
CHARLES BURNAND GALLERY
UNVEILING
A VISIBLE VOICE
DESIGN
MIAMI.



CHARLES BURNAND GALLERY

Unveiling: A Visible Voice

1-6 December 2026

Responding to Design Miami's curatorial theme of *Unveiling*, Charles Burnand Gallery presents *Unveiling: A Visible Voice*, an exhibition exploring the moment at which technical mastery gives rise to artistic freedom and material becomes the place where an artist's voice becomes visible.

Bringing together new and recent works by Dawn Bendick, David Clarke, DEGLAN, Marc Fish, Studio Furthermore, Inhye Ji, Myungtaek Jung, Kyeok Kim, Peter Lane, Yanxiong Lin, Robyn Neild the presentation celebrates artists at pivotal moments in the evolution of their practices. Rather than focusing on reinvention, the exhibition considers how creative languages develop over time through sustained enquiry, material intelligence and the confidence to extend an established practice into new forms, scales and materials.

Selected works remain concealed beneath semi-translucent architectural sheeting before being revealed through a carefully choreographed sequence of automated unveilings. Like the sound of an orchestra tuning before a performance, or the rising of a theatre curtain before the stage is revealed, the choreography is not the performance itself. It exists only to prepare visitors for what follows, as each work is gradually revealed and each artist's voice finds its visible form.

Featured Artists:

Dawn Bendick
David Clarke
DEGLAN
Marc Fish
Studio Furthermore
Inhye Ji
Myungtaek Jung
Kyeok Kim
Peter Lane
Yanxiong Lin
Robyn Neild

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 | TEIO | 2026

Patinated cast bronze, glass fibre, natural fibre, resin, light fittings
H. 200 x W. 352 x D. 150 cm | H. 78 3/4 x W. 138 5/8 x D. 59 in inches

Photo: Julian Gross



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Photo: Julian Gross

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.

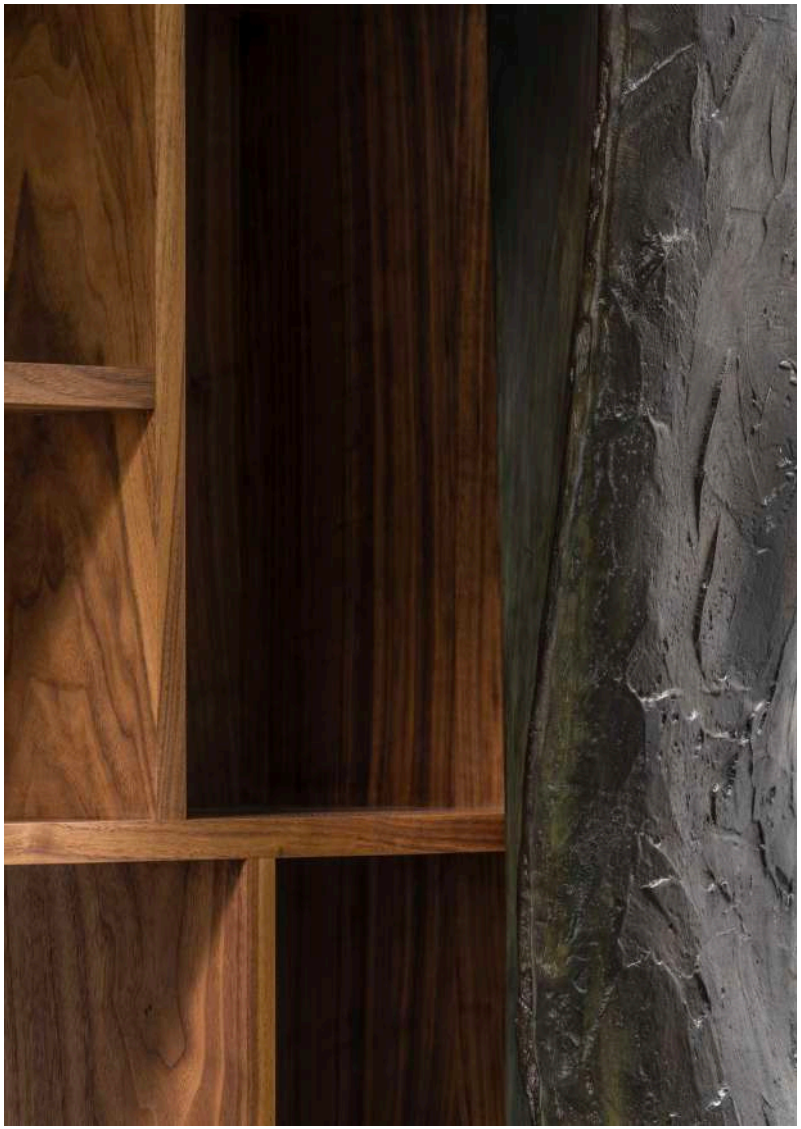




MYUNGTAEK JUNG | Weight of Absence 2601 | 2026

Bronze, walnut
H. 202 x W. 166 x D. 105 cm | H. 79 1/2 x W. 65 3/8 x D. 41 3/8 inches

Photo: Jeon Byungcheol



MYUNGTAEK JUNG | Weight of Absence 2601 | 2026

Bronze, walnut
H. 202 x W. 166 x D. 105 cm | H. 79 1/2 x W. 65 3/8 x D. 41 3/8 inches

Photo: Jeon Byungcheol



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.







