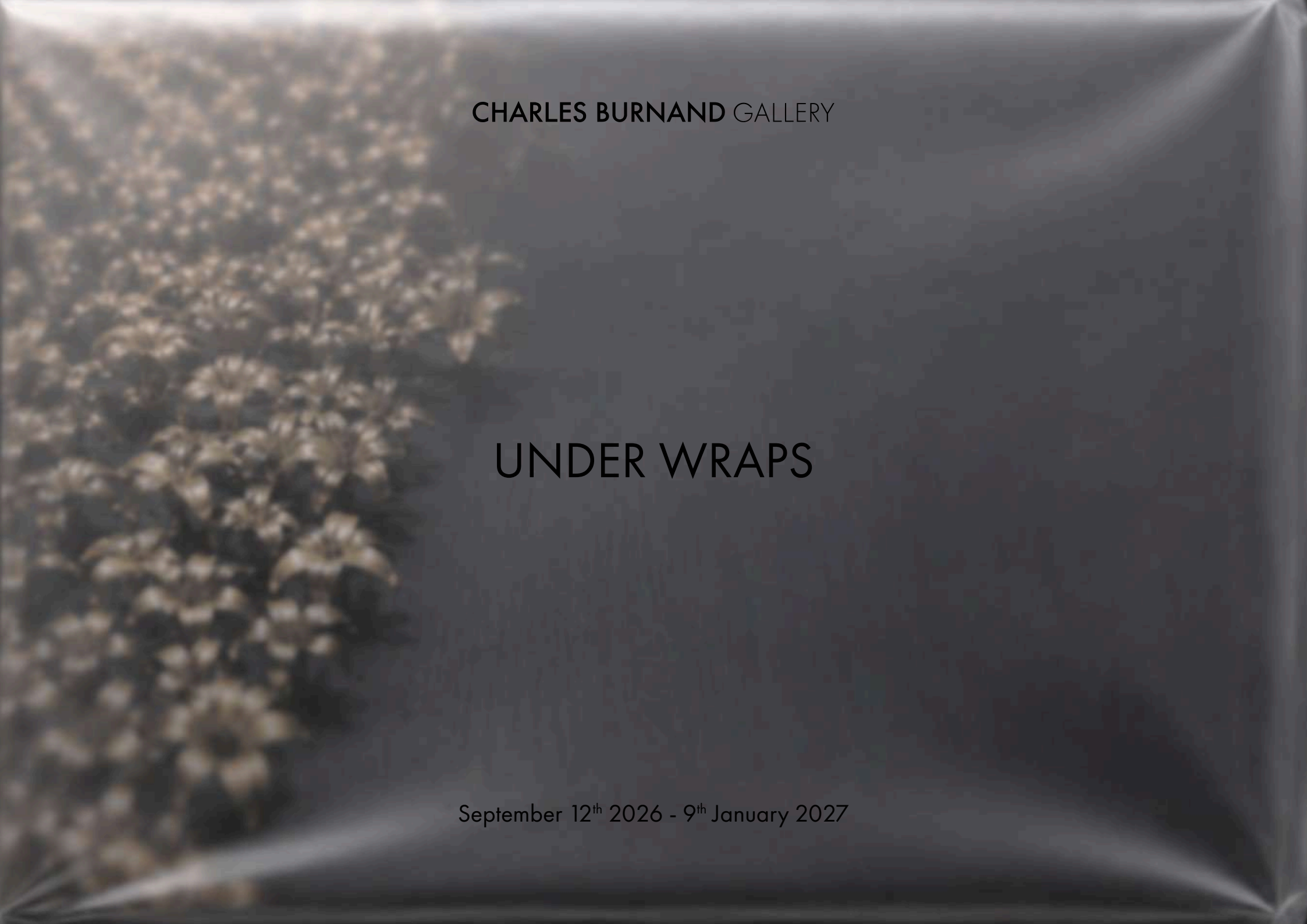




CHARLES BURNAND GALLERY

UNDER WRAPS

September 12th 2026 - 9th January 2027

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Featured Artists

Dawn Bendick
Deglan
Fabrikr
Fredrik Nielsen
Heechan Kim
Ian Milnes
Inhye Ji
Jan Waterston
Jean-Gabriel Neukomm
Jeske Haak
Jungin Lee
Kyeok Kim
Kyouhong Lee
Marc Fish
Mia Jung
Myungtaek Jung
Niamh Barry
Peter Lane
Robyn Neild
Simon Stewart
Studio Furthermore
Weon Rhee
Yaerin Pyun
Yanxiong Lin

Every significant work of art exists twice. First in private, known only to its maker. Then in public, where it begins a second life shaped by collectors, critics, institutions and memory. Between these two states lies a brief and fragile moment. Under Wraps inhabits that threshold.

Before a work enters the world, it exists in quiet isolation. Months, sometimes years, are spent refining an idea that belongs only to the artist. It is a period of experimentation, persistence, uncertainty and conviction, where every decision remains private and every possibility is still open. Like a musician stepping onto a stage or an actor waiting behind the curtain, every artist experiences a singular moment when private creation becomes public experience. It is a moment defined by anticipation, vulnerability, hope and possibility.

The inaugural exhibition at Charles Burnand Gallery's new Mayfair home embraces that moment. Rather than presenting works as finished objects awaiting admiration, Under Wraps transforms the act of unveiling into an integral part of the exhibition itself. Selected works are initially veiled beneath semi-translucent architectural sheeting, their forms only partially discernible before being revealed through a carefully choreographed sequence of automated unveilings. The unveiling is not conceived as spectacle, but as a deliberate act of curation, encouraging visitors to slow down, observe, and experience discovery as part of the work itself.

The gallery occupies a unique place within this transition. It is more than a place in which works are displayed. It is entrusted with the work's first cultural conversation. Every exhibition contains a moment of revelation. Under Wraps makes that conversation visible.

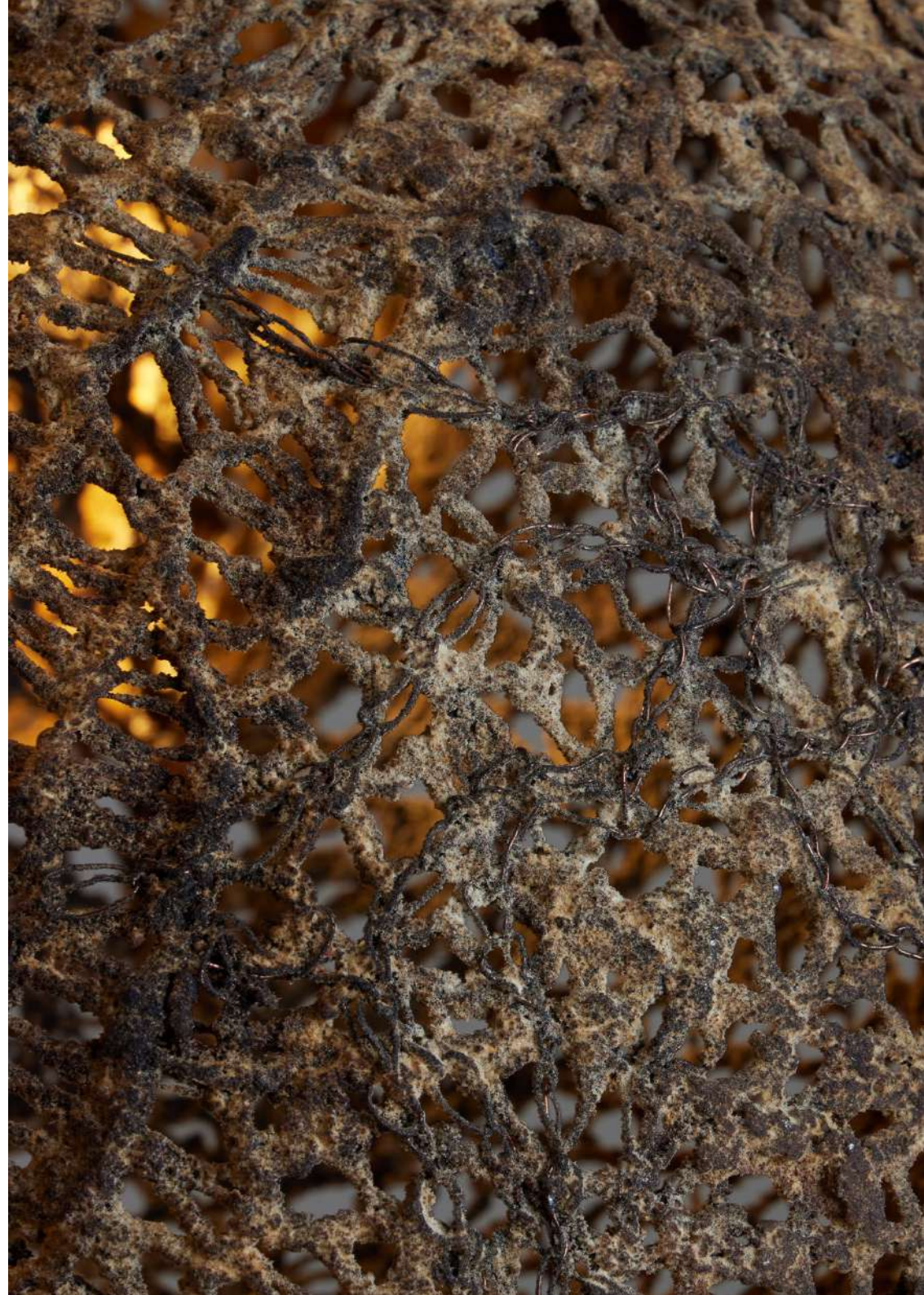
The moment of unveiling is not the moment a work is first seen. It is the moment a relationship begins.

At Charles Burnand Gallery, we have long believed that collectors rarely acquire works because they need them. They acquire them because something stirs an emotional response that cannot easily be explained. Rarity may attract attention. Craftsmanship may sustain it. But it is emotional connection that transforms an object into something someone cannot imagine living without. The first encounter matters because it is often the beginning of that relationship.

