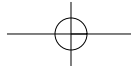
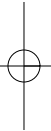
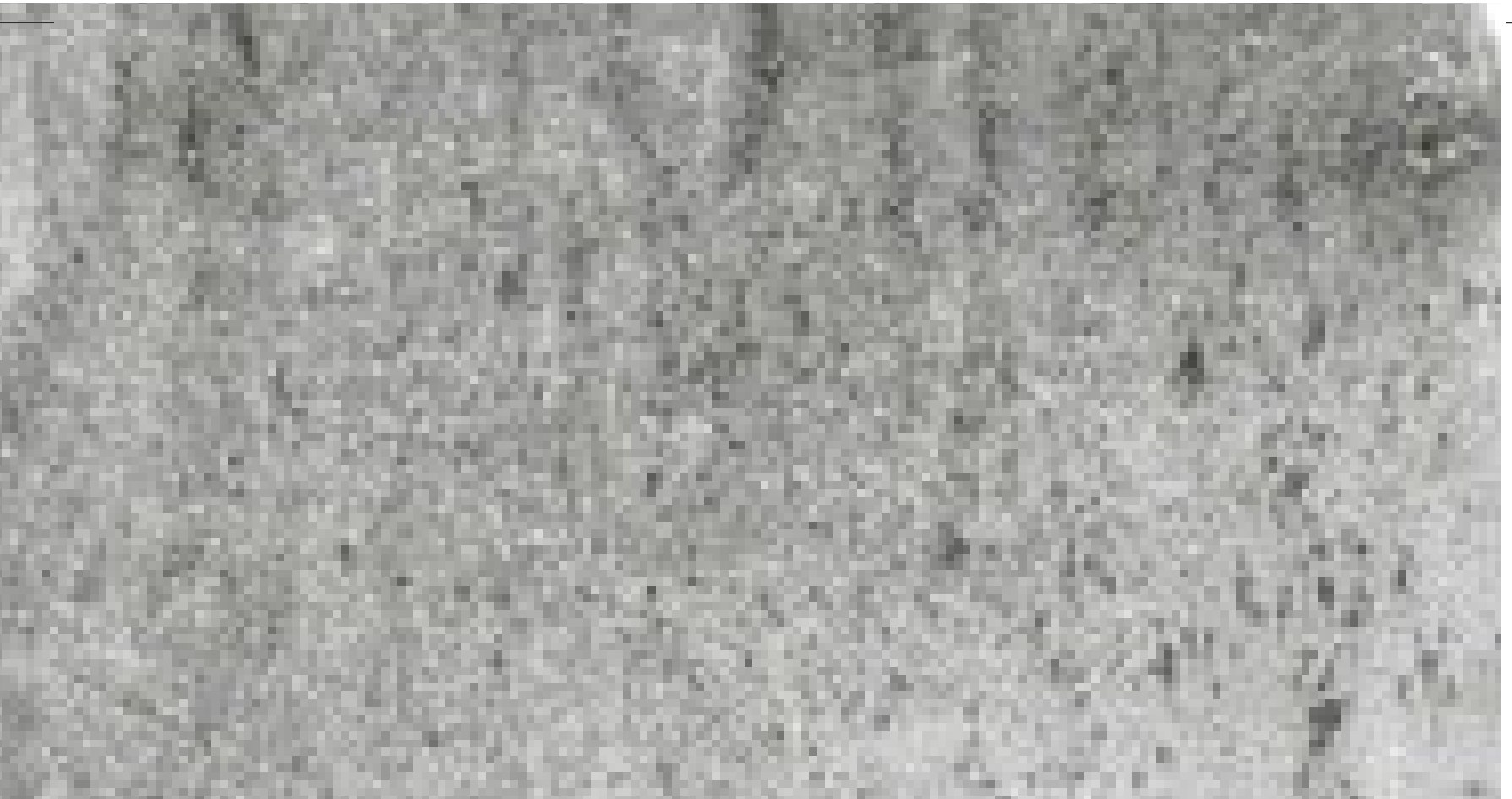
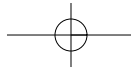
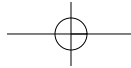
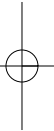
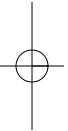


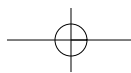
Ryori'





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# ASIAMUSEUM

**Stealing God's Fire RYOJI KOIE**

October 31, 2006 ~ December 17, 2006



# RYOJI KOIE

Exhibition Organized by	Asia Museum
Exhibition Curated by	Lee, Jae Heung (Chief Director) Park, Eunhee (Curator) Kim, Min Kyung (Curator) Lee, Jeong Eun (Curator)
Exhibition Catalogue text by	Lee, Jae Heung (Chief Director) Toru Enomoto (Director, Museum of Modern Ceramic Art, Gifu) Kim, Min Kyung (Curator)
Exhibition Preparation by	Lee, Young Ok (Director) Jeong, Sang Sin (Director in Italia) Kim, Keun Sik (Events Director) Lee, Jae Dan Lee, Jae Ja Lee, Hye Weon Lee, Jae Joon
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## Ryoji Koie's Overseas Actions

In the beginning of the 1960s, Ryoji Koie began creating pieces in Tokoname, where he was born and raised. However, when the 1970s approached, he began to broaden the boundaries of his work. One of the aspects of his work spreading to other areas is the increased collaborative works with artists of other genres. This occurred with a musician, a flower-arranger, and also with a woodwork artist. This was one of the key points for understanding Ryoji Koie as an artist. After the art exhibit in Yamaguchi, the scope of his activities expanded, and his work spreaded overseas during the second half of the 1980s. Koie's activities overseas began in a workshop in Spain in 1986, and afterwards continued to show his presence and work there until the 1990s.

### PLATE<sup>1)</sup>

Stealing God's Fire - 불을 훔친 소년 2006 7\*15.3\*15.3cm





Stealing God's Fire - 불을 훔친 소년 2006 6.9\*15.8\*15.8cm

**BOWL**<sup>3)</sup>



Koie who stole the fire





## Ryoji Koie's Korean Pupils

Ryoji Koie began his work in Korea during the 1990s in the suburbs of Seoul. However, for this to have been fulfilled, several years were required. It started when he talked with Duck-Jun Kwak in Kyoto. Kwak was one of the representatives of contemporary art, and he was one year his senior. His approach was similar to Koie's. They tried to connect themselves and the world through a wide genre of mediums, such as fine art, photography, and their behavior. Koie was asked if he would be interested in working in Korea. He accepted his offer without a moment's hesitation. For this goal to be accomplished, however, time was necessary. During that time, a significant event occurred for Ryoji Koie. In 1989, Koie was hired as an assistant professor at Aichi Prefecture University of Fine Arts and Music. To become a professor at a university meant that Koie had received a change in his lifestyle. Koie was able to take on the life of a professor while sticking to his own style. It was there that he met with Korean students. In fact, Koie was able to experience two meetings during a short period of time.







“birth and death,” but it didn’t stop there.









## STRETCHED PLATE<sup>33)</sup>

Stealing God's Fire - 불을 훔친 소년 2006 9\*73.5\*14.5cm

*Koie's profound respect for human life is sometimes reflected in his work.* Some of his early pieces were a commentary of the atomic holocaust. Later in his career, his also created works about the nuclear accident at Chernobyl. These works transcend national boundaries and reach to the core of our common humanity.

-Richard Bresnahan Jr., Ryoji Koie: ORIBE Works, 2001, p.43