STUDIO FURTHERMORE | Moon Rock - Aegir Desk | 2026

Cast recycled aluminium, dichroic coating
H. 94 x W. 230 x D. 116 cm cm | H. 37 x W. 90 1/2 x D. 45 5/8 inches

Photo: Graham Pearson



STUDIO FURTHERMORE | Moon Rock - Aegir Desk | 2026

Cast recycled aluminium, dichroic coating
H. 94 x W. 230 x D. 116 cm cm | H. 37 x W. 90 1/2 x D. 45 5/8 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.

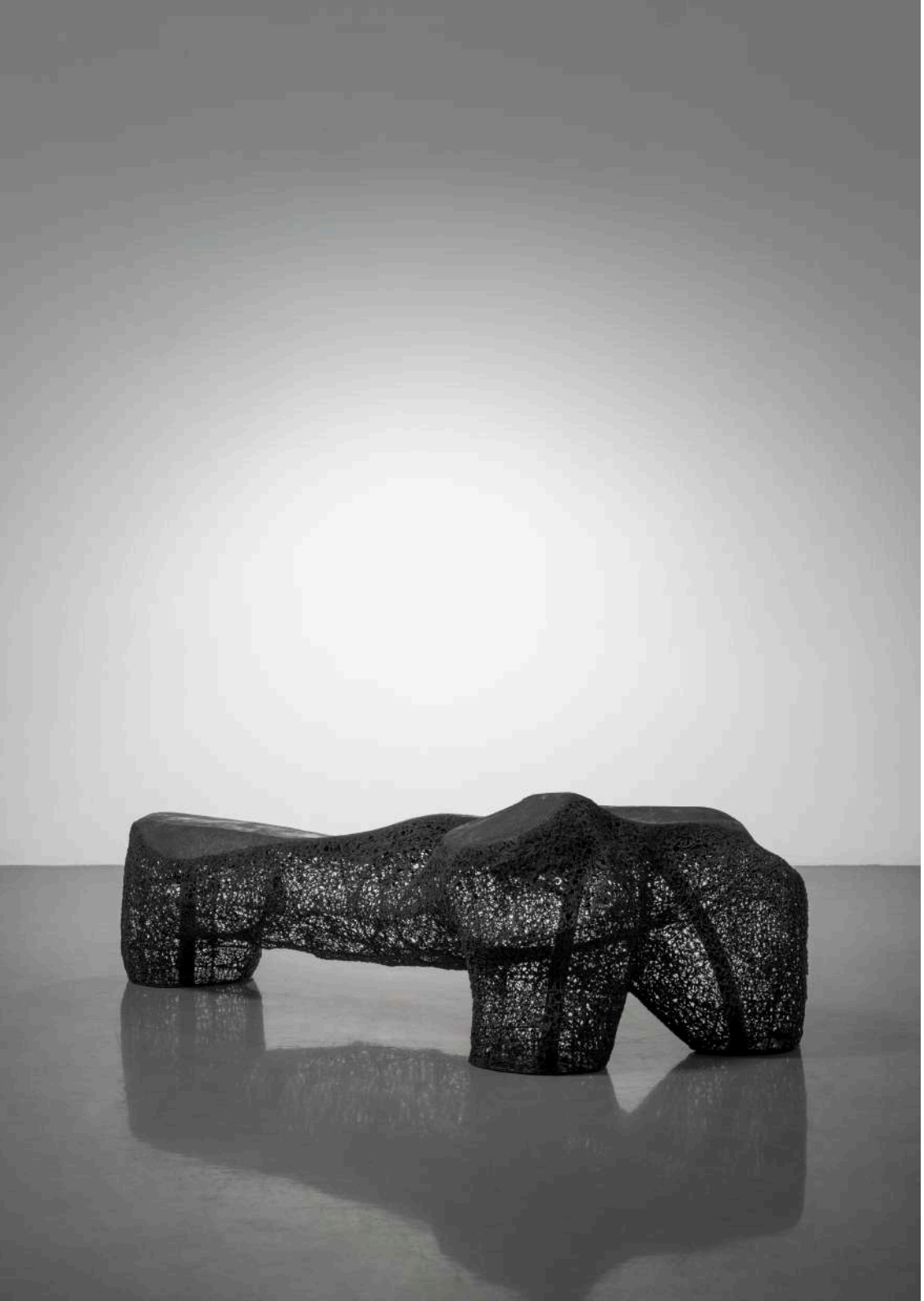


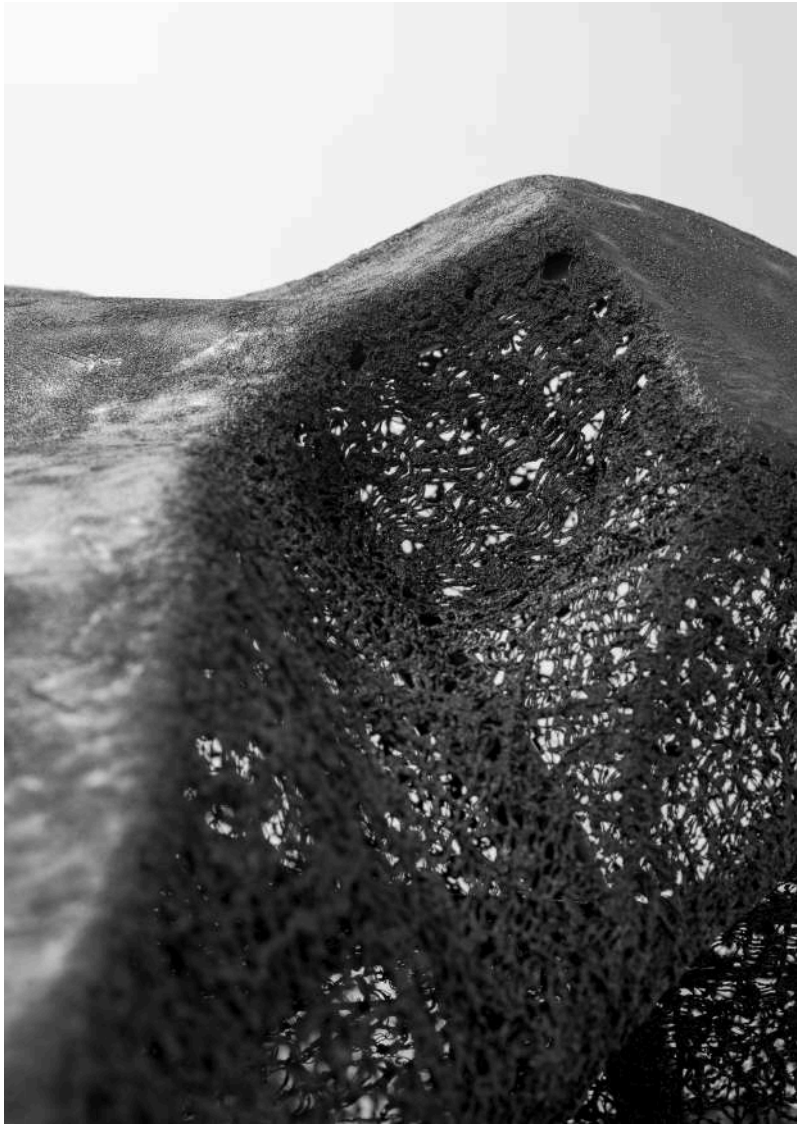


KYEOK KIM | Weight of Memory | 2026

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

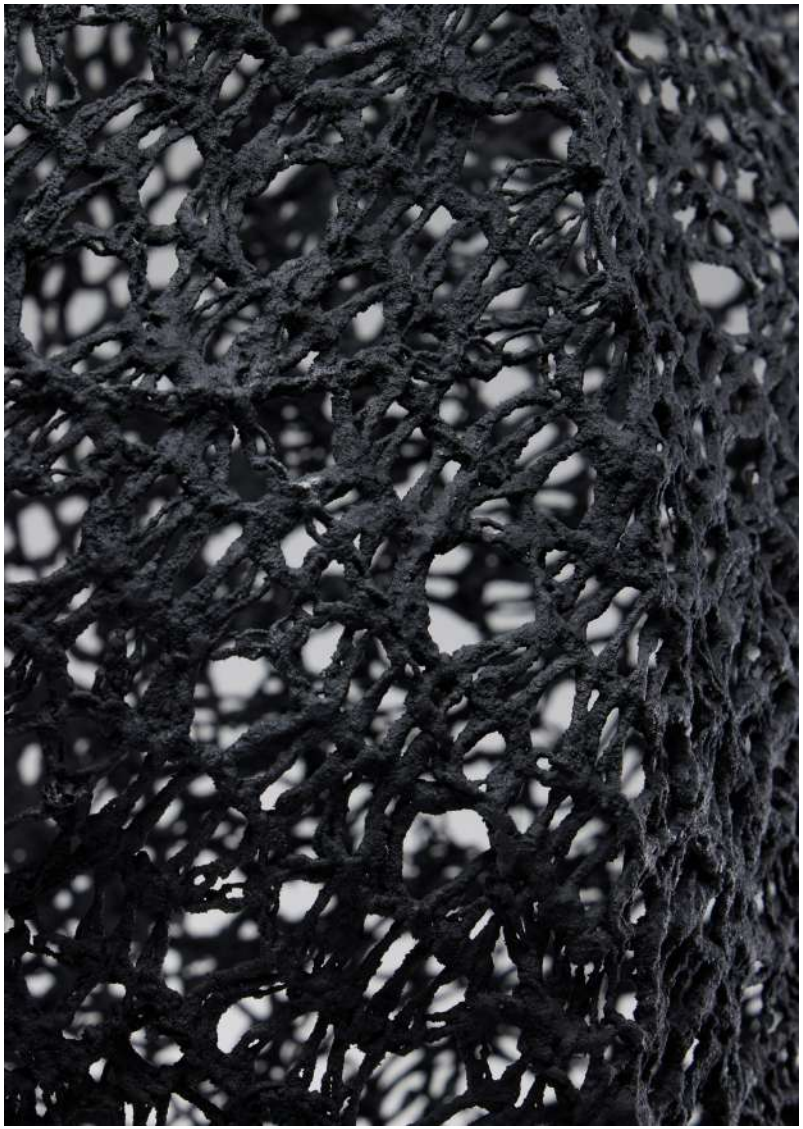




KYEOK KIM | Weight of Memory | 2026

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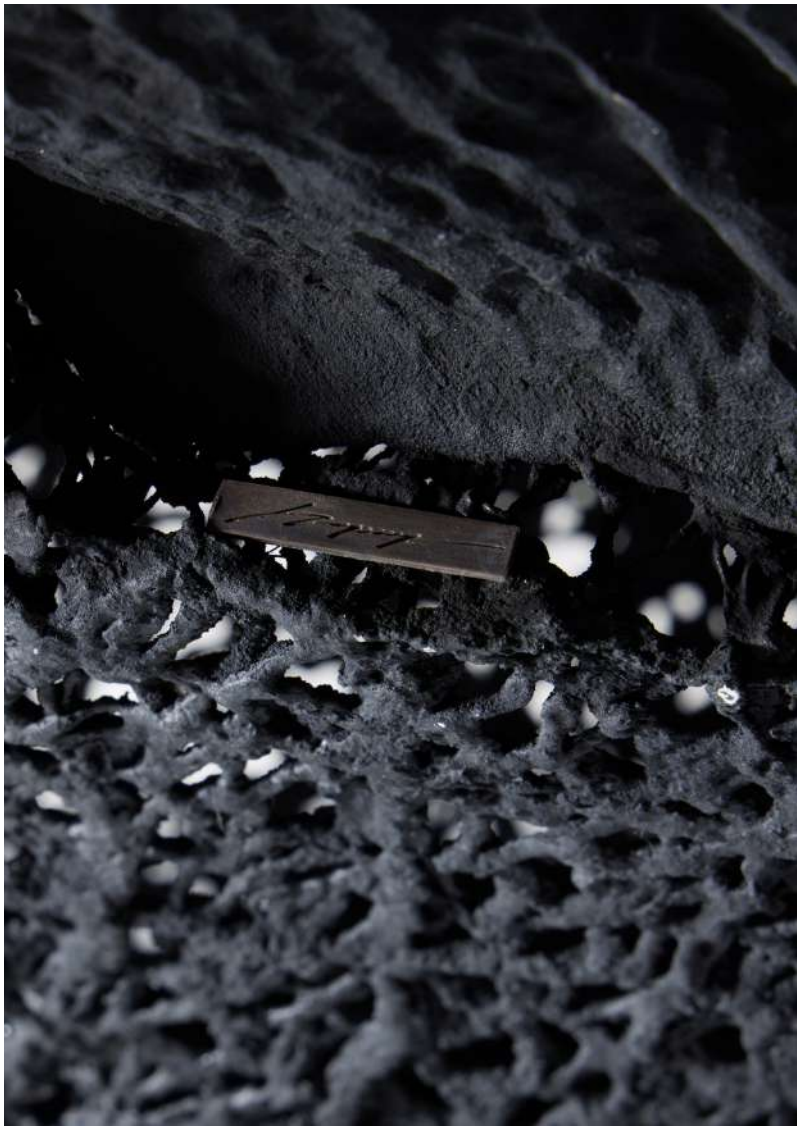
Photo: Jeon Byungcheol



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 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 | 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

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.





MARC FISH | Vortex Dining Table | 2018

Carbon fibre, oak, sycamore, resin
H. 73 x W. 180 cm | H. 28 3/4 x W. 70 7/8 inches