Almost every work in Under Wraps marks a significant moment in the evolution of an artist's practice. Some introduce entirely new bodies of work. Others extend long-established ideas, pushing materials, scale and process further than before. Others reveal ideas that have matured over years of experimentation, reaching a new level of confidence and expression. What unites them is not simply novelty, but a shared willingness to move beyond what is known. Like the gallery itself, these works stand at the threshold of a new chapter.

For years, Charles Burnand Gallery's Mayfair home has remained under wraps in the minds of its founders, artists, and collaborators. The architecture, the programme, the ambitions for the gallery, and many of the works presented here have all existed in anticipation of this moment. The title therefore speaks not only to the physical act of concealment, but to a period of becoming. Under Wraps marks the first public expression of a gallery, a collection of artists, and a body of work stepping confidently into the world together.

The exhibition is, ultimately, about first encounters. Not simply with new objects, but with new ideas, new directions and new possibilities. It reminds us that before every lasting relationship with a work of art begins, there is a single, irretrievable moment when it is experienced for the very first time.





"The gallery occupies a unique place between artist and collector. It is entrusted with a work's first cultural conversation, and with the responsibility of shaping that first encounter with care, clarity and conviction."

Every exhibition contains a moment of revelation, but that moment is usually invisible. With Under Wraps, we wanted visitors to experience it consciously — to understand that the way a work is first encountered can shape the relationship that begins.

This new Mayfair home has existed in anticipation for years, in the minds of our artists, collaborators and collectors. Under Wraps is the moment that anticipation becomes public.

"The moment a work is unveiled is not simply the moment it is seen. It is the moment a relationship begins."

— Simon Stewart
Founder and Curator, Charles Burnand Gallery

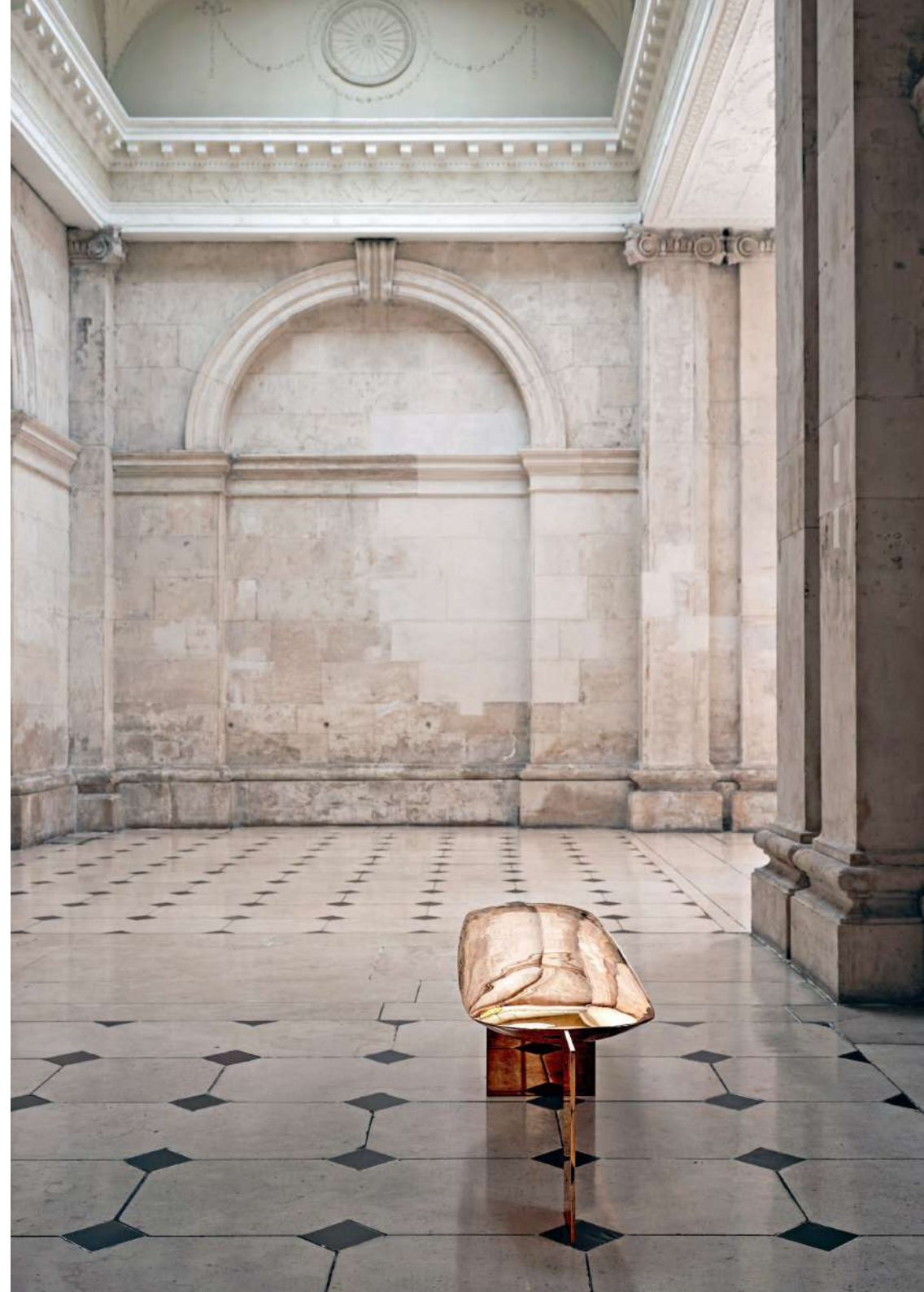
NIAMH BARRY

Niamh Barry (b. 1968) is an Irish artist whose sculptural works in bronze and light are defined by a distinctive language of fluid, line-driven forms, resolved with exceptional material and technical precision.

Her work has been exhibited internationally at Design Miami, Salon Art + Design, PAD London and FOG Art + Design, and was the subject of a major solo exhibition at the National Museum of Ireland. Alongside this, Barry has realised significant private and architectural commissions, including a permanent installation for the Central Bank of Ireland, establishing her work across both institutional and high-level private contexts.

Working primarily in bronze, Barry creates compositions that move through space with a sense of control and lightness, often appearing to defy their material weight. Light is embedded as an integral medium, activating each work from within rather than being applied to it.

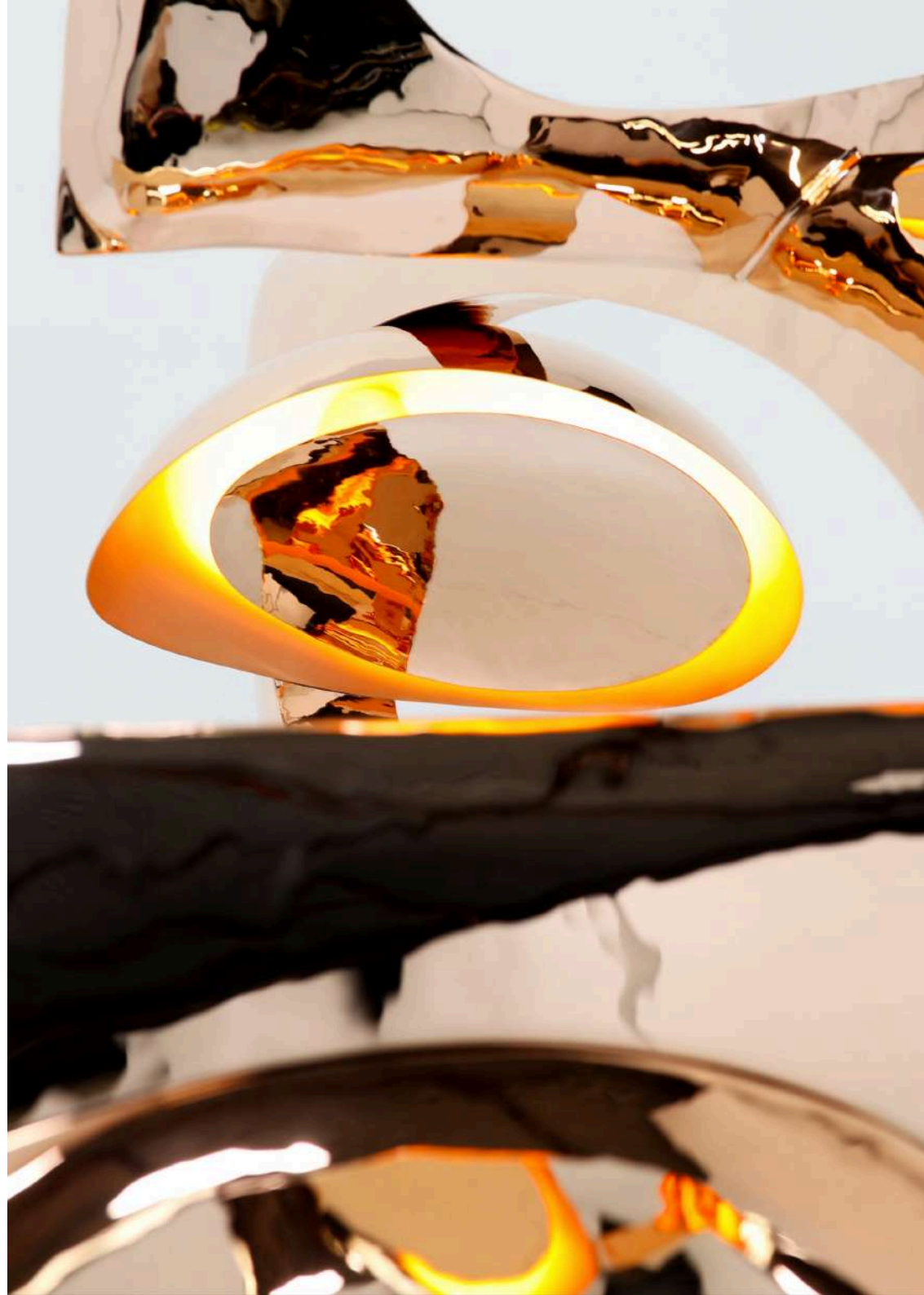
Each piece is conceived as sculpture first, with function existing as a secondary condition, positioning her practice firmly within the most serious tier of contemporary illuminated sculpture.





