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SEPARATION ANXIETY:

○ || 로:ero

Jae Hyun George Cho

Thesis submitted
to the College of Creative Arts
at West Virginia University

In partial fulfillment of the requirements for the degree of

Master of Fine Arts in
Ceramics

Shoji Satake, M.F.A. Chair
Robert “Boomer” Moore, M.F.A.
Alison Helm, M.F.A.
Jason Lee, M.F.A.

School of Art and Design

Morgantown, West Virginia
2018

Keywords: [Ceramics, Sculpture, Eroticism, Sexuality]
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Abstract

SEPARATION ANXIETY:

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Jae Hyun George Cho

Separation Anxiety is an overview of my journey of experiences and the evolution of my formal and theoretical approach into my artistic representation of the erotic. The notion of eroticism is a crucial component in an attempt to conclude my investigation for the yearning for the intimacy and the sensual beauty of the passionate/physical love in reaction to my disturbed sense of displacement. In writing my thesis, I attempt to fully embrace and express the ongoing evolution of my own work that began its transformation at the beginning of my graduate studies which has accumulated to my thesis exhibition, ○ ㄱ:ero. The incredible journey of graduate studies allowed for much change in my thinking and in my work to confront the complexity of my struggles and challenges. The written thesis is not an annotation for the work I have created for my final exhibition but acts in conjunction along the actions of my visual/material exploration in the medium of ceramics during my time in WVU.

Acknowledgment

I am sincerely grateful as I am graduating from my experiences in the MFA program at West Virginia University. My sincere gratitude hopes to reach beyond the written and spoken words by following the examples of my mentors, and peers to honor and pass on their traditions and wisdom. And I am forever grateful for my family, mom, dad, Hilla, Michael, and Juho for believing in me and supporting me.

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Thank you, Brandon Schnur, for your friendship that gave me the courage to believe in my work, and myself. I want to also thank Jared Peterson, Chris McGuffy, Ken Lu, Andrew Kellner, Nate Ditzler, and Luke Doyle for sharing their memories with me.

Lastly, I want to thank my partner Molly Must, for giving me hope that she's given me to keep pursuing my dreams, and time that she's shared with me, and for her love.

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Transcending the Personal Past / Rediscovering the Spirit of the Universal Past

Displacement of the familiar brings forth transformation out of necessity, insecurity, or sentimentality. Especially, the personal displacement of romantic intimacy, reach out to look for the virtue of erotic seeking to fulfill the desires of the mind and the body. The memories of the past inspire me to move forward with the desire to search for the universal validity of something ordinary translated into something unique and virtuous. Leaving home, family, schools, towns, anxiously paralyzes my emotions, causing me to seek out for a sense of belonging and acceptance. The personal relationships are forced and coerced, where the timid nature of my character dictate the level of commitment and intimacy I choose to share, disguise and omit. The cultural and social history of the physical locations where I reside also influence the sensibility of my actions and reactions to engage with my limited understanding and experiences. As I became more sensitive to the complexity of the social interactions among personal agendas in new and unfamiliar surroundings, I digressed away from the public to search for my own voice. The clash between cultural differences of my conservative Korean heritage and the liberal Western social etiquettes brought immense confusion while adapting to my new surroundings. The more conservative nature of my heritage based on the philosophy of Confucianism allowed me to gradually shape my own understandings of everyday values and beliefs through my experiences in the West.

My initial artistic practice is founded by my passion for the complex history of the utilitarian traditions in which the intimacy and spontaneity of its physical materiality dominated my senses. The immediate, tactile relationship with the material excites my sensibilities to highlight the sensuousness of intimate connections. I studied the presence and absence of the

metaphysical qualities of ceramics, and its possibility as a medium that transcends cultures and traditions. Utilizing simple plates and bowls, I focused on the universal values examining this selfless notion of universal validity through the language of pottery (Figure 1). But, awakening inside of me was the insatiable urge to highlight my unique personal experiences to speculate on different possibilities of resolutions of thoughts and questions.

