

Swaying sunset, record of the fierce flames

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Even a historian of pottery who recorded its development cannot always tell the truth. Common sense becomes meaningless at least in front of Yoon, Jung Hoon. He goes back millennia passing over common sense on an absolute temperature and quality of glass.

It is interesting to see his paradox to show us non-glazed pottery in the era to make outer shell of a spaceship with ceramic. Furthermore his potteries are high quality ones. He puts one piece of work in one kiln. He has to put effort of many times since he uses outdoor kiln that requires same number of firing with that of potteries. He always has elbow pains since he has to keep fanning for several days. In addition, the polishing is essential to secure a smooth glossy surface especially to get the redish color.

The color is so mysterious that we can't tell that with Munsell signal. The mature orange-like red color is too natural to call it color. Instead it should be called as light. In addition, spreading spectrums in a same object, the same value color with different saturation catch the mysterious cosmic time slot.

We can feel as if the sun rises and sets down inside and outside of the work. The evening sun emits its burning light that has a color of soft persimmon, and our emotions that has been dormant sway through the light. Sometimes, the dark clouds conceiving a storm twist around, and the sun pushes out the darkness and color the whole universe over the pitch-darkness. The ever-changing harmony such as compressing the four seasons becomes vivid in a momentary image. Traces of time were captured inside potteries. Does the sun rise and set like that in Sangsinri in the Keryong mountain?

Artists find what to express from his experiences. Those images come

straight especially when they are unconscious. Watching sunset was the most intimate and the strongest visual experience for me as a child. I have never forgotten the red sunset getting down from afar in the wide field of Seongdong in Nonsan. The older one gets the closer his past is.

I often hear that the past is not useless. Nevertheless, I don't think non-glazed pottery is intergraded in the history of pottery. Considering the fact that there is still room for potteries in the era of porcelain, I want to recognize it as a present form not a past form. Of course we do have things to solve. We should prove non-glazed potteries with low temperature fired fit exactly here. Nevertheless, the reason we have to pay attention to Yoon, Jung Hoon's work is in possibility to keep slow pottery embracing the ethic and environmental value as well as formative result.