Photo: Courtesy of the Artist







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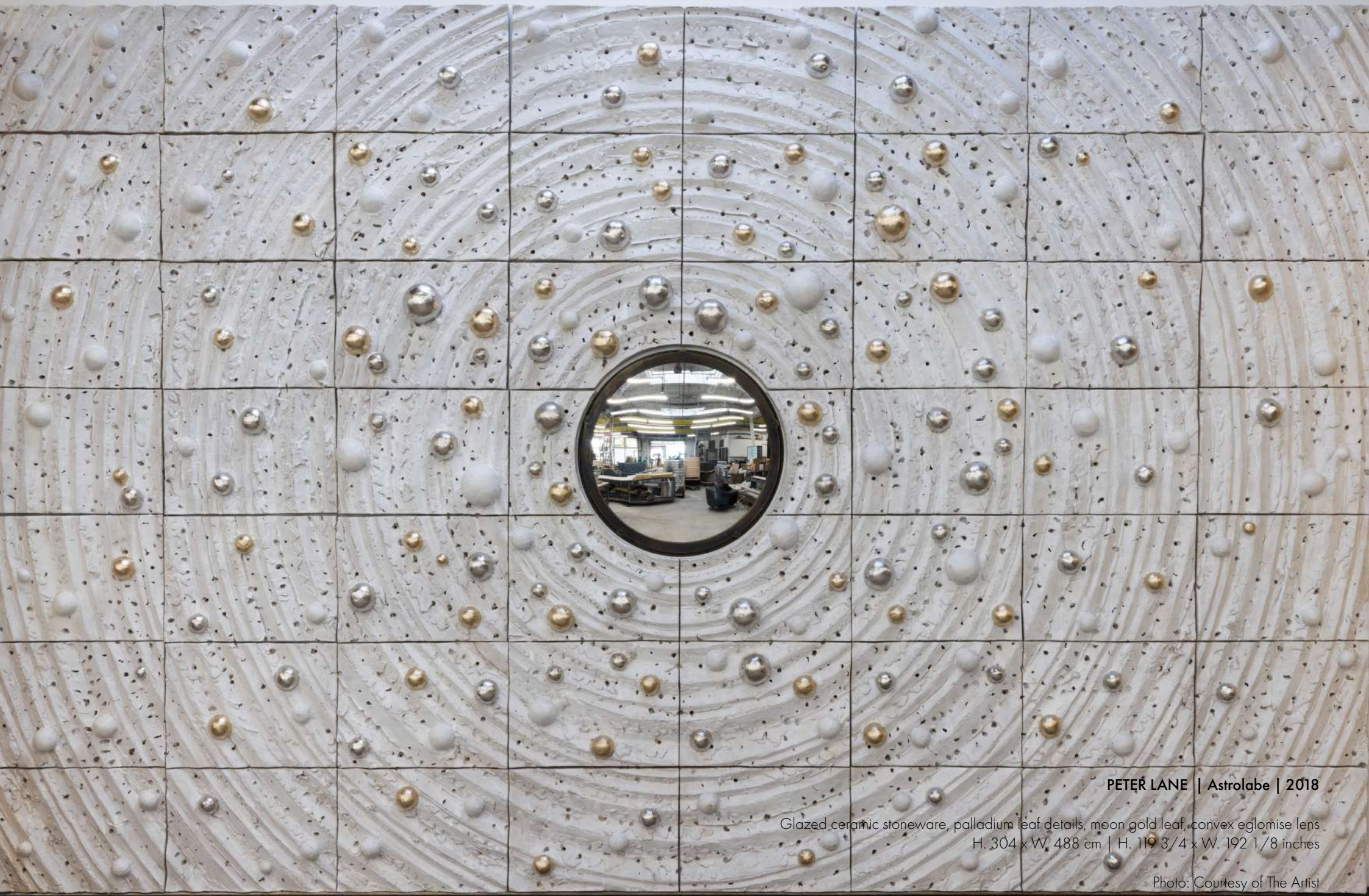
PETER LANE

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 | Astrolabe | 2018

Glazed ceramic stoneware, palladium leaf details, moon gold leaf, convex eglomise lens
H. 304 x W. 488 cm | H. 119 3/4 x W. 192 1/8 inches