My work signifies the specific moments of my life and the artistic expressions that co-exist through the forms and space I create. My fear of separation anxiety from the past and the present reaches out to the unknown future trying to hold on to the beauty and the essence of the human experience that I have gained through intimate connections. The recollections of my experience of love and despair become major impetus of my art making. This brings my work to a philosophical, existential approach towards life and the beauty in which I strive to capture and commemorate.

The erotic desires weave through many aspects of the everyday mainstream culture in our private and public spaces. It is a fundamental part of our lives. Whether we choose to confront our differences or indulge in the fantasies, through the visual form of artistic expression, the erotic inevitably defines us. I want to challenge the individual and the universal values to embrace the emotions associated with sensual desires and pleasure.

The Discovery/Evolution of the Erotic

During the beginning of my graduate studies in Jingdezhen, China, I was fascinated by the 19th century Qing Dynasty erotic figurines called Qing Gong (Figure 2). Being shared among the aristocrats of the era, these figurines and erotica were intimate objects that were kept hidden from public viewings.¹ I was drawn to the allure of these figurative ceramics, its uncanny yet explicit portrayal of physical love and sexual pleasure that were discreetly shared to entertain one's erotic desires. Seeing the figurines brought a sense of satisfaction of being able to validate the eroticism of the past that reflected my own erotic fantasies and sexual desires. Sexual desire is an intricate part of human nature, and the contemporary social and moral values imposed by my conservative customs and traditions of my Korean heritage created a foundation that has evolved throughout my studies.

My figurines drew their meaning from the narcissistic impulses that resonated with my own erotic desires and personal struggles that seemed to disrupt and distract from the reality of the present moment. But these unrealistic yet fetishized sculptures struggled to find solace within the depths of my mind. The 3-D printed self-portrait was assembled into slip-cast porcelain figurines and appropriated into a personal narrative of superhero figures (Figure 3). Barbie doll as my counterpart came to represent an iconic cultural figure that has been glamorized and idealized as much as the Venus' or the Beyonces that influenced the male perception of women. I became the spectator as well as the subject matter of my work, as the sculptures exploited the voyeuristic sensationalism of sexual pleasures. Since an image of myself occupies the central position on stage

¹ F.M. Bertholet, *Concubines and Courtesans: Women in Chinese Erotic Art*. trans. Alastair and Cora Weir (New York: Prestel, 2011), 121.

in these personal dioramas, this offers the viewers a window into my most intimate and private space in my soul.

Through the compositions of these slip-cast figurines, I wanted to carefully invite each viewer into my blurred moral view of sexuality, a glimpse into the distorted male portrayal of the modern female sexuality in this economically driven, media-saturated, patriarchal social norm. By playing with the arrangements of the figurines postures and poses, the sense domination and the control I experienced was uncomfortably satisfying which encouraged further examination. This paradoxical satisfaction and the pleasure of having control over my fantasies became eerie reminders of my childhood memories of playing with my own toys unaware of the social construct. Perhaps my unconscious boundaries were created by my Korean heritage which brought forth arrangements of these figurines in poses that seem to place a misogynistic domination over the Barbie dolls. As much as I wanted to justify my misconceptions, and celebrate the sensuality of romantic physical love, the figures sailed towards everything that felt corrupt and immoral, the very opposite of the pure and universal of the erotic.

The composition of the figurines in sexual poses reflect the escape from my conservative traditions to express my deepest, private moments of the past. The nude figurines highlight the sexualized male and female toy-figures that we have been acquainted with since our childhood. But the muted representation of genitals in the porcelain figurines tries to keep a sense of toy-like qualities to juxtapose. In this exploration, I was too quick to assume that beautified, celebrated depictions of the sexual intimacy using contemporary cultural iconic figures would blindly translate into the sensual beauty of the passionate/physical love. The oversight on the lack of

research for the sexualization of the toy figurines saturated with social, cultural, political imbalances was problematic and brought post-analysis that forced a flurry of unintended external interpretations skewing away from my original vision. Furthermore, moving forward with my original intention of celebrating and capturing the beauty of the physical intimacy, my approach began to test on the metaphysical representations of the erotic.

