

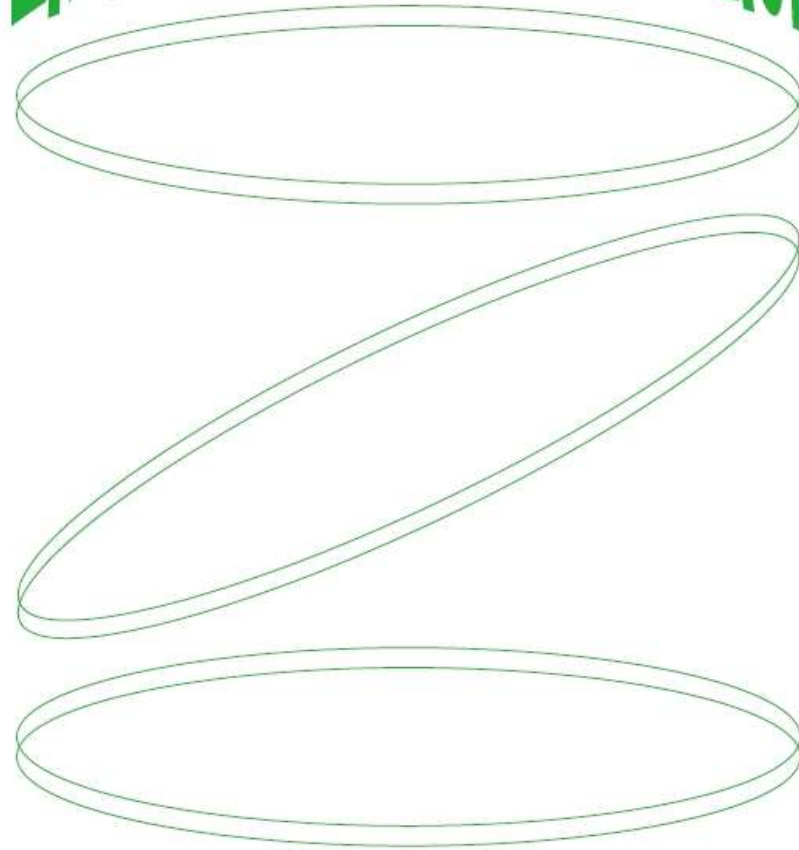
Wookjae Maeng

Catalogues

Into the new world: Utopia
Korean Craft Museum 20th Anniversary Exhibition

2021

다시 만난 세계:유토피아



한국공예관 개관 20주년 기념전

맹옥재

MAENG Wookjae



048

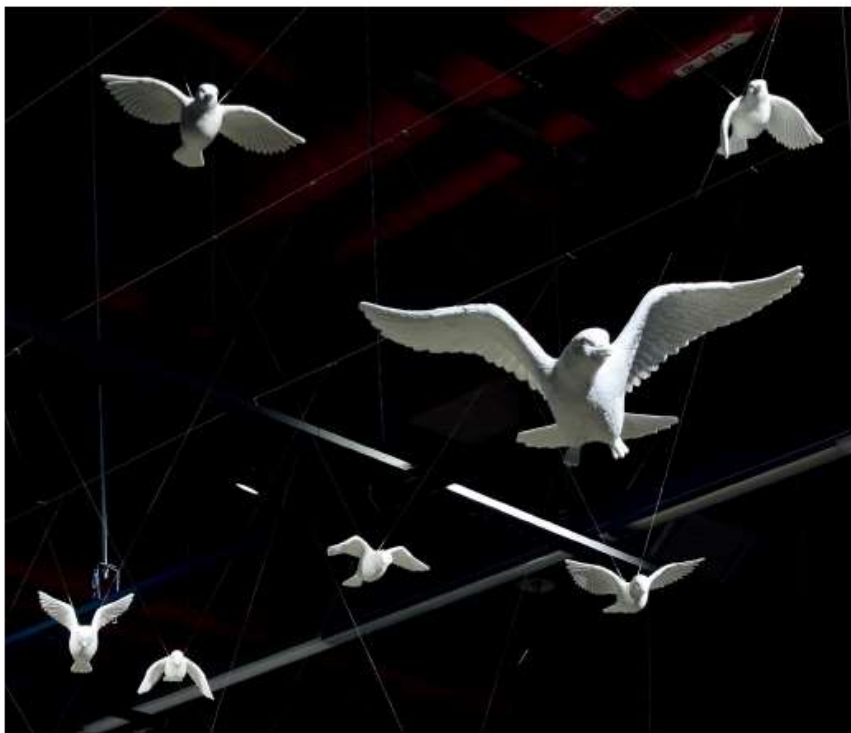
다시만난 세계 : 유토피아

맹옥재 작가는 예술은 현재의 삶을 기준으로 과거를 빗대어 이야기하거나 미래에 대한 방향을 제시해야 한다고 생각한다. 이러한 생각을 바탕으로 환경변화 및 생명의 관계에 대한 작가의 관점을 도자를 주매체로 활용하여 오브제 및 설치작업을 하며 작품의 서사를 만들고 있다. 그리고 서사를 통해 관객은 인류세와 같은 큰 개념 속에서 작품을 해석하며 다양한 질문을 던질 수 있다. 인간중심인 환경 속에서 인간과 다양한 종의 생명체, 그 사이에서 맺어지는 이상적 관계는 무엇일까? 이상적인 관계를 만들고 유지하기 위해 우리는 무엇을 할 수 있을까?

