

Yoo EuiJeong's ceramic works have various layers of paradox and contradiction. His ceramic made as collateral for past and present is a means to deliver a certain message to unpredictable future and a contemporary art work, as a kind of documentary transcribing the present record while taking the form of past. Yoo makes many interesting points through the media and form of ceramics that deliver the function and meaning as the index of the times in that 'contemporary' symbolizes unsubstantial temporality of the present and exists all the time. To the artist who majored in ceramics, selecting ceramics as a material and a subject is inevitable. But, there are many different points in a series of his move unlike modern ceramics. For instance, the potters who are working in the realm of contemporary art often hold the way of making ceramics, itself. The artists still make a change through the product of ceramics baked in a kiln, or often bake the shape, which is out of the form of pottery, in a kiln. On the other hand, the contemporary visual artists who choose ceramics as a material often borrow the authentic beauty of ceramics and use the symbolism of ceramics. When you look at his work closely, you can find an uncertain point of the boundaries of whether a side dot of work world he pursues lies in 'modern art' that he talks about through ceramics, or it is marked in 'ceramics' he wants to create in contemporary era and talks about. Yoo might produce it, considering 'contemporary relics' where the two coexist. Despite that, looking at his work by time, while considering a side-dot marking, is a way of understanding the artist's concern better and reading the work interestingly.

The works produced from 2009 to 2011 are ceramics with a mixture of various patterns, symbols and many styles. On the surface of the work, logos, patterns, or characters representing the contemporary era are transcribed and lighting or motor is attached. The artist excluded the purpose and practical use of ceramics used as household items as well as the elegant and exquisite beauty of ceramics, and by attaching monitor or LED lighting, he showed the contemporary art work which looks like sculpture work in the form of ceramics. At that time, he focused on the global company logos and symbolic designs and patterns. The later 'Factum' Series can be the time when the artist puts a side dot on ceramics again. The previous works excluded the functionality of ceramic household vessels and combined the symbolism of capitalism actively reflecting the times with showy colors and patterns, whereas 'Factum' Series combined industrial

product, which exposed PET bottle or brand logo, with the form and emphasized three dimensional elements, rather than transcribing and engraving the already borrowed patterns or styles.

Recently, the artist shows the works that mix the various forms and methods of previous works and distorts them, and especially 'Study of Contemporary Cultural Form' is the work that marks on ceramics the records of representative patterns and history of the regions after experiencing local culture and history during the trip to some countries such as India and Thailand. As the title 'Study of Contemporary Cultural Form' literally is marked on ceramics and the process is contained, the work records the result of research he has conducted with a question about whether or not ceramics can be considered as the remains when they are found or excavated by the future humankind finds. In particular, the interesting work <Study of Contemporary Cultural Form-Record of 2014(1-100)> is a relatively big ceramic work that marks the year 2014 with the logos of the top 100 companies in the world. He might make his work with hope that future generations can analogize the year 2014 through his work in that ceramics are historical records that can be used for future generations to infer the background and many things of the time.

As relics and works people can often see in museums are considered more significantly meaningful when they are equipped with signs and symbols interpreted based on oral history and historical background around the relevant work, what Yoo EuiJeong is interested in is unilaterally accepted and acquired information that can be true or not. This can be a stereotype, and it is not a true but false story. This point is also in line with the property of modern art. A story that artists, curators, and critics willingly interpret and make the meaning is delivered through a docent's mouth. The interpretation depends on the audience, but it is not really different from information once entered. Through the apocryphal ceramics created by him and his ceramics with the historic background of mixed truth or fake, patterns and esthetics that are somewhat similar but uncertain are being made, and through this, he distorts things that we are unconsciously certain about.