Evolution of Intent.

The autobiographical approach to my work entangled with inevitable unexpected checkpoints in my life became a major discordance to reconsider the significance of the sensitivity of the subject of eroticism mediated through the lens of my personal values. The intricate relationship between my erotic subjects and my social values were tested through the protests of my peers. And the progression of my work from the personal desire to materialize the erotic graduated into a study of emotions and sensations represented through more platonic/abstract formal language of sculpture. While my self-aggrandizing superheroes and fetishized male figures dominated over petite Barbie figurines, it magnified my vulnerabilities, and fallacies of the appropriated pop-cultural iconography.

The sculptural dioramas actualized and externalized the very intimate part of myself to discover something not only about the erotic impulses through art, but to critique the hypersexualized nature of the contemporary culture. The explicit nature of my work began to highlight my sense of crisis in aesthetic taste and moral values, which unsettled the viewer's social, psychological, and cultural assumptions.² The figurines only fulfilled my own needs and ultimately my own Qing Gong figurines.

Noticing this narcissistic pattern in my work, I began embracing the complete polarization of my own ideals evolving within the span of my graduate studies. My work is defined by my everyday experience and is constantly evolving in the shifting moral and social values of the

² Ibid., 283.

contemporary society. A flâneur, term coined by Baudelaire, "distills the eternal from the transitory", and observes and reacts to the environment around oneself.³ From my growing curiosity for the external forces of morality and modernity of contemporary eroticism, I wished for a broader spectrum of my understanding of the world around. Baudelaire writes in his essay,

To be away from home and yet to feel oneself everywhere at home; to see the worlds, to be at the center of the world, and yet to remain hidden from the world. The spectator is a prince who everywhere rejoices in his incognito. The lover of life makes the whole world his family, just like the love of the fair sex. Thus the lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy.⁴

I believe contemporary awareness has to do with trying to establish the critical modes of self-awareness in the present context. While in search of the universal theme of the erotic, my actions and social behaviors were scrutinized to the point of disbelief, absurdity which shook the foundations of my attitude towards my work that hoped to celebrate the intimate physical communion with others. This event, in conjunction with the #MeToo Movement, created a stressful contest for my moral values which I had assumed for inclusivity and equality for all beings. But it also gave me a chance to become critical of my own definitions of what "inclusive," and "equality" meant. It broadened my understanding of the discrepancies between my subjective views and of the others. My exploitation of narcissistic sensibilities to use myself as part of my figurines were the exact opposite of the emotions I wanted to draw from the peers. The broadened

³ Charles Baudelaire, *The Painter of Modern Life And Other Essays*. trans. ed. Jonathan Mayne (London: Phaidon Press LTD, 1964), 12.

⁴ Ibid.

sense of norms of the erotic can only be validated and defined by individuals and I wanted my work to signify its beauty that encompasses passion, and reason to inspire individuals rather than to have them simply react. As an artist, I am drawn to this “reverie that immerses one’s energy towards curiosity,” to gaining a broader understanding of the universality of the erotic to satisfy my intent to pursue its mysteries.⁵

⁵ Ibid.,7.

Evolution of Form

My growing knowledge of the ceramic process granted me the confidence to push the limits in the scale of the work and the development of spontaneous abstraction of forms. Understanding the physical relationship between the viewer and the artwork needed a specific context confined to the gallery space I envisioned where the works would reside. In the A.W. Mellon Lectures in the Fine Arts, Kirk Varnedoe's lecture examines the progression of abstract art of the 1950's, and introduces the 'monolith' from Stanley Kubrick's *2001: A Space Odyssey*, as a form that is simply "absolute but also completely mundane and banal."⁶ My abstraction of the forms (Figure 11) is a study of distillation of the heightened awareness of sexuality in contemporary eroticism to exist between the notion of intimacy and vulnerability, and totality and indecipherability.

