

OSAMU KOBAYASHI



A+B gallery
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scala C - primo piano
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contatto: Dario Bonetta
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03 Osamu Kobayashi

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Osamu Kobayashi in conversation with
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Osamu Kobayashi was born in Columbia, SC in 1984. BFA, Maryland Institute College of Art, Baltimore.

He has exhibited in public and private exhibitions spaces in the United States and abroad, including solo exhibitions at 701 Center for Contemporary Art in Columbia, Greenwich House in New York, Next to Nothing in New York, A+B Gallery in Italy, Mindi Solomon in Miami. He was recently awarded to participate at 2019 Lepsien Art Foundation Residency Program for 6 months in Düsseldorf, Sharpe-Walentas Studio Program 2017-2018 of the Marie Walsh Sharpe Art Foundation Space and the Residency Program at 701 Center for Contemporary Art, Columbia, SC.

In 2013, Kobayashi was awarded the Hassam, Speicher, Betts, and Symons Purchase Fund from the American Academy of Arts and Letters.

Osamu currently lives and works in Brooklyn, NY.

Kobayashi's paintings are simple in color and form, often comprised of two to three essential colors. There are bisections and intersections, and floating shapes in ephemeral, glowing color fields in some cases, paint is applied thickly, evoking our desire to touch. The forms are organic while remaining geometric, structured while at the same time staying loose. His paintings are uncomplicated, but sophisticated explorations of the fundamental building blocks of design.

OSAMU KOBAYASHI

Floating Head

Solo show

A+B gallery

Until september 19, 2020

The fourth solo show of Osamu Kobayashi at A+B gallery follows the second residency in Europe of the artist over two years. Floating Head is the reflection on the experience during which he transferred his studio to Düsseldorf at Lepsien Art for Foundation for six months in 2019 and to Brescia at A+B gallery from February to June 2020.

The title Floating Head summarizes ironically the sense of this exposition, which registers a particular moment and becomes a new architectural space of the gallery in a suspended time that has similar characteristics in most parts of the world.

Kobayashi's painting is based on reduction, which is sometimes jovial, of the experience and context in which the artist is: "My work is a metaphor of how I see the world. However precise, the brush strokes are not mechanical. It is my hand that does them, the organic movement suggests their humanity. Painting the background is a state of idealization. I think that it is an important part of life to believe that the improbable exists, even if it is only in our minds".

During his residency, the artist lived in the city of Brescia in lockdown, the leading role of the urban landscape is played by architecture and its appearance in the bright light of spring.

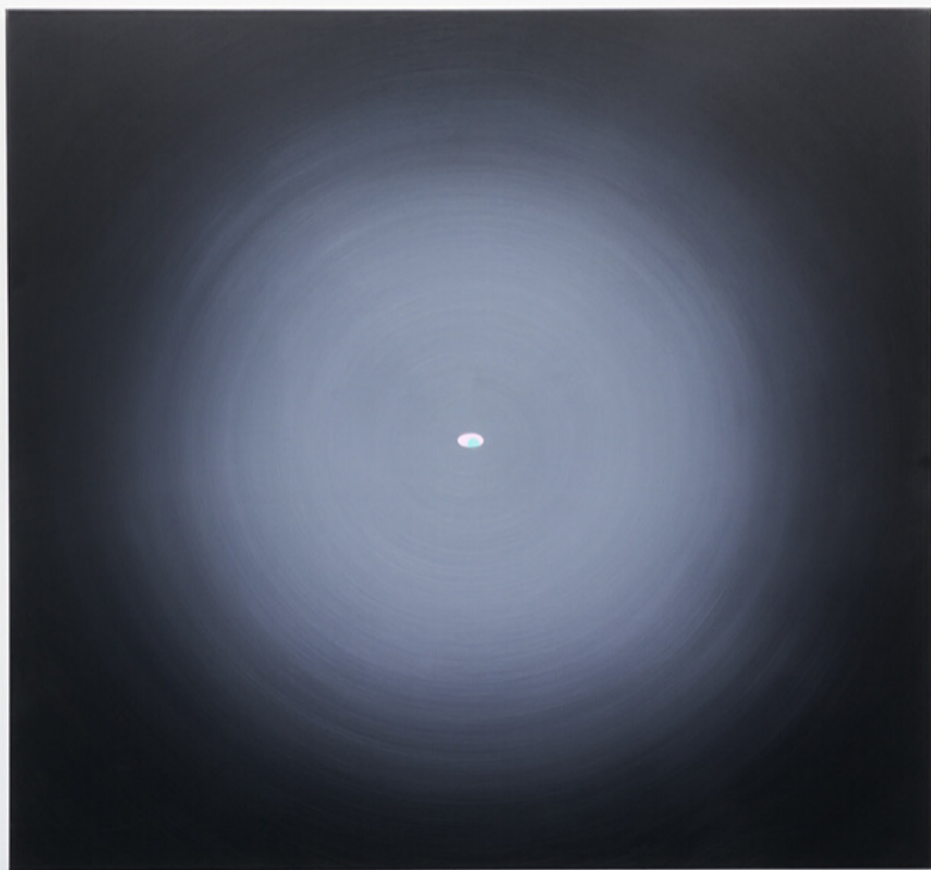
The rich historical layering of the façades of the buildings appears from different textures and from the incongruities of shapes. The evident element of time on the architectural surfaces has found an equivalent to the consistency of the painting of the backgrounds, which constitutes the grammar of the artist.