NIAMH BARRY | In The Eyes Of | 2023

Hand formed solid bronze, mirror polished
H. 160 x W. 160 x D. 120 cm | H. 63 x W. 63 x D. 47 ¹/₄ inches





NIAMH BARRY | In The Eyes Of | 2023

Hand formed solid bronze, mirror polished
H: 160 x W: 160 x D: 120 cm | H: 63 x W: 63 x D: 47 ¹/₄ inches

Photo: Courtesy of the Artist



NIAMH BARRY | I'm Here, You're There | 2025

Hand formed solid bronze, mirror polished
H. 75.5 x W. 23.2 x D. 20 cm | H. 29 ³/₄ x W. 9 ¹/₈ x D. 7 ⁷/₈ inches

Photo: Courtesy of The Artist



STUDIO FURTHERMORE

Home to artists Marina Dragomirova & Iain Howlett, Studio Furthermore seeks out new kinds of material and cultural realities informed by processes occurring in nature. The two artists met at the Royal College of Art while studying the Design Products MA course and founded their studio soon after in 2015.

They create design objects in glass, ceramic, metal and other materials blending aspects of craft with future narratives. 'Our design thinking often begins long before an object, we are interested in designing the making process itself and sometimes even the materials we use.'

They offer us a glimpse into a not-too-distant future which sees lunar mining provide much of the scarce feed material with which industry depends, taking the strain off of Earth's diminished resources.





STUDIO FURTHERMORE | Narvi Console | 2026

Recycled aluminium, dichroic coating
H. 86 x W. 220 x D. 49 cm | H. 33 7/8 x W. 86 5/8 x D. 19 1/4 inches

Photo: Courtesy of The Artist





STUDIO FURTHERMORE | Narvi Console | 2026

Recycled aluminium, dichroic coating
H. 86 x W. 220 x D. 49 cm | H. 33 7/8 x W. 86 5/8 x D. 19 1/4 inches

Photo: Courtesy of The Artist

ROBYN NEILD

Robyn Neild (b. 1968, Cheshire, UK) is a British sculptor based on the Kent coast. Originally trained in Fashion Design at Middlesex University, she spent twenty-five years as a fashion illustrator, working for international publications and luxury brands including British Vogue, before moving into sculpture.

Working primarily in bronze, Neild draws on natural and architectural forms to explore ideas of protection, vulnerability, sanctuary and belonging. Foraged botanical material is cast directly through the lost-wax process, preserving the individuality of each plant and making every sculpture unique. Her practice has recently expanded to include carved oak and increasingly architectural forms.

Neild's work is held in the permanent collection of Prospect Cottage, Dungeness. She is the recipient of the Wales Contemporary Sculpture Prize and Bruce Munro Studio Award and is currently undertaking a year-long residency at Sissinghurst Castle Garden, National Trust, Kent.





ROBYN NEILD | Architecture of Bloom | 2026

Bronze, oak
H. 42 x W. 121 x D. 61 cm | H. 16 1/2 x W. 47 5/8 x D. 24 inches

Photo: Graham Pearson



ROBYN NEILD | Architecture of Bloom | 2026

Bronze, oak

H. 42 x W. 121 x D. 61 cm | H. 16 1/2 x W. 47 5/8 x D. 24 inches

Photo: Graham Pearson



JAN WATERSTON

Jan Waterston (b. Birmingham, UK) 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 with architects, interior designers, curators, and private collectors.





JAN WATERSTON | Strata Sibling | 2026

Ash, fumed fade lacquer
H. 211 x W. 119 x D. 94 cm | H. 83 1/8 x W. 46 7/8 x D. 37 inches

Photo: Graham Pearson



JAN WATERSTON | Strata Sibling | 2026

Ash, fumed fade lacquer
 H. 211 x W. 119 x D. 94 cm | H. 83 1/8 x W. 46 7/8 x D. 37 inches

Photo: Graham Pearson





JAN WATERSTON | *Strata Sibling* | 2026

Ash, fumed fade lacquer
H. 211 x W. 119 x D. 94 cm | H. 83 1/8 x W. 46 7/8 x D. 37 inches

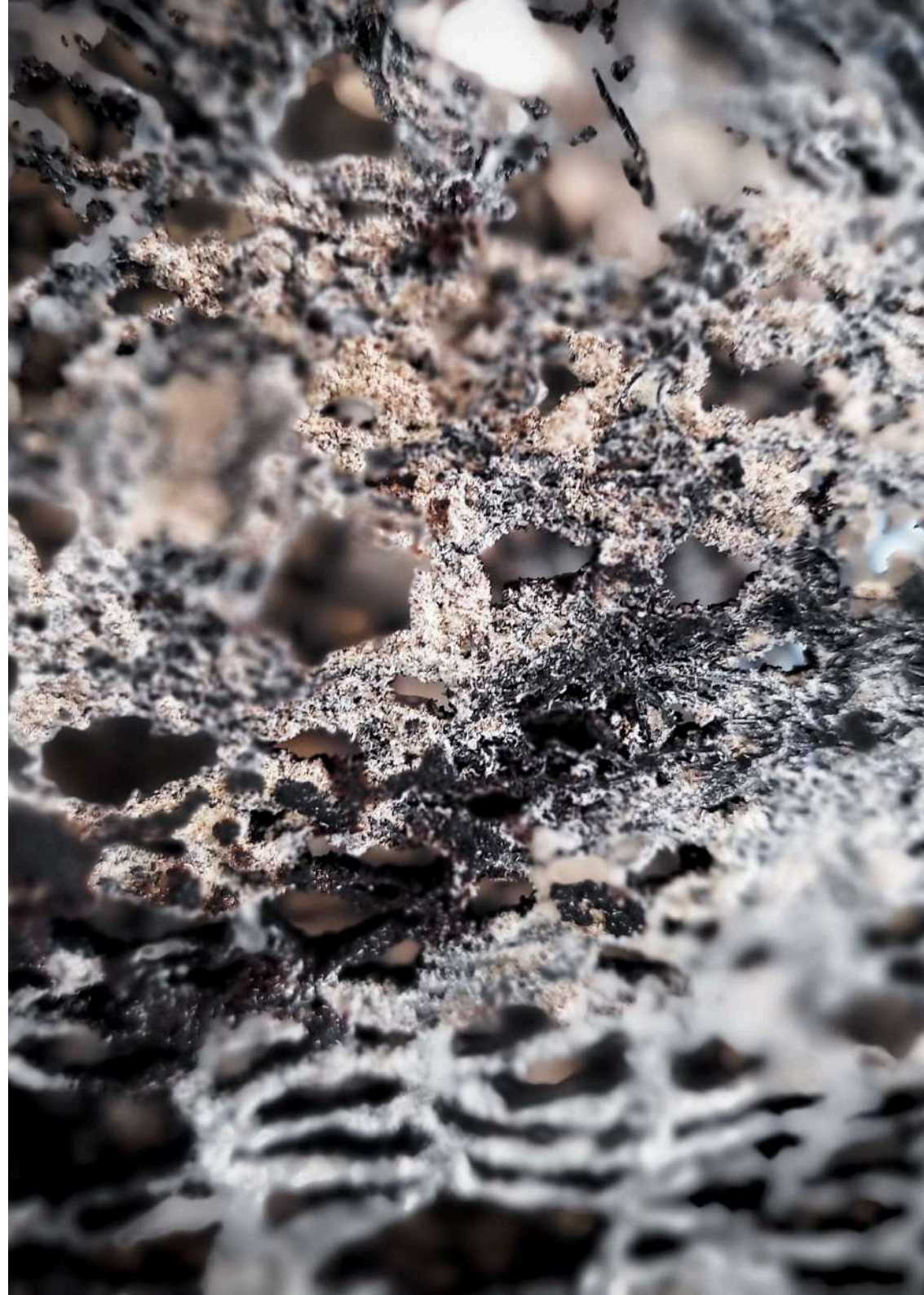
Photo: Graham Pearson

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.



