

CHARLES BURNAND GALLERY

KEERYONG CHOI

SEPTEMBER 2026

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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.





Practice, Process and Materials

Keeryong Choi's practice centres on a single hand-applied technique: the inlaying of 23.5-carat gold leaf into the surface bubbles of kiln-formed glass. Developed during his practice-led PhD and drawn from the ancient Korean 'Sanggam' pottery method, this technique has become the defining signature of his work.

Each piece begins digitally. Choi develops the vessel's form using 3D modelling software before producing a 3D-printed original, which is then used within a lost-wax casting process to create the glass form. By working with small-frit glass and omitting the bubble-soaking stage during kiln firing, he introduces an unusually high concentration of surface bubbles, a result generally treated within glassmaking as a fault. Rather than eliminating them, Choi inlays each bubble individually by hand with gold leaf, cut to size and pressed into the cavity using specially designed needles.

Because the resulting forms are unsuited to power tools, all finishing is carried out by hand using files and diamond pads, a process of cold working that can extend over several days until the surface reaches an even, 800-grit texture.

Colour is used deliberately throughout the work. Choi favours blue and black, referencing the sea and sky that connect Scotland and South Korea despite the distance between them. His earlier work, produced through the 2010s, combined hand-blown glass with found English porcelain and inlaid geometric patterns and invented Korean characters; his current Daam Dah series continues this research in glass alone.



KEERYONG CHOI | Daam Dah 9-1 | 2026

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



KEERYONG CHOI | Daam Dah 9-1 | 2026

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



KEERYONG CHOI | Daam Dah 2022 1-1 and 1-2 | 2022

Kilnformed glass, 23,5ct gold leaf
H. 36 x W. 27 x D. 26 cm | H. 14 1/8 x W. 10 5/8 x D. 10 1/4 inches

Photo: Courtesy of The Artist



KEERYONG CHOI | Daam Dah 2022 1-2 | 2022

Kilnformed glass, 23,5ct gold leaf
H. 36 x W. 27 x D. 26 cm | H. 14 1/8 x W. 10 5/8 x D. 10 1/4 inches

Photo: Courtesy of The Artist

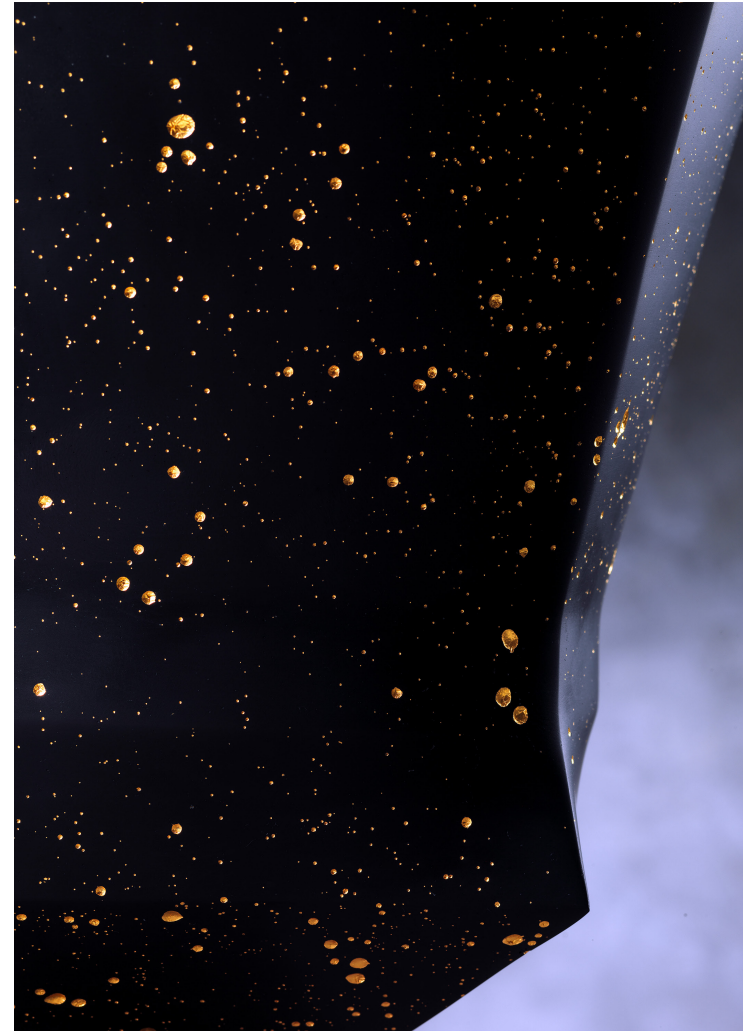




KEERYONG CHOI | Daam Dah 11 (11-1 & 11-2) | 2025

Kilnformed glass, 23,5ct gold leaf
H. 22 x W. 21 x D. 20.5 cm | H. 8 5/8 x W. 8 1/4 x D. 8 1/8 inches

Photo: Courtesy of The Artist



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



KEERYONG CHOI | Daam Dah 10 | 2024

Kilnformed glass, 23,5ct gold leaf
H. 37 x W. 24 x D. 23.5 cm | H. 14 5/8 x W. 9 1/2 x D. 9 1/4 inches

