

## Choi Keeryong

### ARTIST STATEMENT

Central to my artistic practice is the notion of unhomeliness: a state of being caught between two cultures, and the subsequent impact on cultural identity. I am familiar with this concept, having spent the first thirty years of my life in South Korea and the past fifteen years living and studying in Edinburgh.

I explore this by creating glass objects that possess 'strangeness' and inherent distinctive qualities that rely on a sense of bicultural identity. The artwork does not readily fit into either Korean or British visual culture. Pieces are deliberately designed to create a pseudo- Korean/British or British/Korean image that can be viewed with a Western or Eastern lens, or with a blend of both cultures.

I hope that the cultural ambiguity inherent in my work challenges viewers and can introduce an artistic approach to the subject of bicultural identity, which has been inspired by my personal experience of being in a state of in-betweenness.

### ARTIST BACKGROUND

**Born** South Korea  
**Currently** Edinburgh, Scotland

### Education/Training

2015 PhD, Design, Edinburgh College of Art, The University of Edinburgh  
2007 MDes, Glass and Architectural Glass, Edinburgh College of Art, The University of Edinburgh  
2003 BFA, Craft, Hanyang University, Seoul, South Korea

### Professional Experience

Teaching Fellow (Contemporary Craft - Glass), Edinburgh College of Art, The University of Edinburgh

2015 Artist in Residence, National Glass Centre, Sunderland  
2013 Glass blowing demonstration, Mostra Mercato Biennio, Italy  
2010 Artist in Residence, Edinburgh College of Art, The University of Edinburgh (from 2008)  
2009 Studio Assistant for silversmiths Hiroshi Suzuki and William Lee

### Selected Exhibitions

2022 *The Coburg Prize for Contemporary Glass*, Veste Coburg, Germany  
2022 Collect (North Lands Creative), Somerset House, London  
2021 *New Glass Now*, Renwick Gallery of the Smithsonian American Art Museum, Washington, DC  
2021 *It's Not Always Black and White*, Imagine Museum, St. Petersburg, Florida  
2021 Artefact (Vessel Gallery), Design Centre Chelsea Harbour, London

- 2020 *Glass Lives 2020*, Nortland Creative, Lybster, Scotland
- 2020 *Anonymous: The Scottish Gallery and Craft Scotland Selects*, The Scottish Gallery, Edinburgh
- 2022 Collect (Vessel Gallery), Somerset House, London
- 2019 *Islanders*, The Venice Glass Week, organized by Róisín de Buitléar, Murano, Italy
- 2019 *I Am All of Glass - Marianne Brandt and the Art of Glass Today* (7<sup>th</sup> International Marianne Brandt Award), Chemnitz Museum of Industry, Germany
- 2019 *Loud and Clear*, New Brewery Arts, Cirencester
- 2019 *British Glass Biennale*, Ruskin Glass Centre, Stourbridge
- 2019 New Glass Now, Corning Museum of Glass, New York
- 2018 SOFA Chicago (Gallery SKLO), Navy Pier, Chicago
- 2018 Korea International Art Fair (Gallery SKLO), Seoul, South Korea
- 2018 *Material Imagination: Glass and Ceramics*, Gallery SKLO, Seoul, South Korea
- 2018 *The Miniaturists*, The Scottish Gallery, Edinburgh
- 2018 *Materiality*, Raft Research Group, Tent Gallery, Edinburgh
- 2018 *Loud and Clear*, The Harley Gallery, Welbeck
- 2018 Collect (Craft Scotland), Saatchi Gallery, London

### **Selected Collections**

Corning Museum of Glass, New York  
 City of Edinburgh Council, Museums and Galleries Edinburgh  
 Imagine Museum, St. Petersburg, Florida  
 National Museum of Scotland, Edinburgh  
 National Glass Centre, Sunderland  
 The Oriental Museum, Durham, UK

### **Awards, Honors & Grants**

- 2022 Nominee, Coburg Prize for Contemporary Glass
- 2015 National Glass Centre's Emerging Artist Residency Prize
- 2013 PhD Scholarship for International Students, Edinburgh College of Art (from 2010)
- 2012 Grant, Scottish Overseas Research Students Award Scheme (from 2010)
- 2008 Royal Scottish Academy Gallery Prize, Society of Scottish Artists 111<sup>th</sup> Annual Exhibition

### **Selected Publications**

- 2022 *New Glass Review 42*, Corning Museum of Glass, New York
- 2019 Aitken, Catherine. *Artisan Edinburgh*. The History Press Ltd.
- 2019 *New Glass Review 40*, Corning Museum of Glass, New York.
- 2013 *New Glass Review 34*, Corning Museum of Glass, New York.