Photo: Courtesy of The Artist



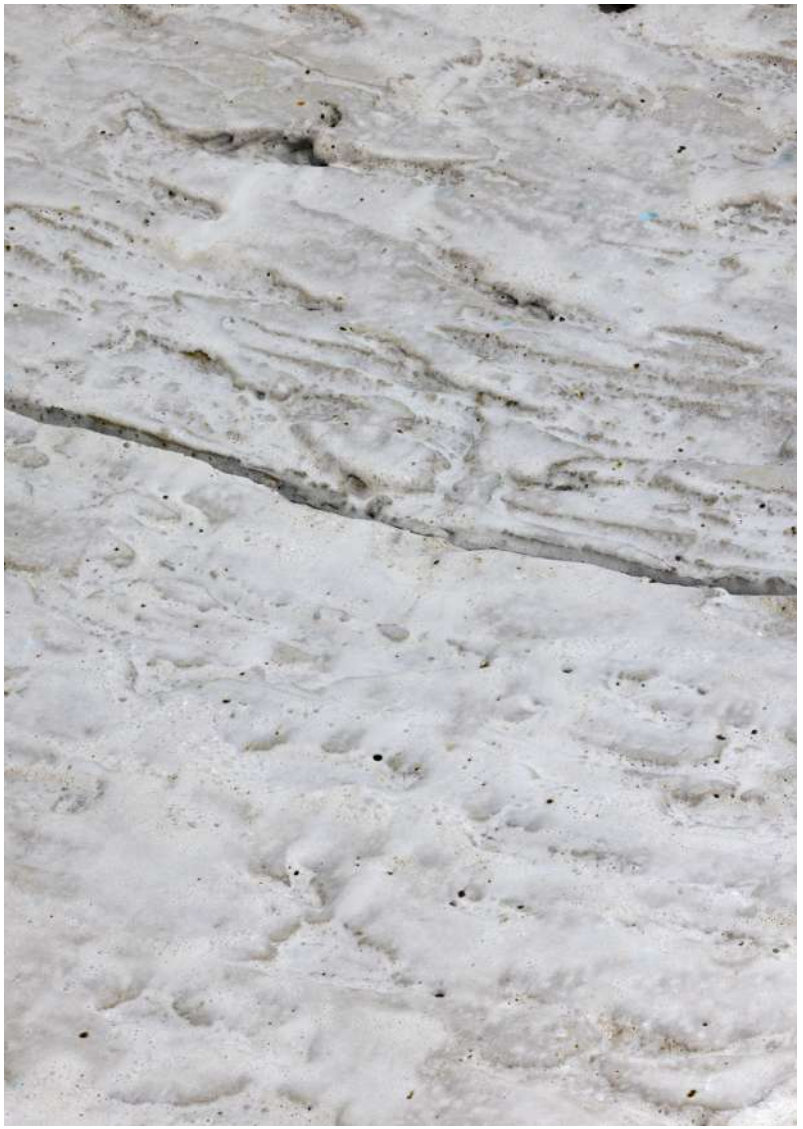


PETER LANE | White Leaf Table | 2026

Glazed ceramic stoneware, silver steel base
H. 43.1 x W. 241.3 x D. 96.5 cm | H. 17 x W. 95 x D. 38 in inches

Photo: Courtesy of The Artist





PETER LANE | White Leaf Table | 2026

Glazed ceramic stoneware, silver steel base
H. 43.1 x W. 241.3 x D. 96.5 cm | H. 17 x W. 95 x D. 38 in 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 | Babar 5 | 2026

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

Photo: Jeon Byungcheol





YANXIONG LIN | Babar 2 | 2026

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

Photo: Courtesy of The Artist

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 Floor | 2026

Resin, silicone, steel, concrete, melted masses, LED bulbs
H. 210 x W. 55 x D. 45 cm | H. 82 5/8 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol





INHYE JI | Bunch Floor | 2026

Resin, silicone, steel, concrete, melted masses, LED bulbs
H. 210 x W. 55 x D. 45 cm | H. 82 5/8 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol