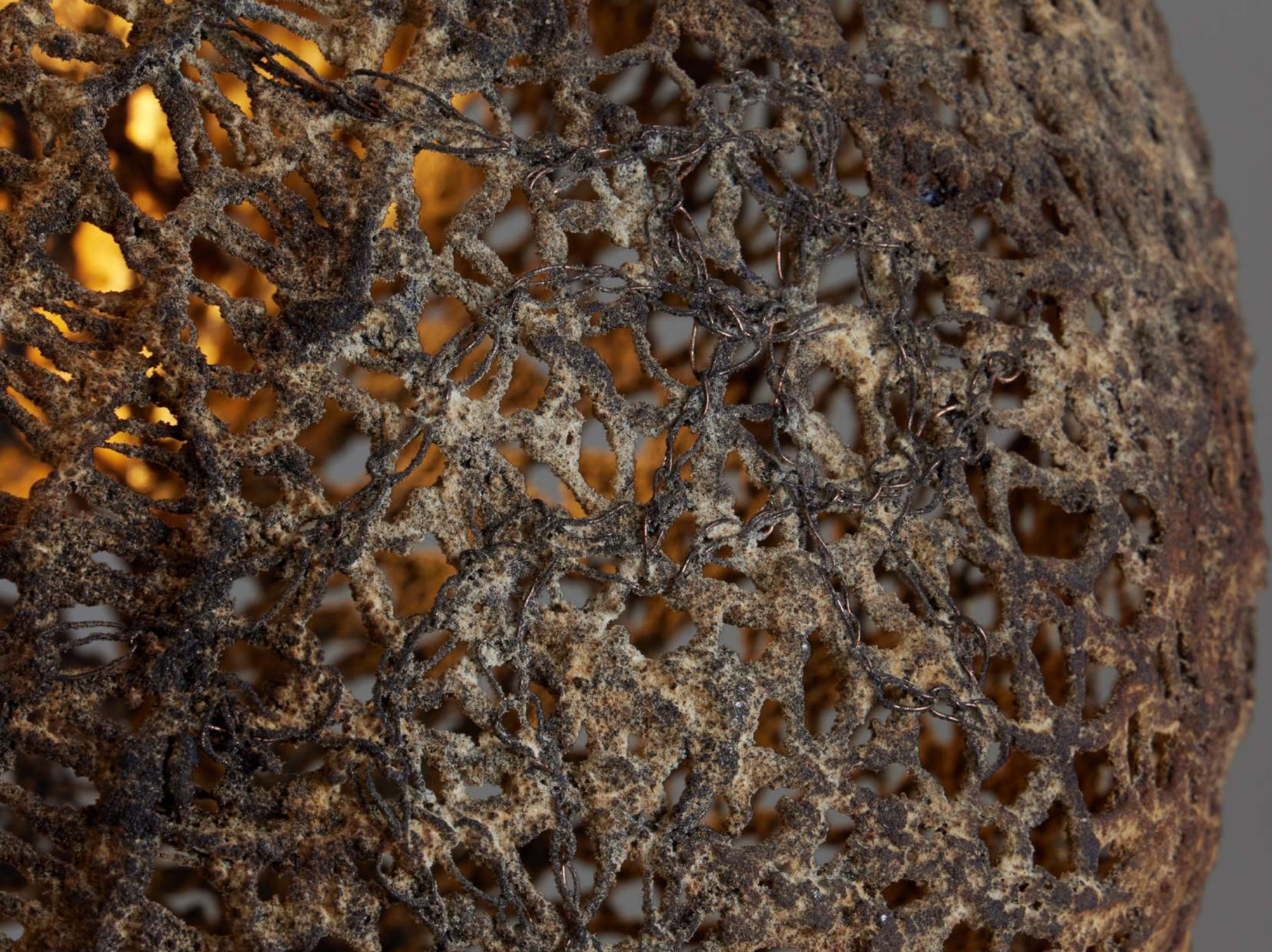


Kyeok Kim | Unearthed Memories | 2026

Copper, otchil, 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





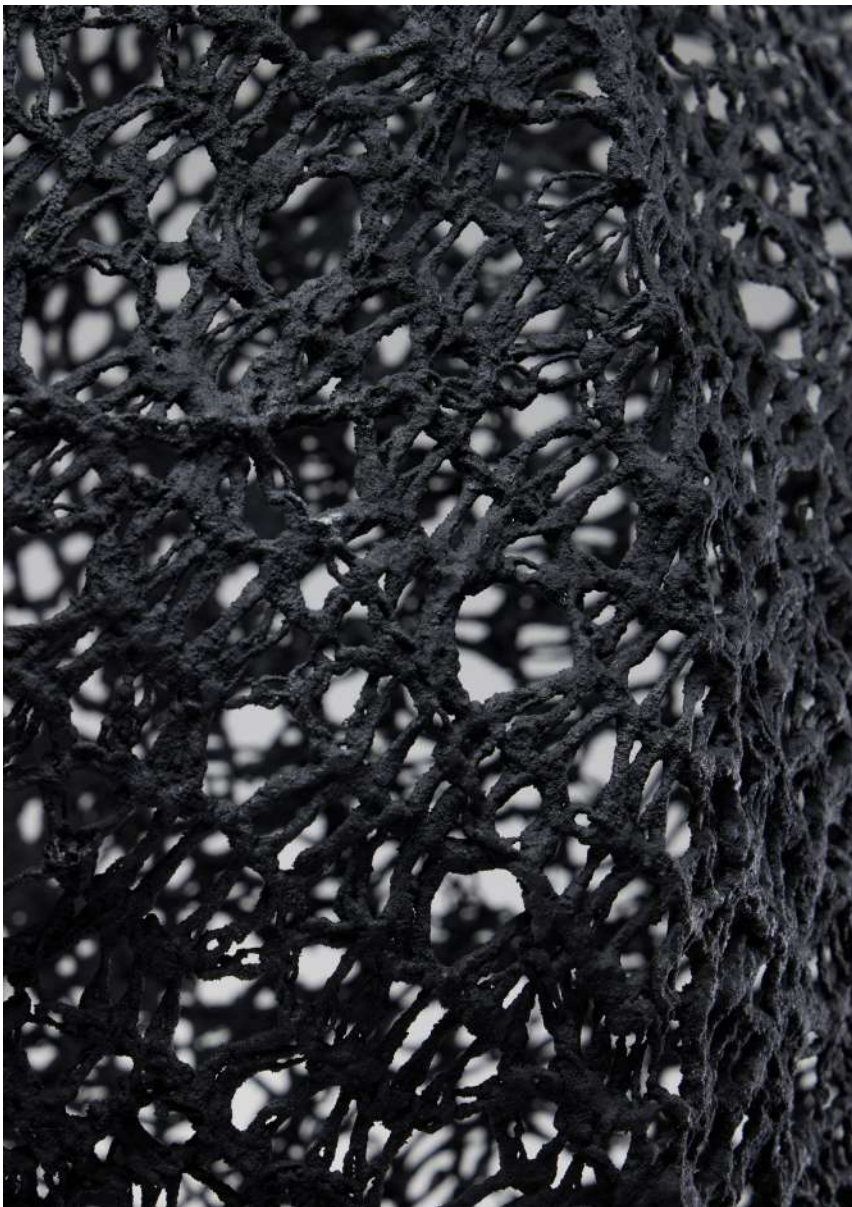


KYEOK KIM | Second Surface Ob 10 | 2026

Copper, otchil, 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

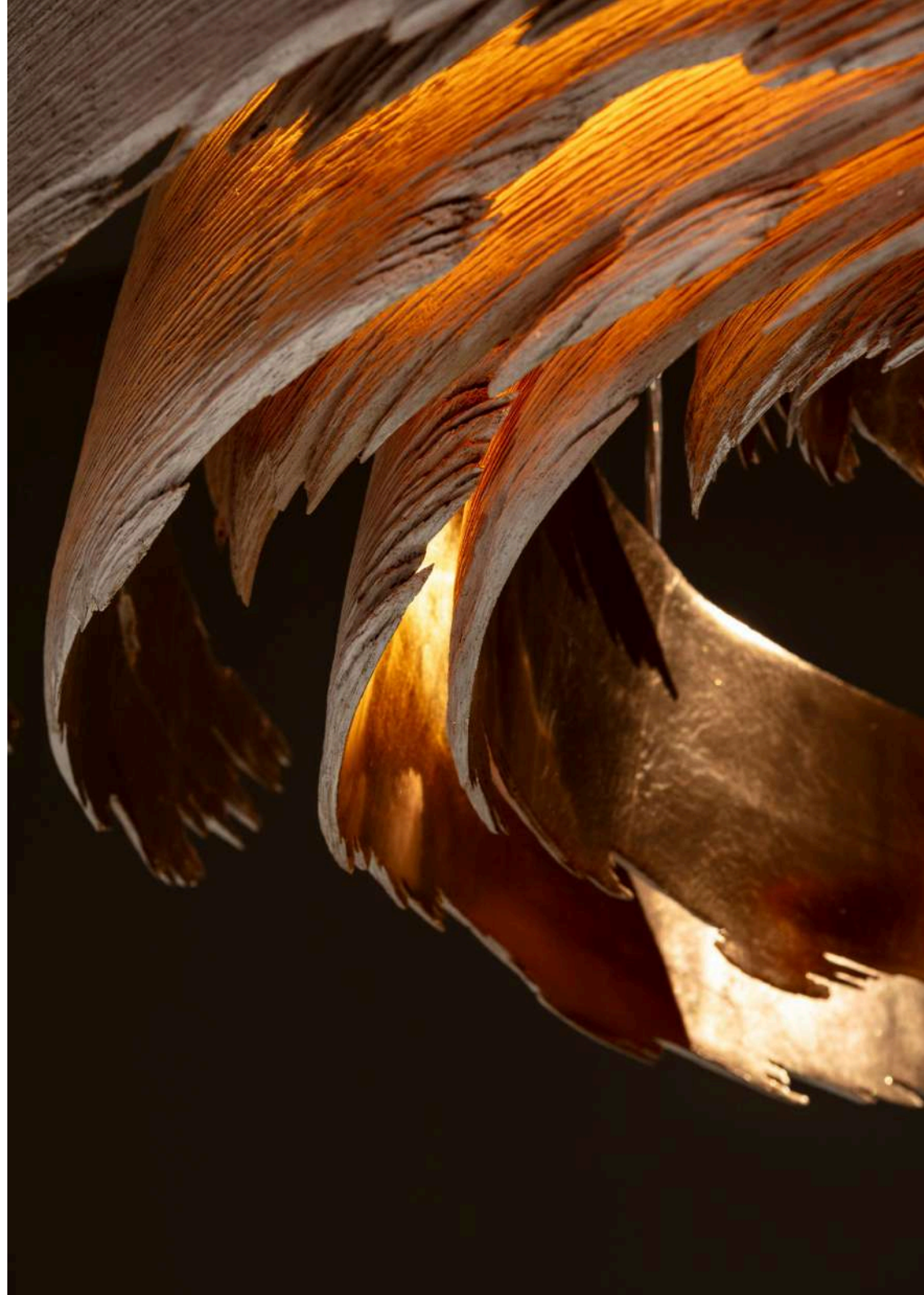
Copper, ottchil, carbon
H. 43 x W. 39 x D. 53 cm | H. 16 7/8 x W. 15 3/8 x D. 20 7/8 inches

Photo: Graham Pearson

MARC FISH

Marc Fish is a British designer and maker celebrated for pushing the boundaries between fine furniture, sculpture, and design art. Blending meticulous craftsmanship with experimental techniques, Fish creates works that explore the relationship between nature, form, and material innovation. His practice sits at the crossroads of traditional woodworking and contemporary design, with a particular focus on layered construction, biomorphic forms, and the tactile elegance of natural materials.