The works of modern sculptors, Barbara Hepworth and Constantin Brancusi became a departure point for me to examine the essential qualities of abstracted form in space. The significance of abstraction, a major vocabulary in Hepworth and Brancusi's work, inspired me towards the reduction of form and ideas to its fundamental qualities. As these two sculptors utilized the sculptural language and abstracted language of line, volume, and void, the sensuality of the organic curves and the tactile qualities of the materials came to life. The subversion away from the representational subjects allowed for more freedom to study, evaluate, and appreciate the works of art for its essential qualities depicting sensuality of the erotic. In praise of Hepworth's vitality innate in her art, art historian Herbert Read quotes the artist, that her first aim is "at pleasing the

⁶ Kirk Varnedoe, "Pictures of Nothing: Abstract Art since Pollock, Part 3: Minimalism" (presentation at the A.W. Mellon Lectures in the Fine Arts, Washington D.C., April 13, 2003).

senses, the second, a spiritual vitality which for me is more moving and goes deeper than senses."⁷, I connected with the works of these two artists through my visual senses and emotive qualities that evoked my personal subjective responses, where I began a study of forms to transcend the boundaries of personal history, cultural/social biases that seemed to intensify the individual subjective reactions. The obscenity of the sexualized figurines is replaced with forms eluding to modesty, explicit replaced with grace, and corrupt with purity. Desires of the erotic are no longer accentuated between the viewer and the object, and the viewer is no longer shocked with a confrontation of the nude.

The sensual transition between the planes become more complex with her studies in the pierced forms, where she sought for "freer, more direct, more essential form of artistic expression."⁸ Recalling her emotional attributes towards the first form (Figure 4) with a void, Hepworth writes:

*... in Pierced Form I had the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that of doing it for the purpose of realism.*⁹

The revelation of this intimate emotional response by simply carving a hole through solid mass recalled the satisfaction and the pleasure of having control over my fantasies through the erotica. Only this kind of intimate relationship through handling the medium as freely and firmly

⁷ Herbert Read. *The Tenth Muse*. (New York: Horizon Press, 1957), 230.

⁸ A.M. Hammacher. *Barbara Hepworth*. (New York: Thames and Hudson, 1999), 15.

⁹ Herbert Read. *Barbara Hepworth, Carvings & Drawings* (London: Lund Humphries, 1952)

would allow one to be mystified by such a simple gesture. Although Hepworth demanded "of a three-dimensional rhythmic feeling for the spatial," this mysterious presence of an opening intrigued my senses sensually but also sexually.¹⁰ In contrast to being removed from the whole, the openings in my forms are constructed and modeled (Figure 5), which specifically alludes to subtle sensual gestures and physical appearances of female/male sexual anatomy inspired by the classical and the prehistoric arts, where our spirituality and the erotic were closely aligned with one another. I use the eroticism and sexuality emphasized and signified in such work as the Venus of the Willendorf (Figure 6), and depictions of Priapus's large erect phallus (Figure 7), to continue my investigation of creating a formal language. The explicit sexual imagery of these two particular historical examples often is interpreted as taking "the form of the celebration of erotic and fertile prowess,"¹¹ sometimes acting as a good luck charm. And I gravitate toward the sensuality and the seductiveness of these erotic figurines that serve as a spiritual and metaphysical purpose rather than as means to fulfill one's physical desires.

The seductive eroticism embedded in Akio Takamori's ceramic sculptures (Figure 8), has always been an enigmatic presence in my ceramic practice. The confident brushstrokes that caresses the envelop forms used as a canvas, provides a nurturing space for sexuality to reaffirm its universality in human nature. As his strong formal aesthetics manifest his belief on the significance of sexuality, my work strives to ground itself revealing my intent to emphasize the spirituality of erotic.

The excitement of working in clay comes from the additive method of construction in clay

¹⁰ A.M. Hammacher. *Barbara Hepworth* (New York: Thames and Hudson, 1999), 43.