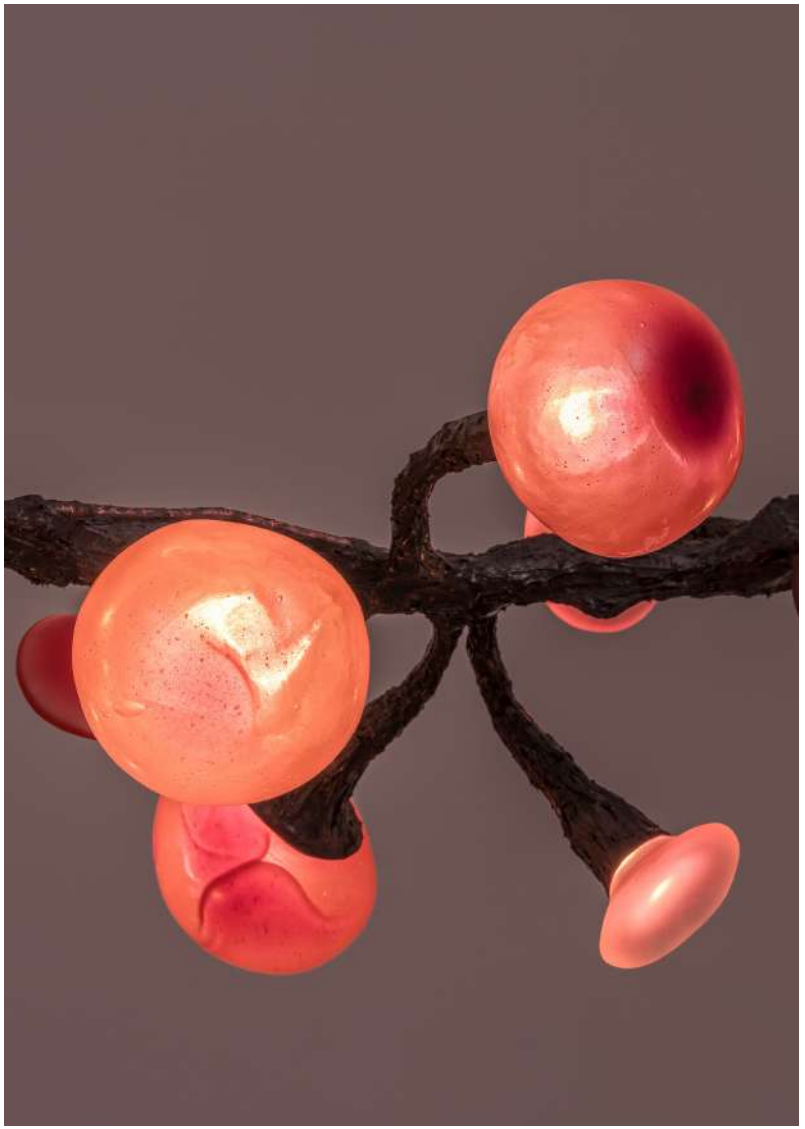




INHYE JI | Bunch Chandelier 04| 2026

Resin, silicone, steel, LED bulbs
H. 145 x W. 360 x D. 53 cm | H. 57 1/8 x W. 141 3/4 x D. 20 7/8 inches

Photo: Jeon Byungcheol



INHYE JI | Bunch Chandelier 04| 2026

Resin, silicone, steel, LED bulbs
H. 145 x W. 360 x D. 53 cm | H. 57 1/8 x W. 141 3/4 x D. 20 7/8 inches

Photo: Jeon Byungcheol

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 | Our Time Down Here | 2026

Cast dichroic glass
H. 100 x W. 43 x D. 31 cm | H. 39 3/8 x W. 16 7/8 x D. 12 1/4 inches

Photo: Graham Pearson





DAWN BENDICK | Our Time Down Here | 2026

Cast dichroic glass
H. 100 x W. 43 x D. 31 cm | H. 39 3/8 x W. 16 7/8 x D. 12 1/4 inches

Photo: Graham Pearson

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

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.