MAENG Wookjae thinks art must metaphorically speak of the past with life in the present as the standard or that it must present directions regarding the future. Based on this thought and with his perspective on the current environmental change and relationships between life forms, Maeng creates his work's narratives while making objet and installation pieces using ceramics as his main medium. Also, viewers can ask various questions through the narratives as they interpret his work within large concepts like the Anthropocene. What might be the ideal relationship between humans and life forms of various species within an anthropocentric environment? What might we be able to do to create and maintain ideal relationships?

Into the new world : Utopia

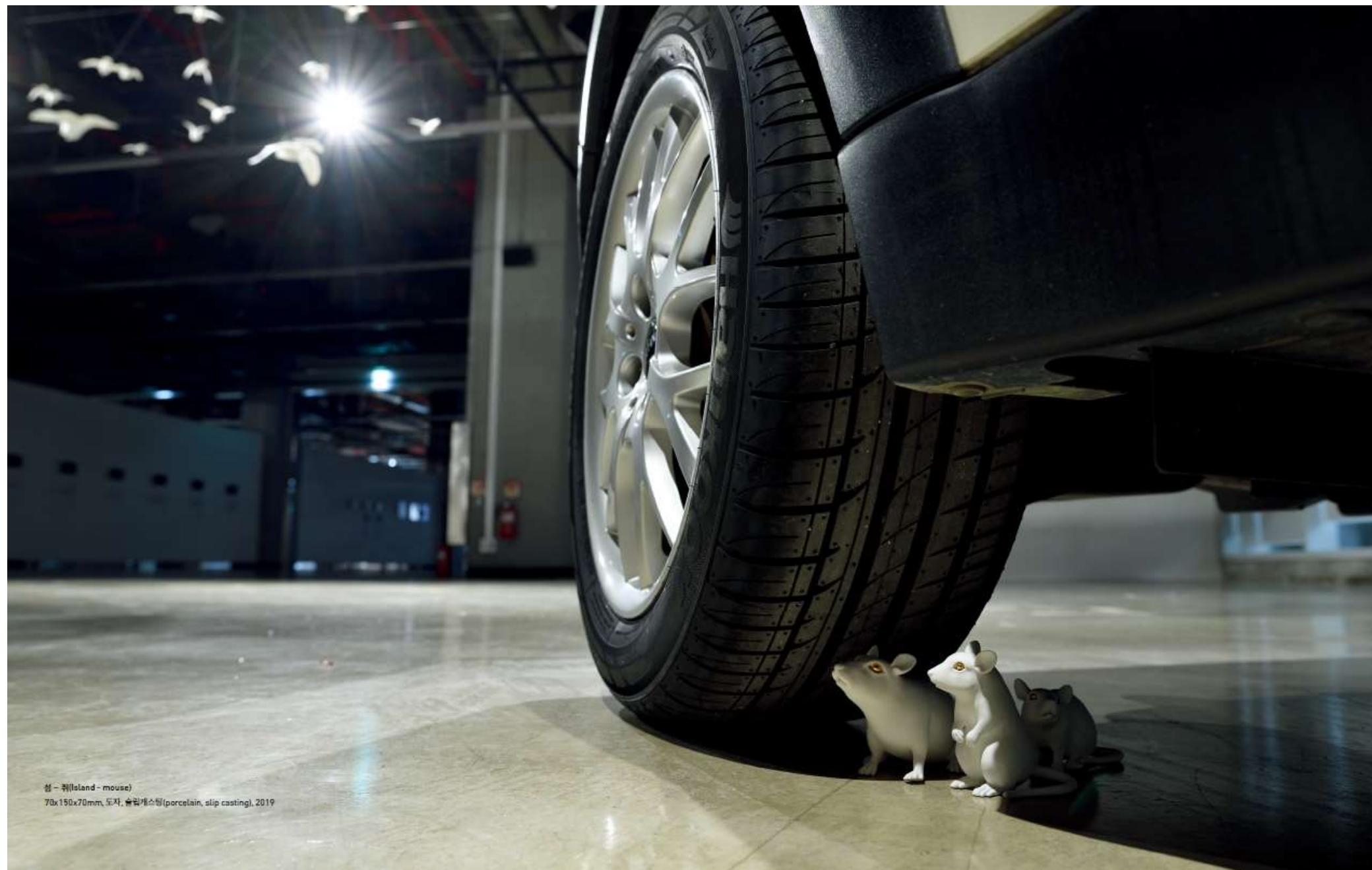
049



섬 - 비둘기 (Island - pigeon)
420x340x150mm, 도자, 슬립캐스팅(porcelain, slip casting), 2019