¹¹ Alyce Mahon, *Eroticism & Art* (New York: Oxford University Press, 2005), 24.

which allows for the spontaneity of exploration, and contemplation of the subject that evolves with time and spirit. The reductive method of carving from a block of stone to reveal the essence of the artist's spirit has more of a poetic and appealing translation of revelation of the true essence. By contrast, in the additive construction, the finished form is not revealed but formed. The intimate connection between my hands and the soft, malleable wet clay builds up towards a form that embodies the essence of my emotions and spirit that of love and longing for something greater than oneself. Through the stages of the clay process that gently paddles and caresses the leather-hard surface of the clay, the forms become refined and merge out of the intense energy of nature and my consciousness to materialize into our reality. This relationship that I have with the physicality of clay, the concrete nature of ceramics intensifies my desire to touch and indulge in the process of making. Focillon observes that "form is always, not the desire for action, but action itself," and while the physical evidence of the action represents the physical force of the artist, it also captures the action of the mind and the spirit of the artist.¹²

Constantin Brancusi's, *Le Baiser*, (1907-08, Figure 9), a modest, yet bold sculpture search for "essence, the distillation of nature in sculptural term."¹³ The stylized male and female form in unity exist at the same height, sizes stands unbroken, and as equals. There is no distinction of domination or hierarchy of the sexes, the embrace between the two becomes a harmonious existence that potentially refers to the sensuality of romantic love. Whether the subject of the kiss was biographical in nature or influenced by his notion of egalitarianism in contrast to his contemporary, Picasso's *Demoiselles d'Avignon* (1907, Figure 10), where sexuality celebrated

¹² Henri Focillon, *The Life of Forms of Art*. trans Charles Beecher Hogan and George Kubler (New Haven: Yale University Press, 1942),45.

¹³ Anna C. Chave, *Constantin Brancusi: Shifting the Bases of Art* (New Haven & London: Yale University Press, 1993),174.

through an abrasive expression of the patriarchy is not of significance that could change the value of the sculpture.¹⁴

Accompanied by a sense of broader awareness toward the current culture of gender stereotypes that harbors exclusivity and polarity, my abstraction of formal aesthetics began to explore the notion of gender neutrality (Figure 11). The minimalistic representation of phallic and vulvic formal studies become less representative of the human anatomy to symbolize the presence of both sexes that embodies the celebration of sexual union and passionate love. By breaking away from the boundaries of the gender divide, my amorphic forms conceptualizes the autonomy of one's sexuality reinforcing the sensuality that exists within the erotic.

Gustave Courbet's work, *L'Origine du monde* (1866, Figure 12), rejects the classicism and styles of his predecessor's academic traditions.¹⁵ It pursues provocative erotic by boldly presenting it in “defiance of both traditional beauty and the fear of the forbidden” to replace the tradition with “impure explicit sexuality” which affronts the moral certainty of the time.¹⁶ As artists such as Brancusi, Hepworth, and Courbet reacted against the conventions of the past, *에로:ero* protests against my own previous work that hyper-sexualized the erotic reflecting the modes of pornography, and self-indulgence.

¹⁴ Sidney Geist. *Brancusi/The Kiss* (New York: Harper and Row, 1978),42.

¹⁵ Alyce Mahon, *Eroticism & Art* (New York: Oxford University Press, 2005), 19.

¹⁶ Alyce Mahon, *Eroticism & Art* (New York: Oxford University Press, 2005), 19.

에로:ero

Consisting of ten sculptures, 에로:ero (Figure 13), is an installation containing arrangements of ceramic forms accompanied by controlled visual sensory effects. In the 750 sq feet gallery space with a 14 ft high ceiling, and an exposed rock wall on one side of the space, the exhibited work and visual effects were curated to best optimize the characteristics of Paul Mesaros gallery. Through the study of forms, I disregard the sexual iconology of the mainstream to relate to the “postulate of modern sculptor’s ideal in which would convey the essence of things,” that reveal the truest nature of the material and spirit of my intention.^{17,18} The erotic existing in a naturalistic representation of the female/male body was the fundamental building block to portray the sensuousness of the physical. Aiming to subvert away from the viewer’s “own needs of individual nature and particular objectives,” the composition of my amorphic forms (Figure 14) search for subtle hints of sexuality depicting the sensual emotional cues.¹⁹ The title of the exhibition eludes to my inescapable Korean heritage that has ultimately provided the foundation for my artistic practice, which has focused in understanding the evolution of my attitude towards sexuality and intimacy for the latter part of my graduate studies.