Originally trained in cabinetmaking, Fish went on to study design and furniture-making, founding Robinson House Studio in the UK—a workshop and school dedicated to nurturing the next generation of furniture makers. As both a practicing artist and mentor, he has developed a distinct aesthetic rooted in fluid, organic geometry and the controlled manipulation of wood, metal, and resin.





MARC FISH | Relics Chandelier | 2025

Oak, 22 carat rose gold leaf, LED
H. 40 x W. 140 x D. 140 cm | H. 15 3/4 x W. 55 1/8 x D. 55 1/8 inches

Photo: Courtesy of the Artist





MARC FISH | Relics Vessel Triptych | Edition of 25

600 pieces of Ash veneer per vessel, gold leaf
H. 30 x W. 20 x D. 20 cm each | H. 11 13/16 x W. 7 7/8 x D. 7 7/8 inches each

Photo: Courtesy of the Artist



MYUNTAEK 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 | Grounded Plane | 2026

Bronze
H. 76 x W. 203 x D. 100 cm | H. 29 7/8 x W. 79 7/8 x D. 39 3/8 inches

Photo: Graham Pearson



MYUNGTAEK JUNG | Grounded Plane | 2026

Bronze

H. 76 x W. 203 x D. 100 cm | H. 29 7/8 x W. 79 7/8 x D. 39 3/8 inches

Photo: Graham Pearson

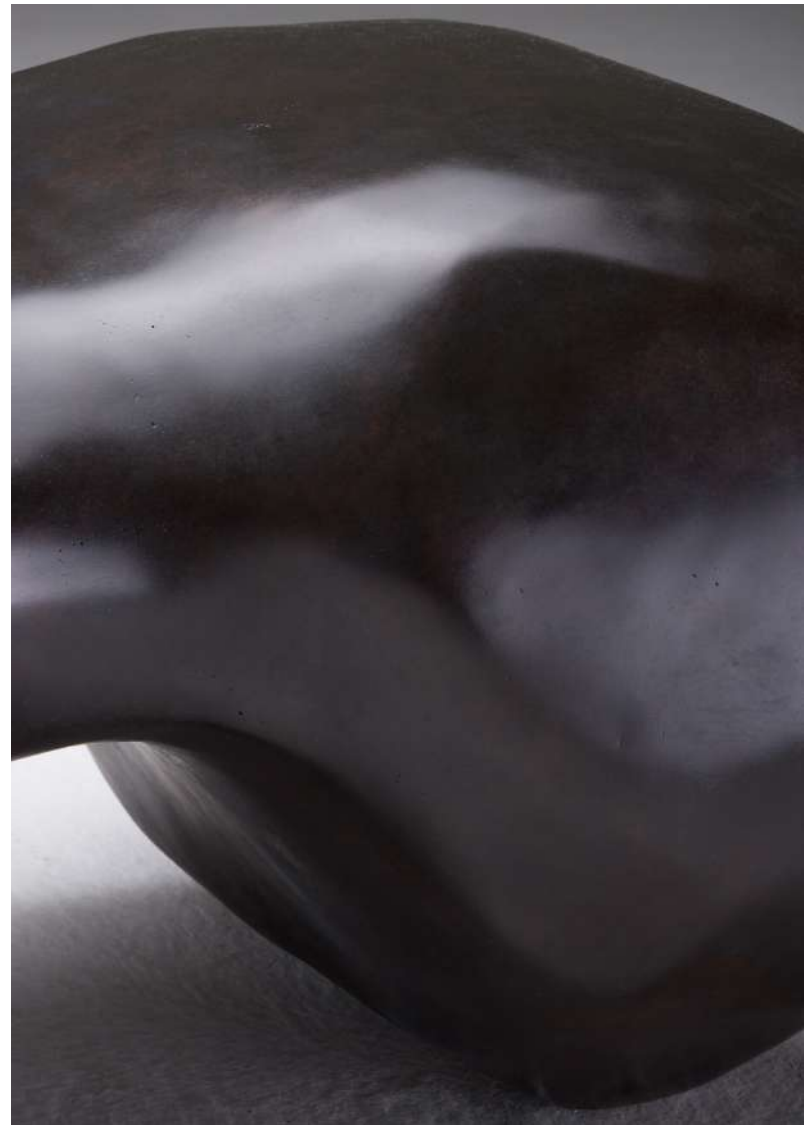




MYUNGTAEK JUNG | Grounded Plane | 2026

Bronze
H. 76 x W. 203 x D. 100 cm | H. 29 7/8 x W. 79 7/8 x D. 39 3/8 inches

Photo: Graham Pearson



MYUNGTAEK JUNG | Pounding Silence | 2025

Bronze
H. 41 x W. 180 x D. 60 cm | H. 16 1/8 x W. 70 7/8 x D. 23 5/8 inches

Photo: Graham Pearson



MYUNGTAEK JUNG | Pounding Silence | 2025

Bronze
H. 41 x W. 180 x D. 60 cm | H. 16 1/8 x W. 70 7/8 x D. 23 5/8 inches

Photo: Graham Pearson

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 | Dark Room | 2017

Glazed ceramic stoneware
H. 262 x W. 635 cm | H. 103 x W. 250 inches

Photo: Graham Pearson

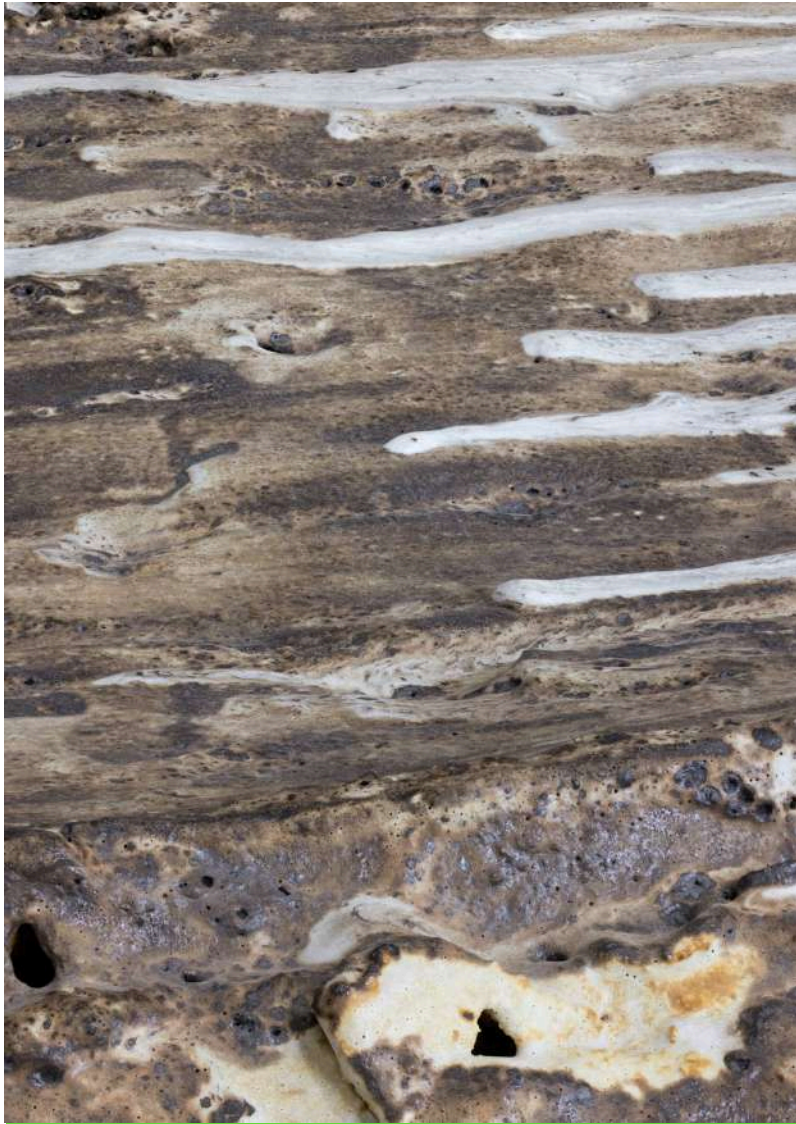




PETER LANE | Leaf Table - pair | 2026

Glazed ceramic stoneware, blackened steel base
H. 44.5 x W. 177.8 x D. 81.3 cm | H. 17.5 x W. 70 x D. 32 inches