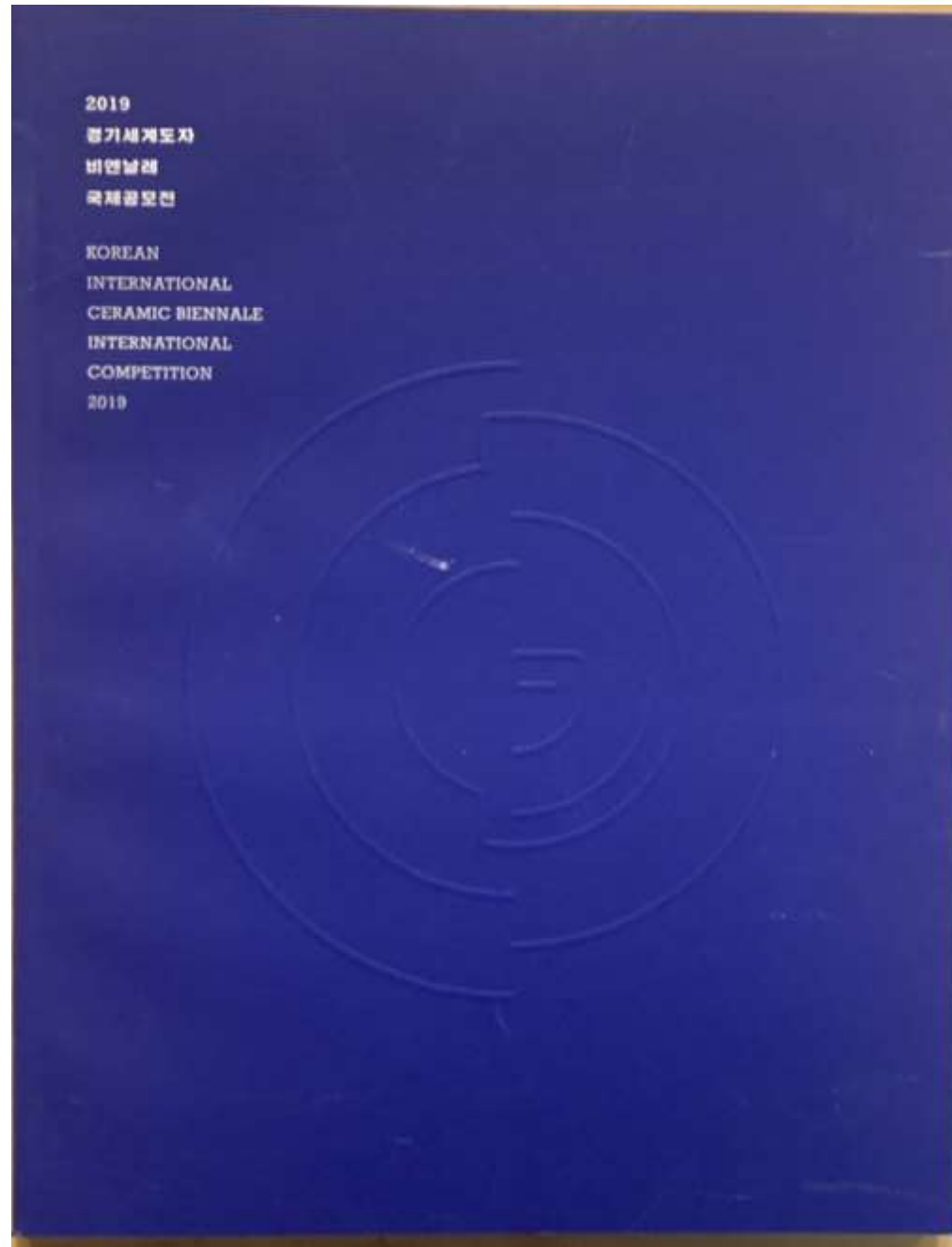




섬 - 쥐 (Island - mouse)
70x150x70mm, 도자, 슬립캐스팅 (porcelain, slip casting), 2019

International Competition
Gyeonggi International Ceramic Biennale

2019



맹옥재 Wookjae Maeng

우수상 표헌부문 Excellence Prize Ceramics Expression / 한국 Korea



031

『비밀의森林』은 인간중심으로 변화한 환경 속에서 살아가는 다양한 생명들의 관계와 현실, 그리고 이상에 대한 이야기이다. 존재하는 그리고 존재하지 않는 다양한 종류의 생명들이 불편한 환경 속에 어우러져 살아가는 모습은 우리의 무관심 속에 감추어진 불안한 이상으로 표현된다.