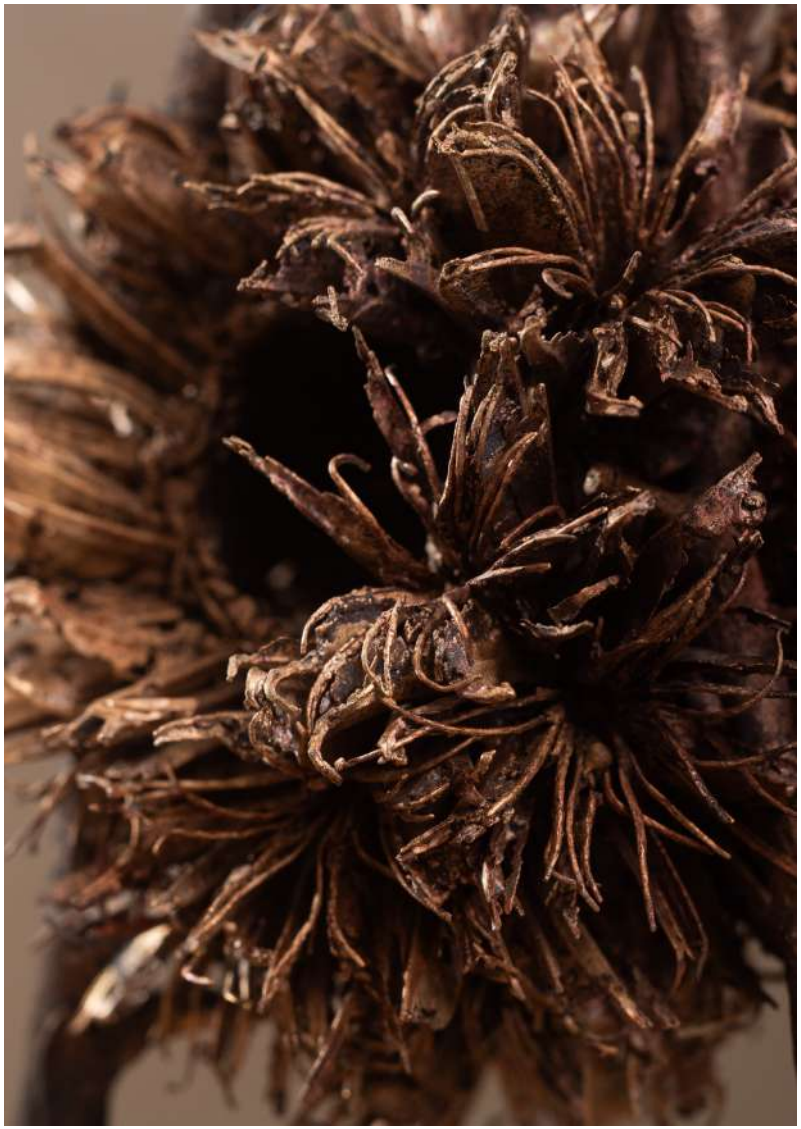




ROBYN NEILD | Dungeness Nest & Branch 1 | 2026

Cast bronze
H. 11 x W. 38 x D. 11 cm | H. 4 3/8 x W. 15 x D. 4 3/8 inches

Photo: Courtesy of the Artist

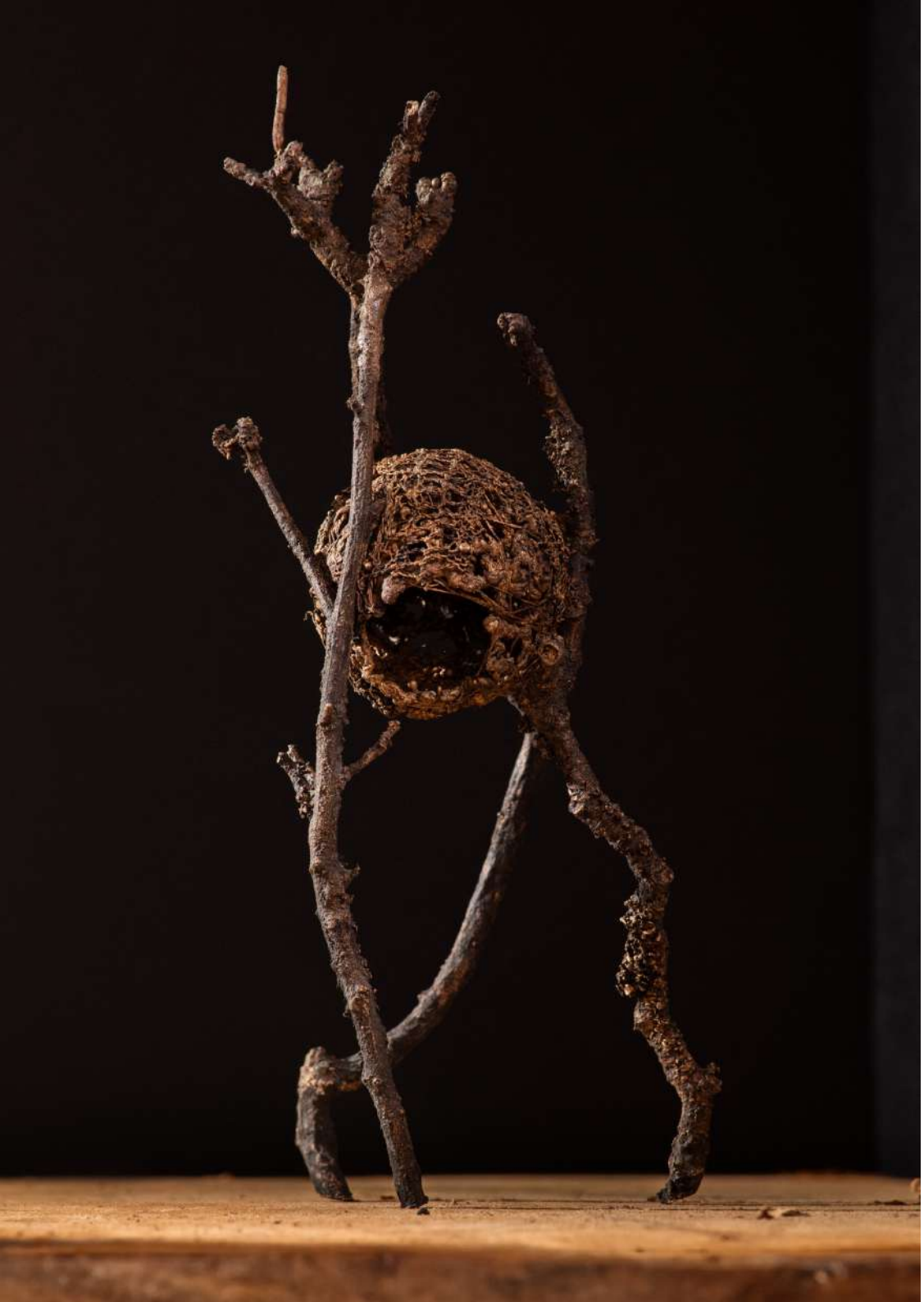


ROBYN NEILD | Dungeness Nest Form 1 | 2026

Cast bronze
H. 22 x W. 10 x D. 9 cm | H. 8 5/8 x W. 3 7/8 x D. 3 1/2 inches

Photo: Courtesy of the Artist







ROBYN NEILD | Dungeness Nest Form 2 | 2026

Cast bronze
H. 22 x W. 9 x D. 9 cm | H. 8 5/8 x W. 3 1/2 x D. 3 1/2 inches

Photo: Courtesy of the Artist



ROBYN NEILD | Dungeness Nest Form 3 | 2026

Cast bronze
H. 26 x D. 10 x W. 10 cm | H. 10 1/4 x D. 4 x W. 4 inches

Photo: Courtesy of the Artist



ROBYN NEILD | Dungeness Nest Form 5 | 2026

Cast bronze
H. 43 x W. 8 x D. 8 cm | H. 16 7/8 x W. 3 1/8 x D. 3 1/8 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

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