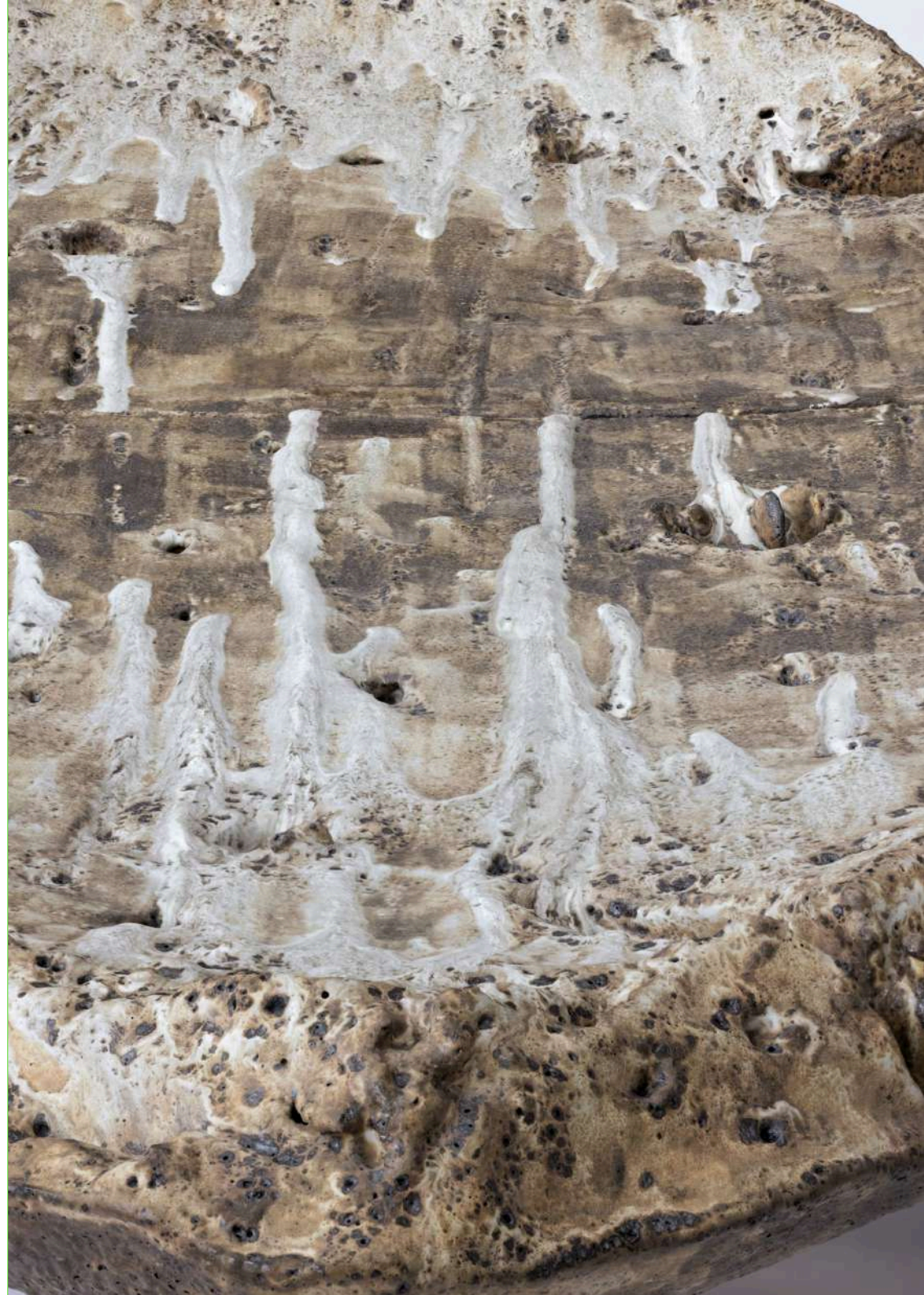
Photo: Courtesy of the Artist



PETER LANE | Leaf Table - pair | 2026

Glazed ceramic stoneware, blackened steel base
H. 44.5 x W. 177.8 x D. 81.3 cm | H. 17.5 x W. 70 x D. 32 inches

Photo: Courtesy of the Artist



YANXIONG 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 | 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 | 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



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.





IAN MILNES | Midnight Tulip Large | 2025

Pendant plus 7 floating petals - Sycamore, walnut, cherry, shellac, resin
Pendant H. 110 x W. 100 cm | H. 43 1/4 x W. 39 3/8 inches

Photo: Graham Pearson

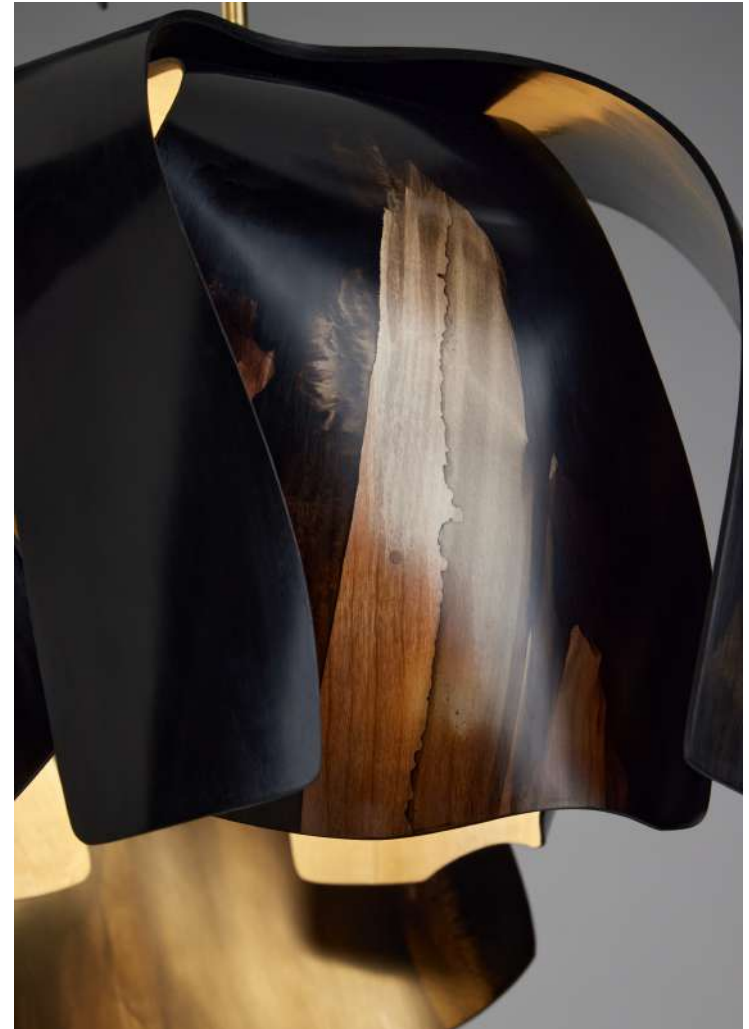


IAN MILNES | Midnight Tulip Medium | 2025

Pendant plus 1 hanging petal - Sycamore, walnut, cherry, shellac, resin
Pendant H. 80 x W. 67 x D. 71 cm | H. 31 1/2 x W. 26 3/8 x D. 28 inches

Photo: Graham Pearson





IAN MILNES | Midnight Tulip Medium | 2025

Pendant plus 1 hanging petal - Sycamore, walnut, cherry, shellac, resin
Pendant H. 80 x W. 67 x D. 71 cm | H. 31 1/2 x W. 26 3/8 x D. 28 inches

Photo: Graham Pearson



IAN MILNES | Midnight Tulip Installation | 2025

Sycamore, Walnut, Cherry, and Resin

Photo: Graham Pearson

DEGLAN

DEGLAN is the Berlin-based practice of Domenic Degner and Falko Landenberger, creating sculptural furniture, lighting and objects defined by continuous surfaces and organic form. Founded in 2021 from their shared background in architecture, the studio developed through a mutual interest in the Gesamtkunstwerk: the interior understood as a total work of art.

Their collaborative process dissolves individual authorship, with form and surface developed through an ongoing dialogue between the two designers. Drawing on the slow forces that shape the natural world, including erosion, weathering and growth, DEGLAN combines architectural precision with material sensitivity to create works that invite touch as much as contemplation. Working across timber, Venetian stucco, bronze and glass, they create objects conceived to endure, age and acquire patina, becoming embedded in the interiors they inhabit.





DEGLAN | MERO Low Table 01.26 | 2026

Wood, Fiberglass, Lime-Based Plaster with Marble Aggregate
H. 37 x W. 180 x D. 180 cm | H. 14 5/8 x W. 70 7/8 x D. 70 7/8 inches

Photo: Julian Gross



DEGLAN | MERO Low Table 01.26 | 2026

Wood, Fiberglass, Lime-Based Plaster with Marble Aggregate
H. 37 x W. 180 x D. 180 cm | H. 14 5/8 x W. 70 7/8 x D. 70 7/8 inches

Photo: Julian Gross



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.