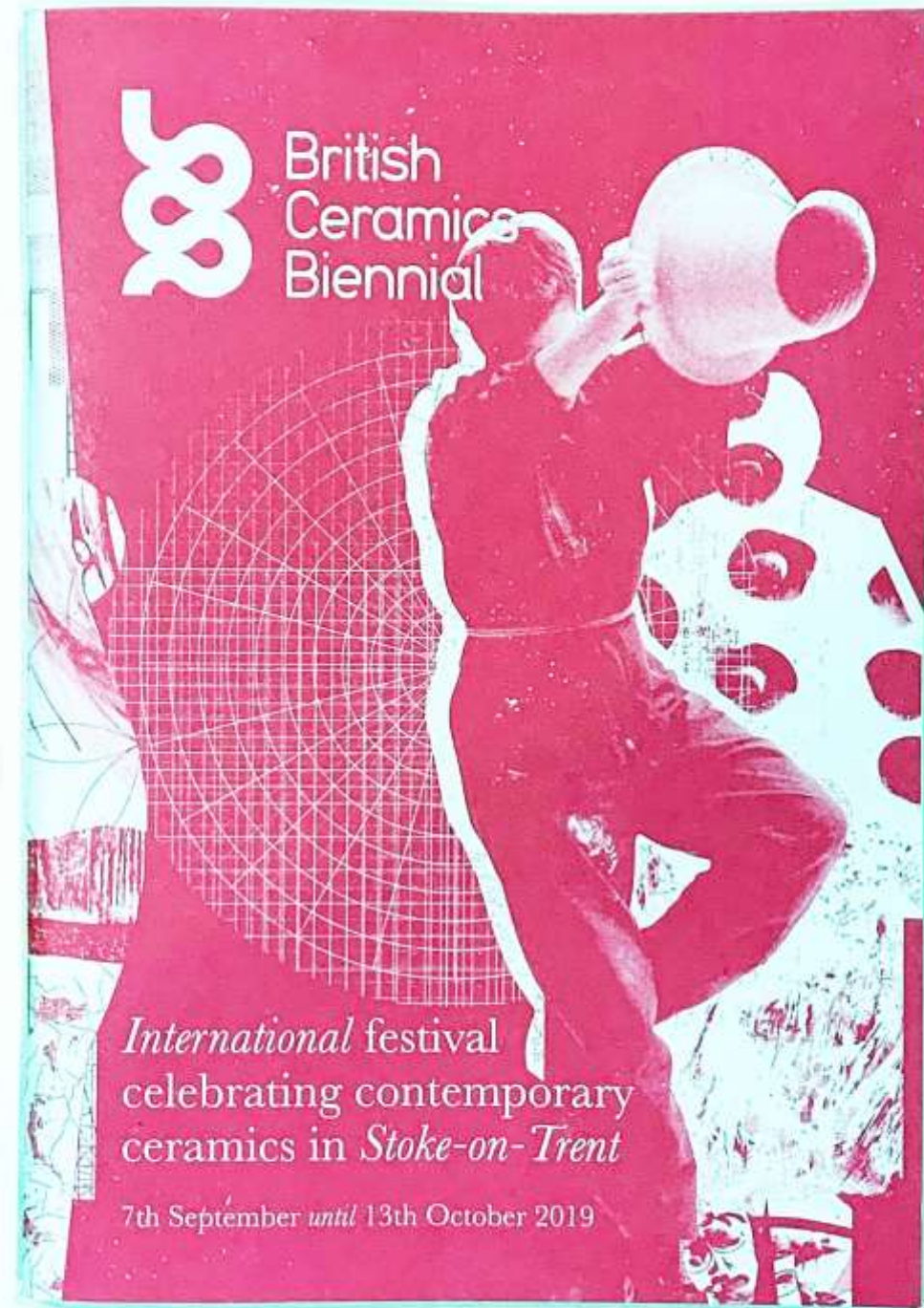
Secret Forest is a story about the relationship, reality, and ideals of various lives living in a human-centered environment. The appearance of various kinds of life that exist and do not exist in harmony with the uncomfortable environment is expressed as an uneasy ideal hidden in our indifference.