Photo: Courtesy of The Artist

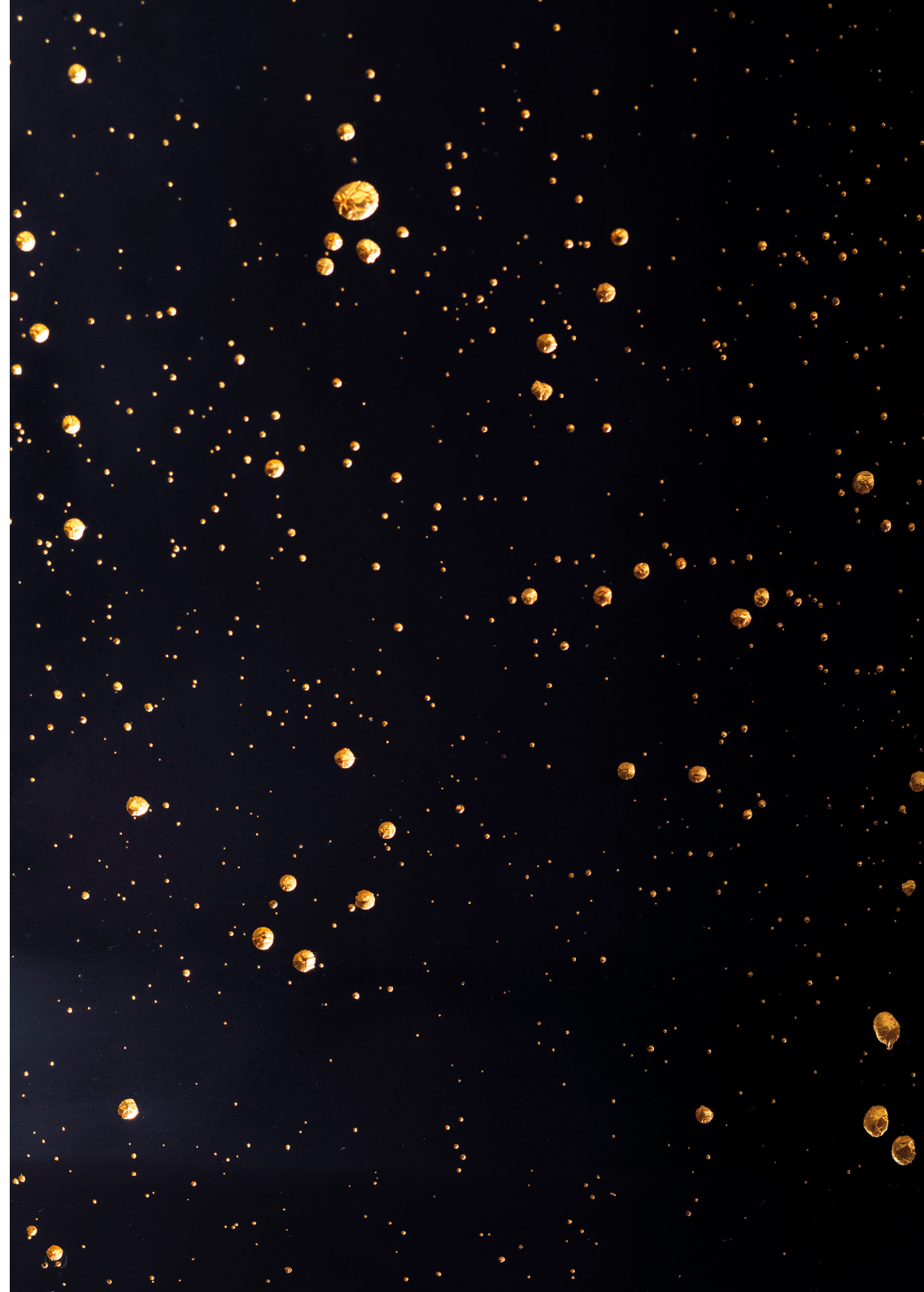
Artists Statement

My work is a vessel that carries stories, memories, a sense of home and feelings of nostalgia, for family, friends, places and the many experiences that have shaped my life. Central to it is the idea of unhomeliness. I have lived in Edinburgh for over twenty years, but I was born and raised in South Korea, and that experience, of belonging to both places yet not fully belonging to either, has shaped everything I make. I develop my forms using circles and squares, sometimes drawing on architectural lines associated with South Korea and Scotland, and sometimes choosing not to reference either directly, combining visual elements from both cultures to create a hybrid image that can be seen as Eastern, Western, or both at once.

Glass has its own bicultural identity, which is part of why I keep returning to it. My first degree was in ceramics and metalsmithing, and for a long time I thought of glass as a foreign, Western material. It only arrived in South Korea in the late 1980s, so that mirrors my own position exactly. I moved to Edinburgh in 2006 to study it properly, and I still remember very clearly the first time I opened the furnace door at the hot glass workshop.

My process usually begins on a screen: I develop the forms using 3D modelling software, then 3D print them before using lost-wax casting to make the glass. By skipping the bubble-soaking stage during firing, I deliberately create more bubbles on the surface than would normally be considered acceptable, a result glass artists usually see as a failure. I inlay each one by hand with 23.5-carat gold leaf, using specially designed needles, because I want to celebrate that instability rather than hide it, and I finish every surface by hand with files and diamond pads, sometimes over several days.

The bubbles have become a kind of metaphor for me, standing in for the imperfections and complexities that shape all our lives, and rather than hiding that, I want my work to hold it openly. In recent years I have started making my vessels in pairs, a response to my fear of becoming disconnected from the people and places I love most as my parents grow older, and as this feeling has grown, so has the scale of my work. I mainly use blue and black to express the connection between Scotland and South Korea, two countries that are geographically distant but joined by the same sea and the same sky. I want viewers to reflect on identity, home and belonging, and to recognise that, wherever we are, we are all in an in-between space to some extent, shaped continuously by our experiences, relationships and the places we call home.





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.

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