

Artist: Kenichi Ogawa

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Untitled  
Porcelain, set of 13  
2017

Artist: Kenichi Ogawa



Friends, ceramics  
(2017)

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4 x 3 cm > x 10 cx 4 cm  
ceramics  
2016





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4 x 3 cm > x 10 cx 4 cm  
ceramics  
20167



ceramics  
2017 Ohifu (JP)





ceramics  
2017 Ohufu (JP)



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Untitled  
Watercolor drawing on paper  
50,5 x 38 cm  
2017



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Untitled  
Watercolor drawing on paper  
29,7 x 42 cm  
2017



Untitled  
Watercolor drawing on paper  
29,7 x 42 cm  
2017





Hot Spring  
Silicon and oil color on canvas  
41 x 31 cm  
2017

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Sleepers  
Silicon and oil color on canvas  
80 x 66 cm  
2017

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Untitled  
Silicon and oil color on canvas  
41 x 33 cm  
2015





Kenji Taki Gallery  
Nagoya  
ceramics  
2016



Underpants  
cloth ,wire  
300 x 250 cm  
2012



Underpants  
ArtZuid 2013

Artist: Kenichi Ogawa



A man hiding with blank

Artist: Ken-Ichi Ogawa

1969 Born in Aichi , Japan

1993 Prefectural University of fine Art and Music

#### Selected Solo Exhibition

1995 Gallery DEN +Floor2, Tokyo

1998 "Curry Nose", Gallery DEN +Floor2, Tokyo  
TS Gallery, Nagoya

Kenji Taki Gallery, Nagoya

1999 " Paintings ", Kenji Taki Gallery, Nagoya

2002 " Paintings and Drawings ", Kenji Taki Gallery, Nagoya

2003 " Paintings and Drawings ", Kenji Taki Gallery, Nagoya

2004 " A hollow of a can ", Kenji Taki Gallery, Nagoya

2010 Stretch Nagoya art college, Nagoya

2010 TENT Gallery, University of Edinburgh

2014 Kenji Taki gallery, TOKYO

2014 Satellit gallery, Nagoya

2016 Kenji Taki Gallery, Nagoya

2016 Art Rotteram, MiekevanScahijk, Rotterdam

2017 Ceramics and painting in Ohufu

#### Selected Group Exhibitions

1999 " TOKYO SHOCK ", Lichthof der VHS, Germany, Koln..

2000 Frankfurt art fair Frankfurt, From Gallery ARTICLE, Germany, Frankfurt

2000-2003 Nagoya Art Fair, From Kenji Taki Gallery, Nagoya

2000 " SCOPE ", Kenji Taki Gallery, Nagoya

2006 "MARCH", Kenji Taki Gallery, Nagoya

2007 City net Asia, Seoul City Museum, Seoul

2009 Field work, Minokamo Museum, Gifu

2010 Opening, Star gallery, Nagoya

2010 Field work 2, Minokamo Museum, Gifu

2013 ARTZUID, Amsterdam

2015 Sakuragaoka Musium, TOYOKAWA

Kenichi Ogawa has been working with a theme: What is it for a man to have a prolific sense of touch? The material silicon gives something of a touch of human skin.

*"When I use this material in my painting, I feel I am making full use of my sense of touch."*

*"My working process is; First, to base-paint the canvas by oil; Next to cover the painted canvas with silicon using a long knife for cutting cake; Then to make a drawing by way of scraping off the silicon with a brush."*

*"This should be done at a breath, for fear of silicon easily getting dry. Time limit is always to be kept in mind. This demerit of using silicon material, however, could cause a good feeling of once-for-all tension, like Japanese calligraphy, I think."*

In this presentaion, Ogwawa wishes to appeal to people's sense of touch.



Kenichi Ogawa (Aichi, Japan, 1969)

In zijn aquarellen en siliconenschilderijen onderzoekt Kenichi Ogawa onderwerpen als intimiteit, moederschap en affectie met een gevoelig, persoonlijk besef van vrouwelijkheid. Ogawa sluit in zijn werk aan bij de Japanse kunstvormen kalligrafie, zoals die worden gehanteerd in esthetische en spirituele tradities. Zijn toepassingen ervan betreffen vooral het opnieuw gebruiken van de innerlijke originaliteit van deze werkwijzen. In een gecombineerd gebruik van het construeren en uitvinden van mogelijkheden probeert hij de essentie van deze tradities te doorgronden.

"What is it for a man to have a prolific sense of touch? The material silicon gives something of a touch of human skin. When I use this material in my painting, I feel I am making full use of my sense of touch. My working process is; First, to base-paint the canvas by oil; Next to cover the painted canvas with silicon using a long knife for cutting cake; Then to make a drawing by way of scraping off the silicon with a brush. This should be done at a breath, for fear of silicon easily getting dry. Time limit is always to be kept in mind. This demerit of using silicon material, however, could cause a good feeling of once-for-all tension, like Japanese calligraphy, I think."