비밀의 숲 2019.2019. 5.71. 100%, 100%
Secret Forest 2019.2019. 5.71. 100%, 100%
100 x 100 x 100

International Artist Exchange
British Ceramics Biennial

2019



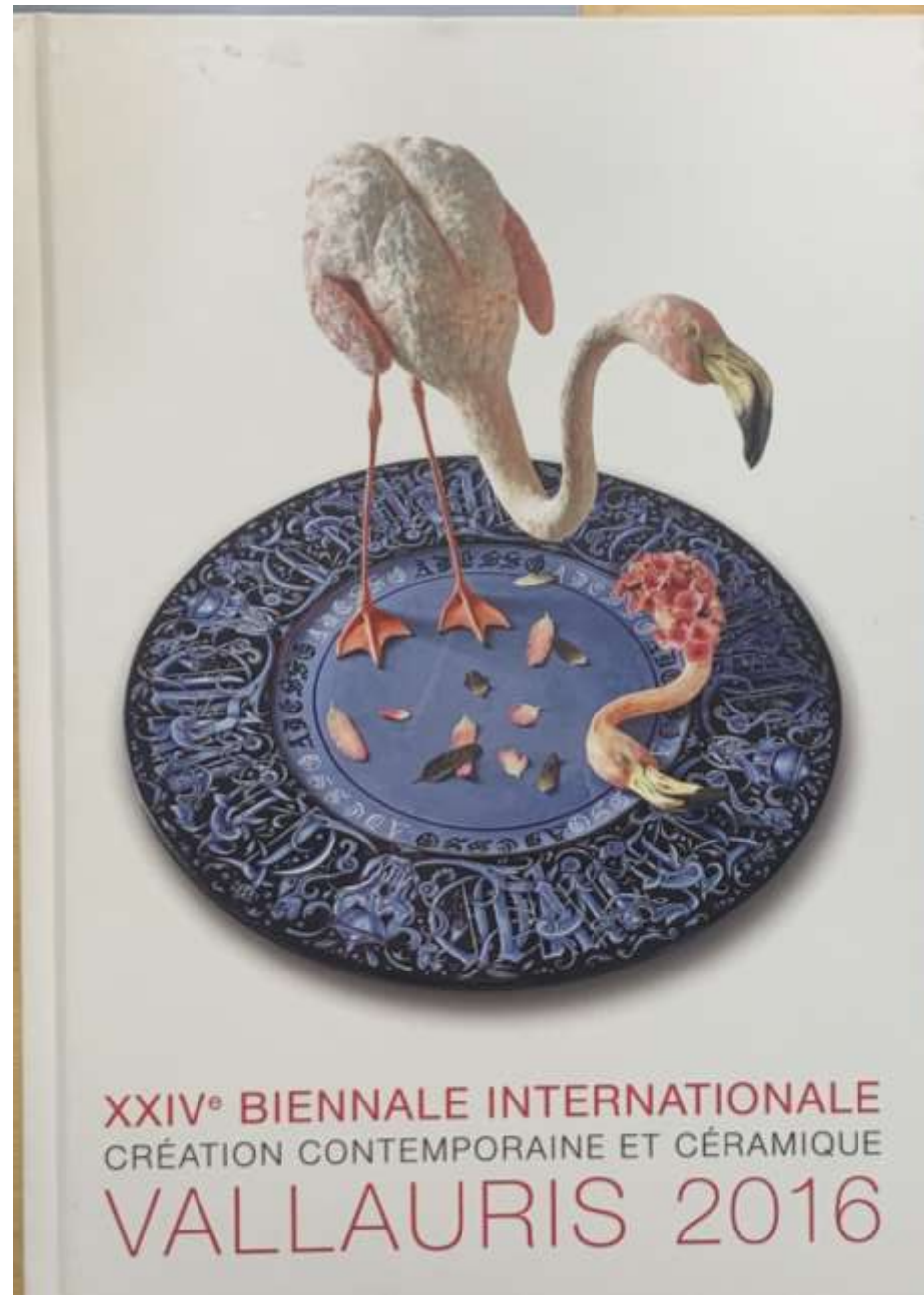






The International Biennale Of Vallauris

2016





Maeng Wook-Jae

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Seoul, Corée
Tel : +82 (0)2 6000 0719
maengwook@hmail.com
www.wookjae.com



Les sculptures de Maeng Wook-Jae nous invitent à la découverte d'un bestiaire étrange et hybride. L'artiste envisage ses souris comme des stimuli qui doivent provoquer chez le spectateur une réaction émotionnelle, sensorielle, mais également intellectuelle, afin de lui permettre d'aller plus loin dans la compréhension de l'œuvre. À travers ses créations, il cherche à communiquer ses préoccupations sur le monde qui l'entoure. Il questionne plus précisément la relation entre l'homme et son environnement à travers une approche plastique innovante et maîtrisée de la porcelaine.