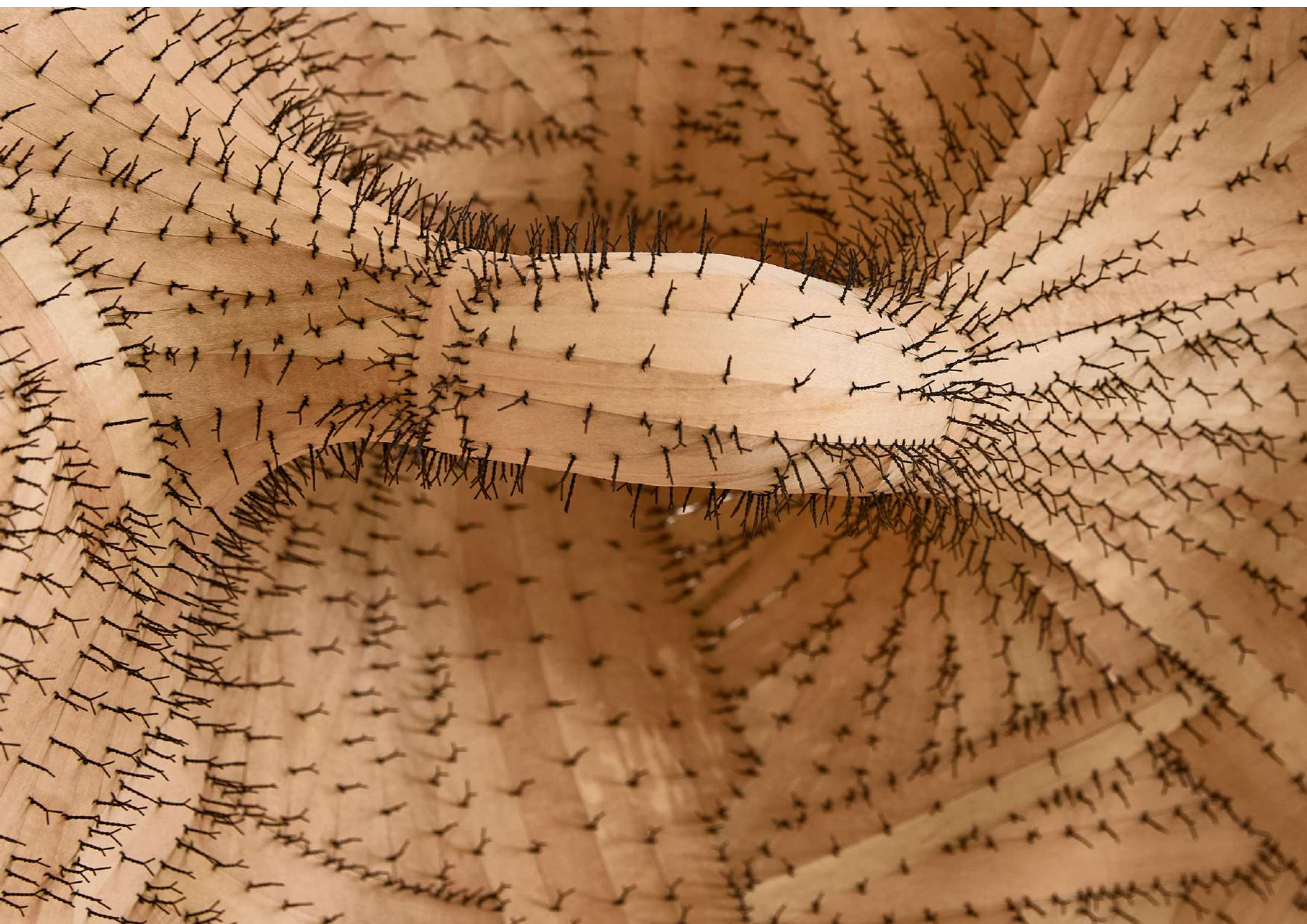




HEECHAN KIM | Untitled #21 | 2025

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 Snavelly





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 Snively



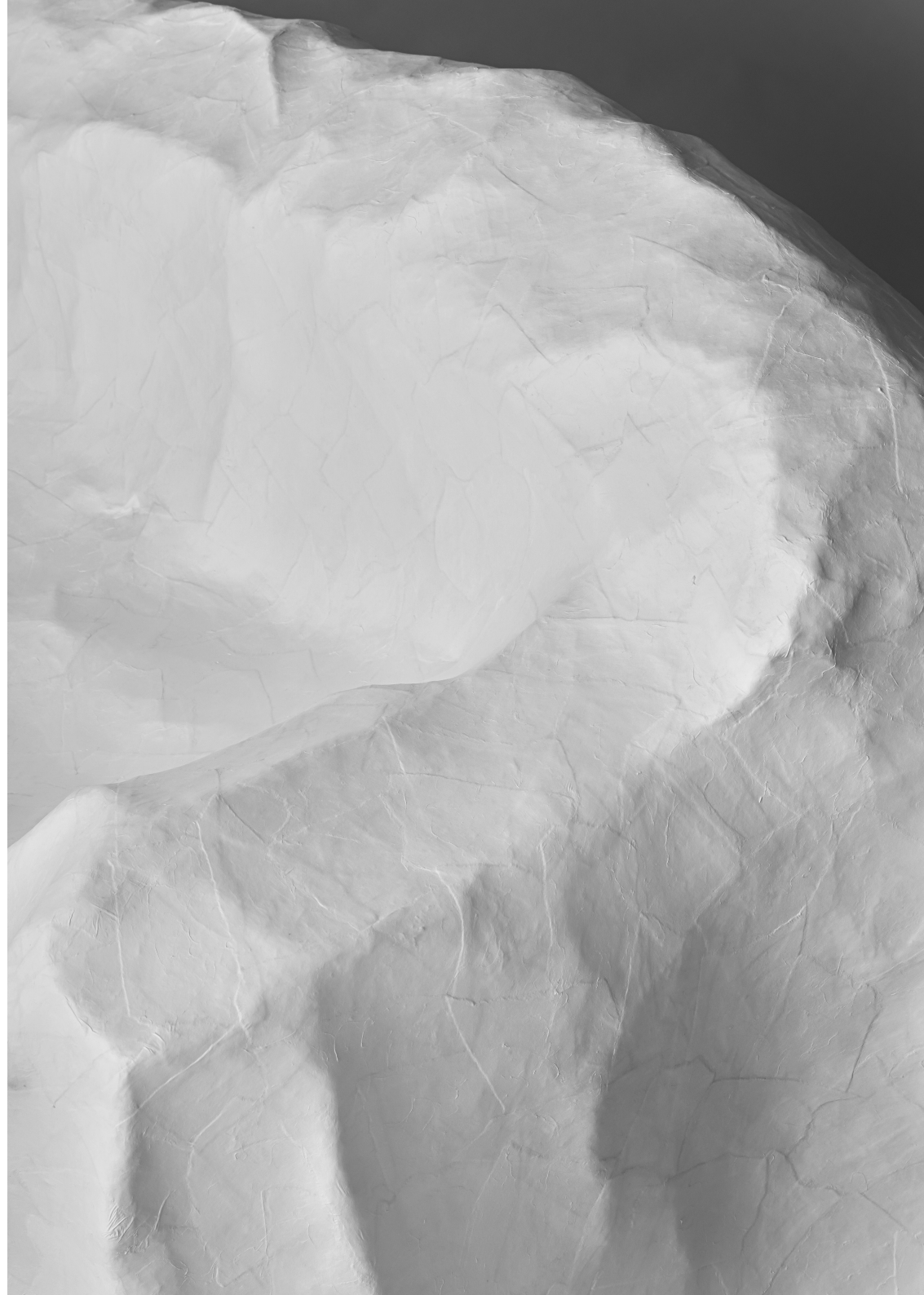


JUNGIN LEE

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 #04 | 2025

Hanji paper
H. 45 x W. 42 x D. 48 cm | H. 17 3/4 x W. 16 1/2 x D. 18 7/8 inches

Photo: Courtesy of The Artist



JUNGJIN LEE | A Soft Landscape #05 | 2025

Hanji paper
H. 47 x W. 40 x D. 38 cm | H. 18 1/2 x W. 15 3/4 x D. 15 inches

Photo: Courtesy of The Artist



JUNGIN LEE | A Soft Landscape #06 | 2025

Hanji paper
H. 125 x W. 77 x D. 30 cm | H. 49 1/4 x W. 30 5/16 x D. 11 3/4 inches

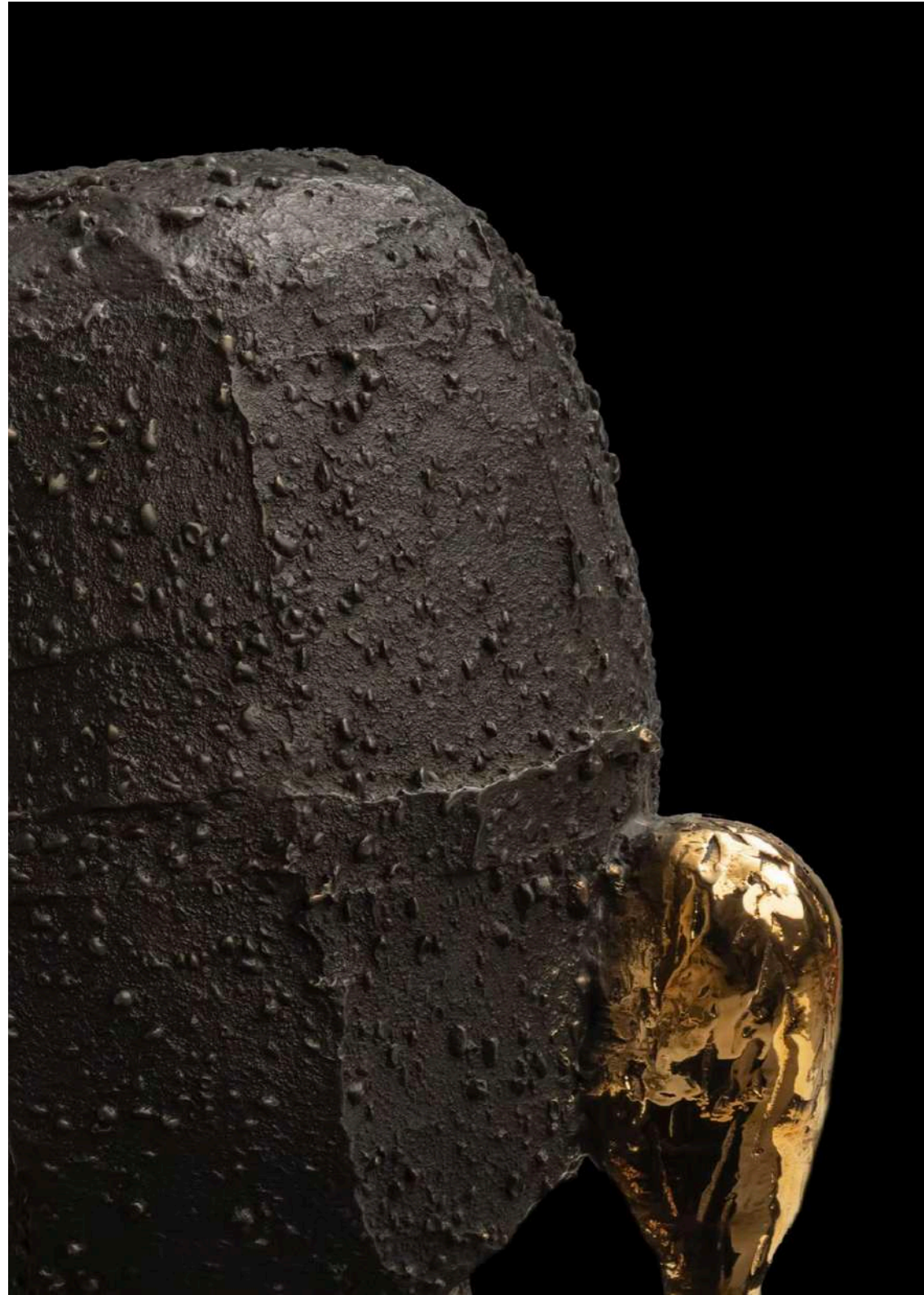
Photo: Courtesy of The Artist



JESKE HAAK

Jeske Haak's work is a translation of nature into hybrid fantasies, inspired by the unseen and unexplored aspects of the natural world. She is fascinated by the hidden corners of nature, whether deep within the earth, in the ocean, or in the smallest creatures we often overlook. Through abstract and organic forms, she invites the viewer to look deeper and appreciate the beauty of nature's hidden aspects, the parts we don't always notice in our daily lives.