에로:ero (Figure 15, 16) attempts to connect through a purely visual experience of a viewer, where the tactility of the material can only be conveyed through the visceral connection created within the space that the viewer and the work both reside in. Activating the gallery space as a

¹⁷ Ibid., 63.

¹⁸ Anna C. Chave, *Constantin Brancusi: Shifting the Bases of Art* (New Haven & London: Yale University Press, 1993), 174.

¹⁹ Henri Focillon, *The Life of Forms of Art*. trans Charles Beecher Hogan and George Kubler (New Haven: Yale University Press, 1942), 1.

sacred place that represents my own sanctity of intimate values and thoughts, I admit my audience to voyeur into a displaced reality to connect as one. In considering the physical space of the gallery, the notion of private/personal space in relation to the display of my work in time and space of the present tense is crucial to the experience of the viewer. The placement of the sculptures along the wall surrounds the audience as they walk into the main gallery floor highlighted by intimate neon pink light sources behind *Lover* (2017, Figure 17), and *Her* (2017, Figure 18) located at opposing ends of the space. I use these pink fluorescent lights in the dimmed setting to look for an intimate space to heighten one's visual connection with the sculptures. My sculptures are void of color to avoid unnecessary subjective visual elements that would distract from elemental/universal qualities of simplicity and neutrality of white.

The references to my personal past from the previous figurative work carries on to create an instinctive visual aesthetic decision to create tension between my reality and fantasy through the sensual compositions of these ceramic forms. The sequence of my formal exploration stems from not only the theoretical pursuit of the universality but also from seeking an emotive connection by the creating anticipation/initiation of touch. The cropped imagery of my composition of forms (Figure 19), brought a fresh perspective looking through simplified arrangements of forms to transpire the sensuous experience of erotic. The roundness curve of the forms is accentuated by a single soft pointed peak to suggest a physical/external gesture of arousal and desire to connect, where small indentation represent my desire to embrace and accept these connections. The study in the arrangement of abstracted amorphic forms (Figure 20) alludes toward anticipated sexual gestures of physical embrace, that speak of the passionate, true connection between a pair.

Conclusion

My ceramic practice speaks of my artistic and personal desire for connection with others, to be able to facilitate and validate the viewer's own appropriation, but also to become a critic of my own values and judgments to define the world around me. My curiosity towards eroticism intensified by my personal experience and primitive desires shifted drastically from the expression of the explicit, and physical pleasures seen in the figurine. The notion of erotic pertains to ideals of romantic love and of sexual desires, that encompasses the pleasures of the body and mind. During this time, in an attempt to express my intimate thoughts and desires of the mind and body, I have come to conclude that the understanding of eroticism and art inevitably conforms, and transforms both. Sexuality and sensuousness are challenged through the subjectivity of each individual, but through art, it enables us to shift from the sensual pleasures to spiritual pleasures that transcend rules, and boundaries without fear. This allows me to understand that the pleasures of the body and the soul balances in harmony. In that harmony, passion and reason become a whole. Through my work, I wish to transcend social boundaries and biases, and become more universal voice which in turn, brings harmony into everyday life.

Illustrations

Figure 1. George Cho. *Meiping* (installation shot), 2015, glazed porcelain (Photo courtesy of artist)

Figure 2. Qing Gong. 19th c Qing Dynasty

Figure 3. George Cho. *a la mode*, (detail), 2016, fired porcelain. (Photo courtesy of artist).