A Large Family (cf. p. 78), première des deux œuvres de Maeng Wook-Jae présentées à la Biennale de Valsuir, se présente comme un broché mais un trophée où les animaux, représentant différentes espèces, se confondent avec la tête d'un homme : il n'y a plus ni stasseur ni proie mais un seul et même être à plusieurs têtes. Le traitement particulier de la surface, tout comme celui du regard, uniformise l'ensemble tout en lui donnant un aspect inté-

La seconde, The Imperceptible, questionne la place des créatures vivantes, autres que les hommes, dans notre milieu urbain, plein de nos productions artificielles. Comme le titre le suggère, il s'agit de ce que l'on ne voit pas, ce que l'on n'entend pas, ce que l'on ne sent pas, ce que l'on ne touche pas... ce que l'homme moderne néglige et ignore, indifférent à ce qui l'entoure. Maeng Wook-Jae met en scène des souris, animaux considérés comme nuisibles : il individualise chacune de ces souris par un regard et une expression qui lui est propre afin d'inviter le visiteur à prendre le temps de bien les observer et être attentif, pour quelques instants, à son environnement.

Né le 19 janvier 1975 à Seoul, Corée

Parcours

2010 - Ph. D., Ceramic Design, Kookmin University, Seoul, Corée
2008 - M.F.A., Ceramics, H20K, Gothenburg University, Gothenburg, Suède
2000 - M.F.A., Ceramics, Kyunghee University, Yongin, Corée
2001 - B.F.A., Ceramics, Kyunghee University, Yongin, Corée

