

An Byounggug

1959 ~

Born in Milyang, Gyeongsangnam-do

Education

Graduated from the National Ceramics School of Italy
Graduated from the National Graduate School of Fine Arts
Graduated from Mokwon University
Department of Industrial Art

Work Experience

Exhibition of Incorporated Korea Contemporary
Korean Craft Council Exhibition
Exhibition of Incorporated Daejeon Ceramic Artists Association
Special exhibition of the 50th anniversary of the
Korean Crafts Council 'What is craft?'(Seoul)
Invitational Exhibition of Fletcher Challenge
Ceramics Award Winners(New Zealand)
'Dal Oriente al Ballardin' Exhibition(Faenza, Italy)
Invitational Exhibition of Itami International Contest
Award Winners(Japan)
commemorating the 5th anniversary of the opening
of the Korean Cultural Center(Japan)
Invited Artists of Chungnam Art Competition
Judge in the National Contest of Chungnam Industrial
Design and Steering Committee Member
Judge in the Chungnam Grand Art Exhibition

안 병 국

1959 ~

경상남도 밀양출생

학력

이탈리아 국립도예학교 졸업
국민대학원 조형미술 졸업
목원대학교 산업미술과 졸업

경력

한국현대도예가회전 · 한국공예가협회전 · 대전도예가회전
(사)한국공예가협회 창립50주년 특별기획전
'공예란 무엇인가'(서울)
Fletcher Challenge Ceramics Award 공모전
수상자 초대전(뉴질랜드)
'Dal Oriente al Ballardin'전(파엔자 이탈리아)
이타미 국제 공모전 수상자 초대전(일본)
관서한국문화원 개원5주년기념 한국현대도예초대전(일본)
충청남도 미술대전 초대작가
충청남도 산업디자인대전 심사위원 및 운영위원 역임
충청남도 미술대전 심사위원 역임

Steering committee member in the Cheongdo Sosarang
3D Art Competition
Judge of the ceramics section in the Daejeon Skills Competition
Judge in finals of the Korea Crafts Competition
14 solo exhibitions(Seoul, Daejeon, Italy), 300 group exhibitions

Present

Head of Department of Ceramics Design
Mokwon University College of Art · Design
Korean Crafts Council Daejeon, Chungnam Branch Manager
Member of Incorporated Korea Contemporary Ceramic Artists
Association, Member of the Daejeon Pottery Society
Member of the Taoyuan Society
Invited Artists of Chungnam Art Competition
Namwon International Ceramics Camp Invited Writer

Collection

International Museum of Ceramics(Italy Faenza)
Yixing Art Gallery(China), Seoul Donggwang Church
President's office in Mokwon University
Golfzone Culture Foundation etc

청도 소사랑 입체 미술대전 운영위원
대전광역시 지방기능경기대회 도자기 심사위원
대한민국공예품대전 본선 심사위원
개인전 14회(서울, 대전, 이태리), 그룹전 300여회

현재

목원대학교 미술 · 디자인대학 도자디자인학과 학과장
(사)한국공예가협회 대전 · 충남지부장
(사)한국현대도예가회 회원, 대전도예가회 회원, 도원회 회원
충남미술대전 초대작가, 남원국제 도예캠프 초대작가

작품소장

이탈리아 국제도자박물관(파엔자 이탈리아)
의흥미술관(중국), 서울 동광교회, 목원대학교 총장실
골프존 문화재단 외 다수

An Byounggug's Clay Works

< 안병국 작가조사 - 연구 - 비평 >

안병국

+

1959~



Celadon Gakbal, 240×240×120cm, Celadon clay, sorrel glaze, 1,250°C, Fired in reduction flame, 1984

This is an early work of An's, which was created when he entered the world of ceramics. It is a representative work produced when he was immersed in traditional ceramics, and deeply involved in using potter's wheels. To produce this work, he thickly molded celadon clay on a potter's wheel, gently tapped parts of corners when it was in a semi-dry state to make it close to a square, and shaved the outer space with a carving knife. The process of shaving the outer surface with a carving knife was equally applied to the outside of the heel where the marks of lathe molding remain. In the last stage of work, the ears made through a hand-kneading method [hand molding] were attached with clay water in symmetrical positions.

For the final step, the was covered with transparent glaze and fired with reducing flame at a high temperature. However, it seems that the air was slightly mixed and the overall color is minutely yellow. This 'Gakbal' was thought of by getting a motif from similar 'Gakbal' made with paper or wood in the modern era, and it is a container produced for practical use, such as serving fruits or refreshments at home. It can be said that this early work of An Byounggug is representative the traditional ceramic style which he has worked throughout his lifetime.

- Excerpted from the article by Lee Jongmin -



Jar with Four Ears, 280×280×230cm, Celadon clay, Engobe, transparent glaze, 1,250°C, Fired in reduction flame, 2014

An's finiteness deals with both of the existence and time, and reaches the viewpoint of absolute beauty. Just as the number '0' is the concept of an absolute number, the sublime world of beauty also contains the meaning of absolute existence and temporality penetrating all eras like ceramics. Ceramics art containing the spirit of each era is 'pottery which returns from earth to earth.' Their original places for them to return are different for each of them, but An came back to Cheolhwa Buncheong porcelain which was most close to him like 'earth' of pottery, the number '0' and the eternal existence 'time.' Today, he again is turning a spinning wheel to start a long journey concluding ceramics created by him, in order to return to nothingness.

- Excerpted from the article by Kim Mingi -

An Byounggug's ceramic works are based on a traditional theme that he developed by constantly experimenting with and studying material properties, technical effects, and the characteristics of forms, rather than attempting to reproduce traditional ceramic works. His first work, Tea Set, was obviously made by reproducing traditional ceramics; however, his techniques and his perspective on art, which he had built up firmly from the beginning, led to the expansion of his art world over time. As such, An Byounggug's works now represent the ideas of "continuity, finitude, and eternity" based on his interpretation of connection, settlement, expansion, and the transmission of culture.

- Excerpted from the article by Kim Serine -