Figure 4. Barbara Hepworth. *Pierced Form*, (1932)

Figure 5. George Cho. (Photo courtesy of artist)

Figure 6. *Venus of Willendorf* c.28,000 BCE- 25,000 BCE

Figure 7. Priapus of Ephesus c. 1,000 BCE

Figure 8. Akio Takamori *Lovers I* (2014)

Figure 9. Constantine Brancusi. *Le Baiser*, (1907-08)

Figure 10. Pablo Picasso. *Demoiselles d'Avignon* (1907)

Figure 11. George Cho. *Kiss*, 2017, Glazed Ceramic, Concrete, Steel Rod. (Photo courtesy of Dillon MacDonald).

Figure 12. Gustave Courbet. *L'Origine du monde* (1866)

Figure 13. George Cho. *에로:ero* (Exhibition title), 2017 Glazed Ceramic, Red Cellophane, LED light, MDF, (Photo courtesy of Dillon MacDonald).

Figure 14. George Cho. *Study in Form*, 2017, Glazed Ceramic. (Photo courtesy of Dillon MacDonald).

Figure 15. George Cho. *ero* (installation view), 2017. (Photo courtesy of Dillon MacDonald).

Figure 16. George Cho. *ero* (installation view), 2017. (Photo courtesy of Dillon MacDonald).

Figure 17. George Cho. *Lovers*, 2017, glazed porcelain, red cellophane, LED light, MDF.
(Photo courtesy of Dillon MacDonald).

Figure 18. George Cho. *Her*, 2017, glazed porcelain, red cellophane, LED light, MDF.
(Photo courtesy of Dillon MacDonald).

Figure 19. George Cho. *Lover (detail)*, 2017, glazed porcelain. (Photo courtesy of Dillon MacDonald).

Figure 20. George Cho. *Lover*, 2017, glazed porcelain. (Photo courtesy of Dillon MacDonald).

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Curriculum Vitae

Education

2015-2018	West Virginia University, Morgantown, WV. USA MFA Candidate in Ceramics
2008-2010	Nova Scotia College of Art and Design, Halifax, NS. Canada BFA in Ceramics
2005-2008	Sheridan College, Oakville, ON, Canada Adv. Dipl. in Ceramics

Juried Group Exhibitions (*Solo)

2018	*에로:ero ; MFA Thesis Exhibition; Mesaros Gallery, Morgantown, WV Separation Anxiety ; Paul Mesaros Gallery, Morgantown, WV
2017	Yes! Summer ; Gallery House, Toronto, Canada Confluence 2017 , Artists Image Resource; Pittsburgh, PA
2016	*Poetics of Summer 11 ; Mufei Gallery, Jingdezhen, China Surroundings , Mesaros Gallery, Morgantown, WV Confluence 2016 , Artists Image Resource; Pittsburgh, PA
2015	*JESA ; Solo Exhibition, Gallery House, Toronto, Canada Transition/Translation , Mufei Gallery, Jingdezhen, China
2014	12 Trees: 30 under 30 , Gardiner Museum of Ceramic Arts, Toronto, Canada Site Installation , Queen Specific Gallery, Toronto, Canada Making Arrangement , Harbourfront Centre, Toronto, Canada Toronto Outdoor Art Exhibition ; Nathan Phillips Square; Toronto, Canada Materialize , Craft Ontario Gallery, Toronto, Canada LOCALE , Artport Gallery, Harbourfront Centre, Toronto, Canada Studious , Main Gallery, Harbourfront Centre, Toronto, Canada
2013	Artists Without Borders , Mu Fei Gallery, Jingdezhen, China Chronos , Mississauga Living Arts Centre Gallery, Mississauga, Canada Constructor , Harbourfront Centre, Toronto, Canada
2012	Toronto Potters Guild Biennial , OCC Gallery, Toronto, Canada LOOK out , Main Gallery, Harbourfront Centre, Toronto, Canada
2011	Seed to Harvest , Old Fire-Hall, Lunenburg, Canada Spring Show Invitational , Lunenburg Art Gallery, Lunenburg, Canada in Residence , Port Loggia Gallery, Halifax, Canada
2010	Members Show , Lunenburg Art Gallery, Lunenburg, Canada