Working primarily with bronze, Jeske Haak uses this material to give her creations lasting value. The handcrafted textures and unique patterns on each piece highlight nature's overlooked wonders, placing them on a pedestal in the most beautiful way she can envision. By doing so, she elevates these elements, allowing them to shine with beauty and significance. Her work encourages us to not only reflect on the invisible wonders of nature but to see the beauty we can perceive, inspiring us to look at the world with greater appreciation and value.





JESKE HAAK | Insects Heart & Insects Heart 02 | 2025

Patinated bronze

H. 12 x W. 30 x D. 20 cm | H. 4 3/4 x W. 11 3/4 x D. 7 7/8 inches

Photo: Penguins Egg Studio

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.





INHYE JI | Bunch Chandelier 02 | 2026

Epoxy, steel wire, silicone, LED
H. 140 x W. 75 x D. 75 cm | H. 55 1/8 x W. 29 1/2 x D. 29 1/2 inches

Photo: Graham Pearson





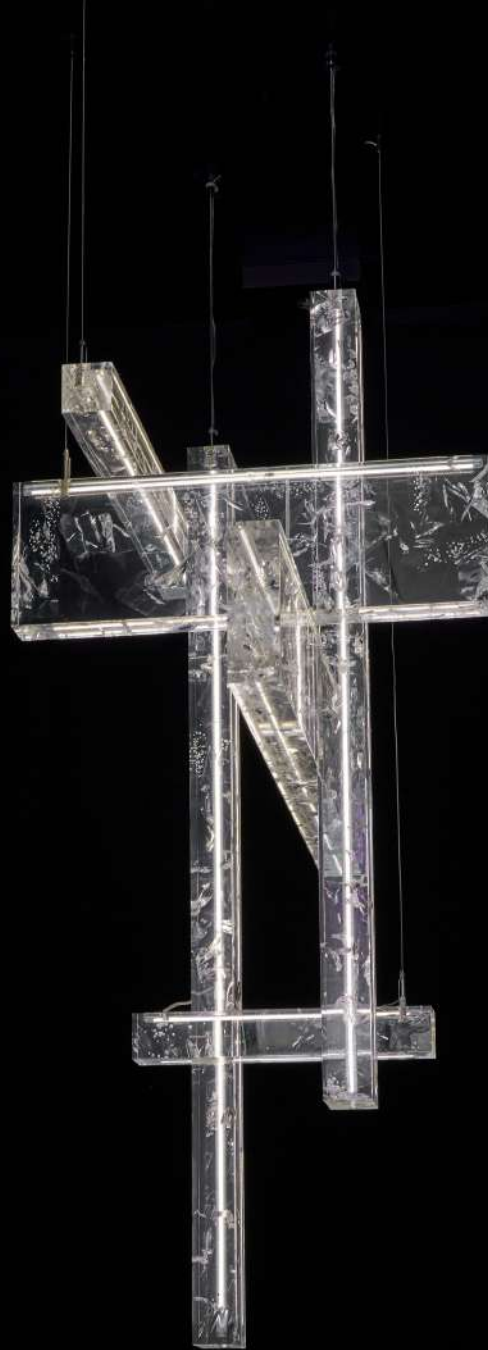
INHYE JI | Bunch Chandelier 02 | 2026

Epoxy, steel wire, silicone, LED

H. 140 x W. 75 x D. 75 cm | H. 55 1/8 x W. 29 1/2 x D. 29 1/2 inches

Photo: Graham Pearson





SIMON STEWART | Fissure 1 Chandelier | 2021

Recycled acrylic, mica, LED
H. 115 x W. 150 x D. 98 cm | H. 45 1/4 x W. 59 1/8 x D. 38 5/8 inches

Photo: Graham Pearson

DAWN BENDICK

Dawn Bendick (b. 1977, New Jersey, USA) is an American artist based in Kent, England, whose multidisciplinary practice explores the relationship between light, colour and perception through sculpture, glass, textile and technology. Educated at the Maryland Institute College of Art and later at Central Saint Martins, Bendick draws together influences from fine art, fashion, animation and material research to create works that reveal optical phenomena often overlooked in everyday experience.

Working primarily with kiln-cast glass, and more recently textile, she investigates how materials respond to changing conditions of natural and artificial light, inviting renewed awareness of the environments we inhabit. Her work has been exhibited internationally at institutions including Design Museum Gent, Le Tripostal in Lille and Pittsburgh Glass Center, and is held in public and private collections including the National Museum of Norway and the ACNE Studios collection in Stockholm.





DAWN BENDICK | Major Mystic | 2026

Cast dichroic glass
H. 90 x W. 40 x D. 29 cm | H. 35 3/8 x W. 15 3/4 x D. 11 3/8 inches

Photo: Graham Pearson

KEERYONG CHOI

Keeryong Choi is a Korean-born glass artist based in Edinburgh, Scotland. He completed his first degree in ceramics and metalsmithing in South Korea in 1994, before moving to Scotland in 2006 to study glass at Edinburgh College of Art, where he later completed a practice-led PhD in Glass and Architectural Glass in 2015. He has taught at the University of Edinburgh since 2015 and works from his own studio at Coburg House Art Studios, Edinburgh.

Choi's vessels explore questions of cultural identity, home and belonging shaped by his experience of living between South Korea and Scotland. Central to his practice is a hand-applied technique of inlaying 23.5-carat gold leaf into the surface bubbles of kiln-formed glass, developed from the ancient Korean 'Sanggam' pottery method.

Choi's work is held in the permanent collections of the Corning Museum of Glass, the National Museum of Scotland and the National Glass Centre, among others, and in 2023 he was selected as a finalist for the Loewe Foundation Craft Prize.





KEERYONG CHOI | Daam Dah 9 | 2021

Kilnformed glass, 23,5ct gold leaf
H. 44.5 x W. 27 x D. 27 cm | H. 17 1/2 x W. 10 5/8 x D. 10 5/8 inches

Photo: Courtesy of The Artist

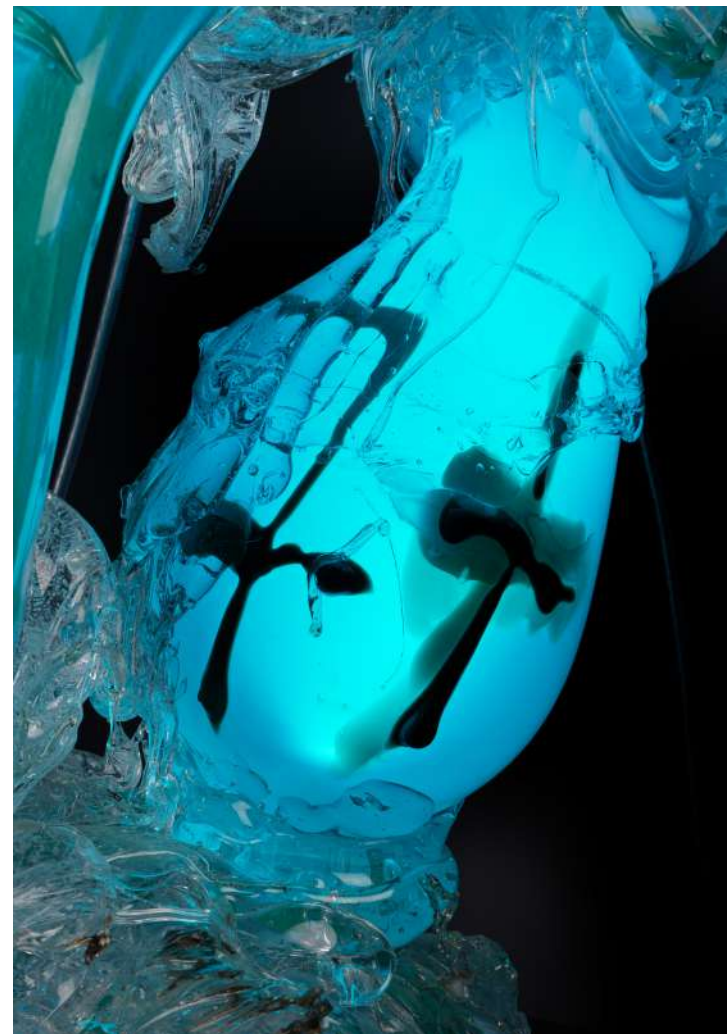


FREDRIK NIELSEN

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.





FREDRIK NIELSEN | Bright Neon Payphone | 2026

Blown and cast glass, neon
H. 59 x W. 40 x D. 34 cm | H. 23 1/4 x W. 15 3/4 x D. 13 3/8 in

Photo: Graham Pearson



FREDRIK NIELSEN | I felt the same | 2026

Blown and cast glass, neon
H. 52 x W. 39 x D. 41 cm | H. 20 1/2 x W. 15 3/8 x D. 16 1/8 in

Photo: Graham Pearson





ARTFLEX | 1st Edition 3 seater lady sofa | 2026

Dense, short-piled mohair velvet
H. 83 x W. 210 x D. 89 cm | H. 32 5/8 x W. 86 5/8 x D. 35 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.