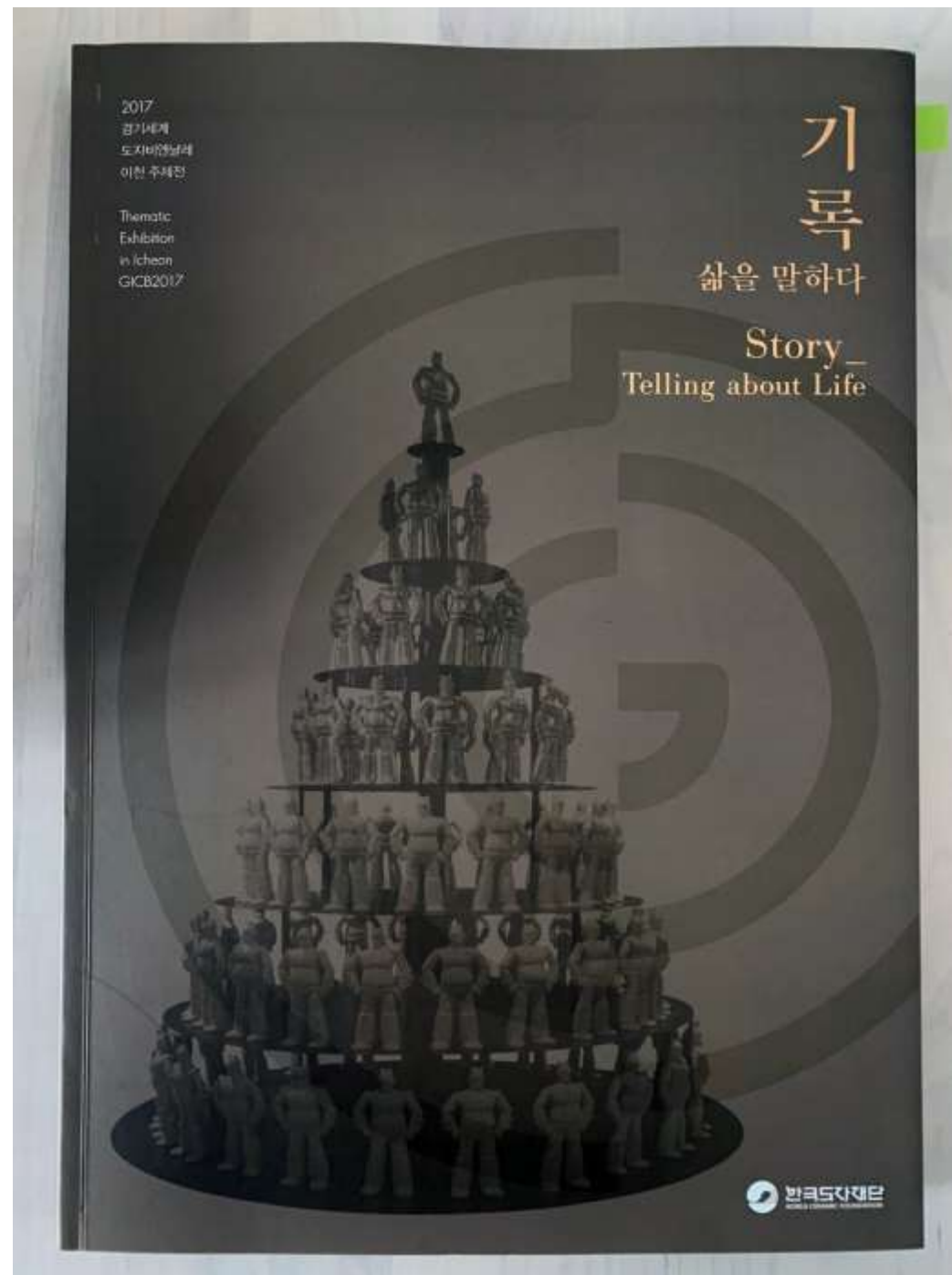
Expositions significatives

2015 - « The Making Process », Cheongju International Craft Biennale, Cheongju, Corée
2014 - Special Exhibition by IAC with Korean Contemporary Ceramic Artists Association, Dublin, Irlande
2013 - « Hot Focus », Gyeongju International Ceramic Biennale, Icheon, Corée
« Focus Korea », Mindy Solomon Gallery, Miami, Floride, États-Unis
2012 - « Detailed Information », Mindy Solomon Gallery, St. Petersburg, Floride, États-Unis
« Convergence », Yongsu Art Museum, Yangpyeong, Corée



Story-Telling about Life
Gyeonggi International Ceramic Biennale

2017



Born in 1976, Korea

민간중심적 환경과 사고로 무장한 우리 사회의 의식 전환
그리고 생태계의 관계 개선을 위한 노력이 절실한 상황이지만
이것을 반지할 만한 여유와 관심은 충분하지 않은 것이 우리의
현상이다. 이와 같은 이기적 환경 속에서 크고 작은 생명들
사이에서 맺어지는 이상적 관계는 무엇이고 이러한 관계를 만들고
유지하기 위해 우리는 무엇을 할 수 있을까? _행복채

행복채 작가의 작품은 인간과 환경, 자연과 문명 사이의 관계에
대한 질문과 답을 찾는 과정과도 같다. 다양한 동식물이
어우러진 생태계를 신비롭게 재현한 그의 작품은 간과되어 온
생태계의 의미를 되돌아보고 자연과 공존하는 인간의 삶, 생명과
조성성이 존중되는 사회를 꿈꾸어 볼 수 있도록 유도한다.

Even though it is now more important than ever to make
serious efforts to outgrow our human-centered view of the
environment and the world in general and make substantial
improvements to ecosystems, we still lack the time and
resources to properly address this pressing issue. In my
work, I seek to answer questions regarding what the ideal
relationship among life forms of varying sizes in this selfish
environment would be, and what we could do to develop
and maintain such an ideal relationship. _Wookje Maeng

Maeng's works represent the process of raising and
pursuing questions regarding the relationship between
humankind and the environment and between nature
and civilization. The mystical recreations of bio-diverse
ecosystems that characterize his works invite viewers to
seriously contemplate the meaning of the ecosystems as
sites overlooked by modern society and imagine a better
society, one in which nature and the dignity of life receive
the respect they deserve.

행복채 A Garden

2017

가변설치 variable installation
혼합재료 mixed media





Story..Telling about Life × Narratives of Today

장면 A Gordon [전면]
2017
가변설치 variable installation
혼합재료 mixed media



© Younghee Kim

Humanistic Return
2018 Taiwan Ceramic Biennale

2018



孟昱在

即使我們現在比過去更需要全力去排除、向來以人類為中心思考的環境和世界觀，也應該對環境做出永續的改變。我們仍缺乏時間和資源來明確地關注這個急迫的問題。在我的作品裡，我試圖去解答在這個自私的環境裡，生物的各種理想尺寸與形態，以及我們可以做些什麼，來聯繫這樣的理想關係。

這件作品代表著關於人類和環境之間，以及自然和人類文明之間，疑問和回答的過程。藉由神秘的臺灣生物多樣性生態系統，我想邀請觀眾來嚴肅的體會往古金銀時代社會並存的生態系統意識，並且來想像一個自然和生命的尊嚴可以受到尊重的美好社會。

Maeng Wookjae

Even though it is now more important than ever to make serious efforts to outgrow our human-centered view of the environment and the world in general and make substantial improvement to ecosystems, we still lack the time and resources to properly address this pressing issue. In my work, I seek to answer questions regarding what the ideal relationship among the forms of varying sizes in the selfish environment would be, and what we could do to develop and maintain such an ideal relationship.

The works represent the process of raising and answering questions regarding the relationship between humankind and the environment and between nature and civilization. The mystical recreations of his diverse ecosystems that characterize this work invite viewers to seriously contemplate the meaning of the ecosystems so often overlooked by modern society and imagine a better society, one in which nature and the dignity of life receive the respect they deserve.