Residencies

2016	Artist in Residence , Pottery Workshop, Jingdezhen, China
2011-14	Artist in Residence , Harbourfront Centre, Toronto, Canada
2013	Artist in Residence , Pottery Workshop, Jingdezhen, China
2010-11	Artist in Residence , NSCAD-Lunenburg Community Studios, Lunenburg, Canada

Workshops / Public Lectures

2015	Guest Lecturer , Pottery Workshop, Jingdezhen, China Guest Lecturer , Jiatong Univeristy, Xi'an, China Visiting Artist Lecture , Mississauga Potters Guild, Mississauga, ON
2014	Visiting Artist Lecture , Sheridan College, Oakville, Canada
2013	Visiting Artist Lecture , Central Academy of Fine Arts, Beijing, China
2012,13,15	Two-Day Advanced Throwing Workshop , Northern Secondary, Toronto, Canada

- 2012-14 [Workshop: Commemorative Objects](#)
 Harbourfront Centre High School Student Workshop; Toronto, ON
- 2012 [Public Lecture Series Presenter](#); Lunenburg, Canada

[Related Employment](#)

- 2017,18 [Instructor of Records](#), Ceramics, West Virginia University, Morgantown, WV
- 2016 [Instructor of Records](#), Visual Foundations, West Virginia University, Morgantown, WV
- 2016 [Graduate Teaching Assistantship](#), West Virginia University, Morgantown, WV
- 2015 [Instructor of Records](#), Drawing 2, West Virginia University, Morgantown, WV
- 2015 [Graduate Teaching Assistant](#), West Virginia University, Morgantown, WV
- 2014 [Maker/Designer](#), Kosoy and Bouchard, Toronto, Canada
[Maker/Designer](#), Loren Kaplan Ceramics, Toronto, Canada
[Performance Artist](#), Clair Twomey's Piece by Piece, Gardiner Museum, Toronto, Canada
- 2013 [Ceramics Instructor](#), Koffler Center for the Arts, Toronto, Canada
 (Beginner's Throwing Class)
- 2009,11 [Studio Assistant](#); Prof. Neil Forrest, Denver Art Museum
 (Marvelous Mud exhibition liaison in Halifax, Canada)
- 2010 [Ceramics Instructor](#); Taylor Statten Camp; Algonquin Park, Canada

[Grants/Awards](#)

- 2017,18 [Graduate Teaching Assistantship](#); West Virginia University
- 2016 [Graduate Teaching Assistantship](#); West Virginia University
- 2016 [Fine Crafts, Grants for Artists and Curators](#); Canada Council for the Arts
- 2015 [Graduate Teaching Assistantship](#); West Virginia University
[Global Positioning Scholarship](#); West Virginia University
- 2013 [Tucker's Pottery Award of Merit](#); Mississauga Potter's Guild
[Access and Career Development Grant](#); Ontario Arts Council
- 2012 [Spectrum Award](#); Toronto Potters Guild
[Craft Community of Canada Award](#); NSCAD Nomination

[Press](#)

- 2015 [Photophore](#), Exhibition Statement and Work published in web blog
<http://www.thephotophore.com/george-cho-gallery-house/>
- 2014 [New York Times](#); Home Section; Jul. 31, 2014; Work published
[Yonge Street Media](#); Exhibition Review: George Cho's deconstructed pottery
 takes a new perspective on tradition by Sheena Lyonnais; April 2, 2014;
<http://www.yongestreetmedia.ca/features/GeorgeCho040214.aspx>
- 2011 [Lunenburg County Progress Bulletin](#); Aug. 23
- 2010 [Progressive Enterprise Newsletter](#); Dec. 18-23
[Southshore Now](#); Nov. 9

[Gallery Representation](#)

[Gallery House](#); Toronto, Canada