庭園 A Garden

200×200×140 cm, 2017

白瓷、新燒、鑲嵌、以傳統形制手塑成形

Porcelain, paper, wire, slip-casting, handbuilt

1380°C 武火燒 Oxidation firing / 電窯 Electric kiln

Solo Exhibition
White Forest

2021

2021
KCDF 공예디자인 공모전시
개인작가부문 선정

Wookjae Maeng 맹옥재

KCDF갤러리
1전시장

2021. 4. 28 Wed - 5. 3 Mon

White Forest















Solo Exhibition
The Boundary Between

2020

The Boundary Between..

by Maeng Wookjae







사이의 경계-개와 쥐 / 8x12x19, 8x12x20, 10x12x20cm



사이의 경계 *이 / 36x15x26cm

Solo Exhibition
Duplicate Boundary

2016

2016 공예트렌드페어

CRAFT TREND FAIR 2016

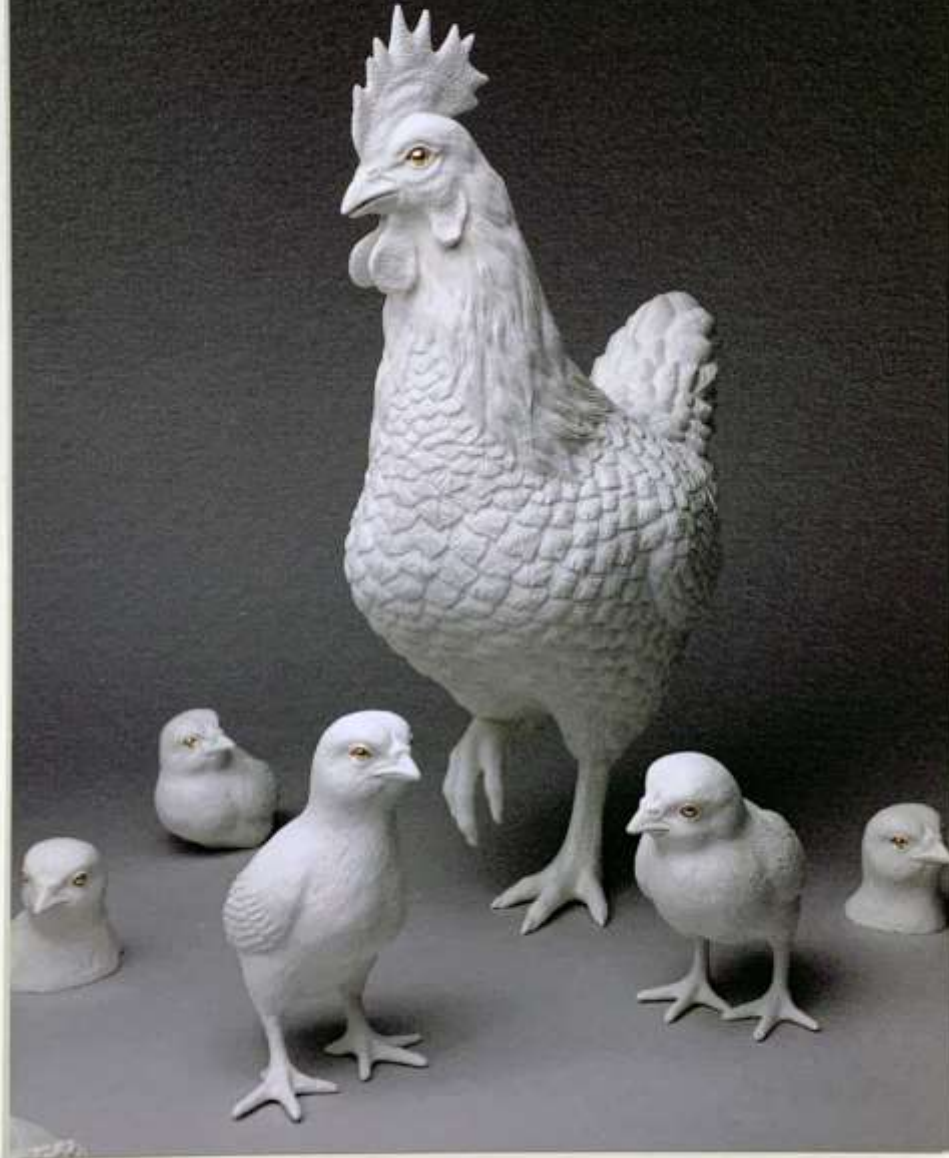
Duplicate Boundary

Exhibition by Maeng, Wookjae



Duplicate Boundary

Exhibition by Maeng, Wookjae





Duplicate Boundary

Exhibition by Maeng, Wookjae

Duplicate Boundary

Exhibition by Maeng, Wookjae