To the relation among the silent and vibrant colour into the light, organic forms and archetypes of geometric shapes, it has been added transparency as a third dimension. For the first time in Osamu Kobayashi's painting, time has a specific placement, which highlights the ambiguity between the ideal and the concrete, typical in his artworks.

The ambiguity expands also to the way in which we enjoy the paintings: the need to move in order to perceive the variation of the surface into the light and the environment transforms the object painting into a sculpture, for which we become an active and necessary part to unveil the facets of which every painting is composed.

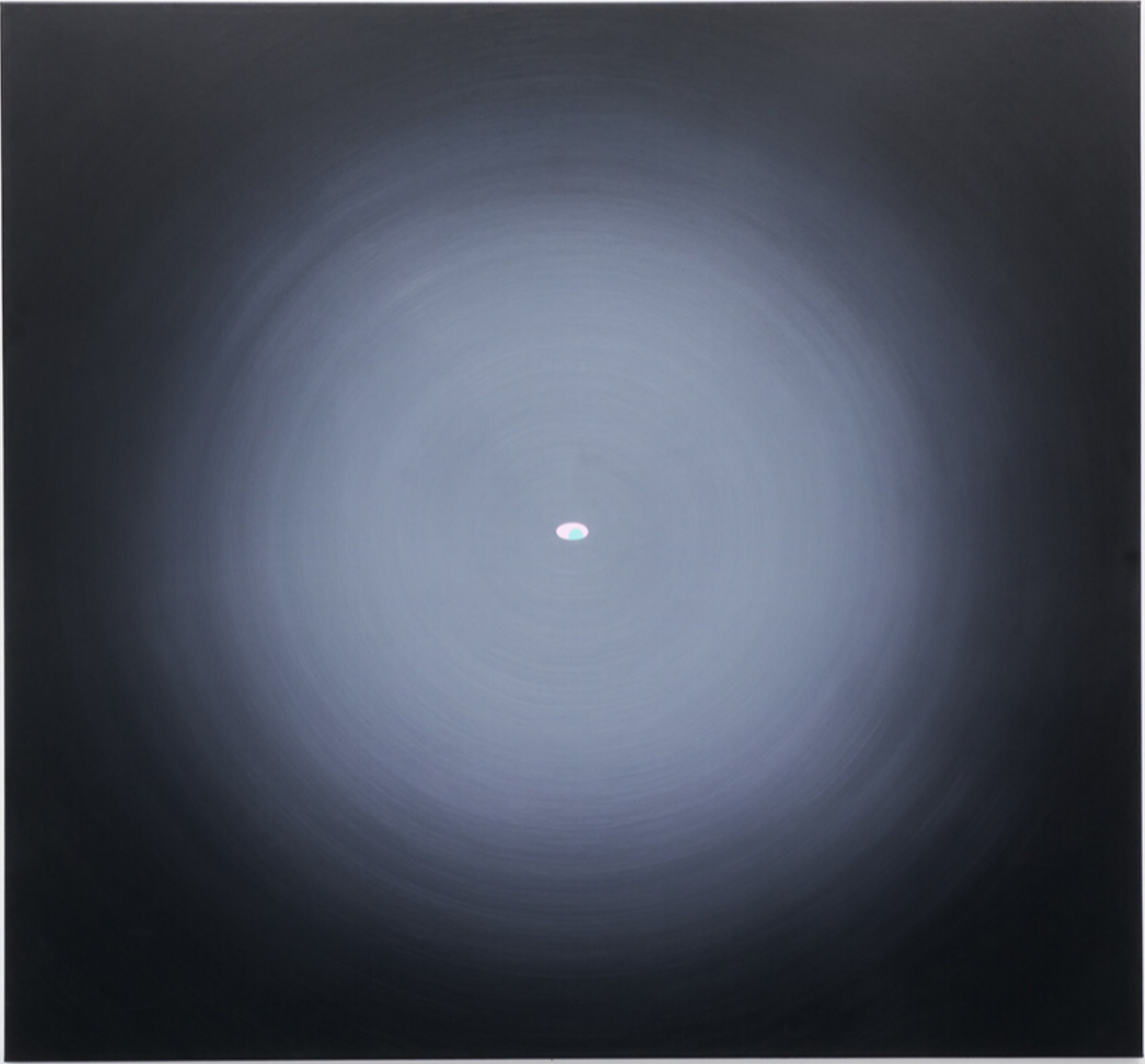






1.Osamu Kobayashi
Eye Noire, 2019
oil on canvas
200x215cm / 78.7x84,6In

Euro 16500 + Vat
Euro 18000 Vat incl





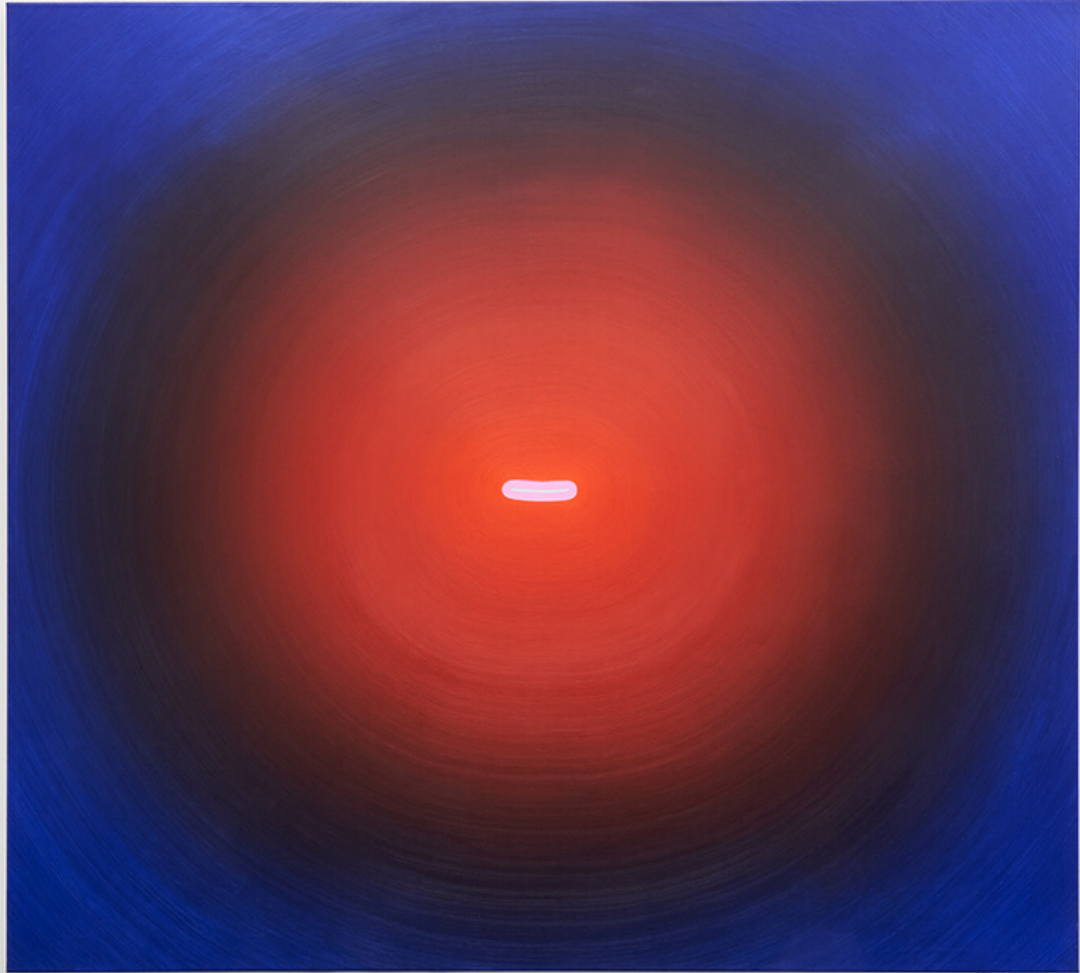
2.Osamu Kobayashi
Technicolor Vision, 2019
oil on canvas
200x215cm / 78.7x84,6In

Euro 16500+ vat
Euro 18000 Vat incl



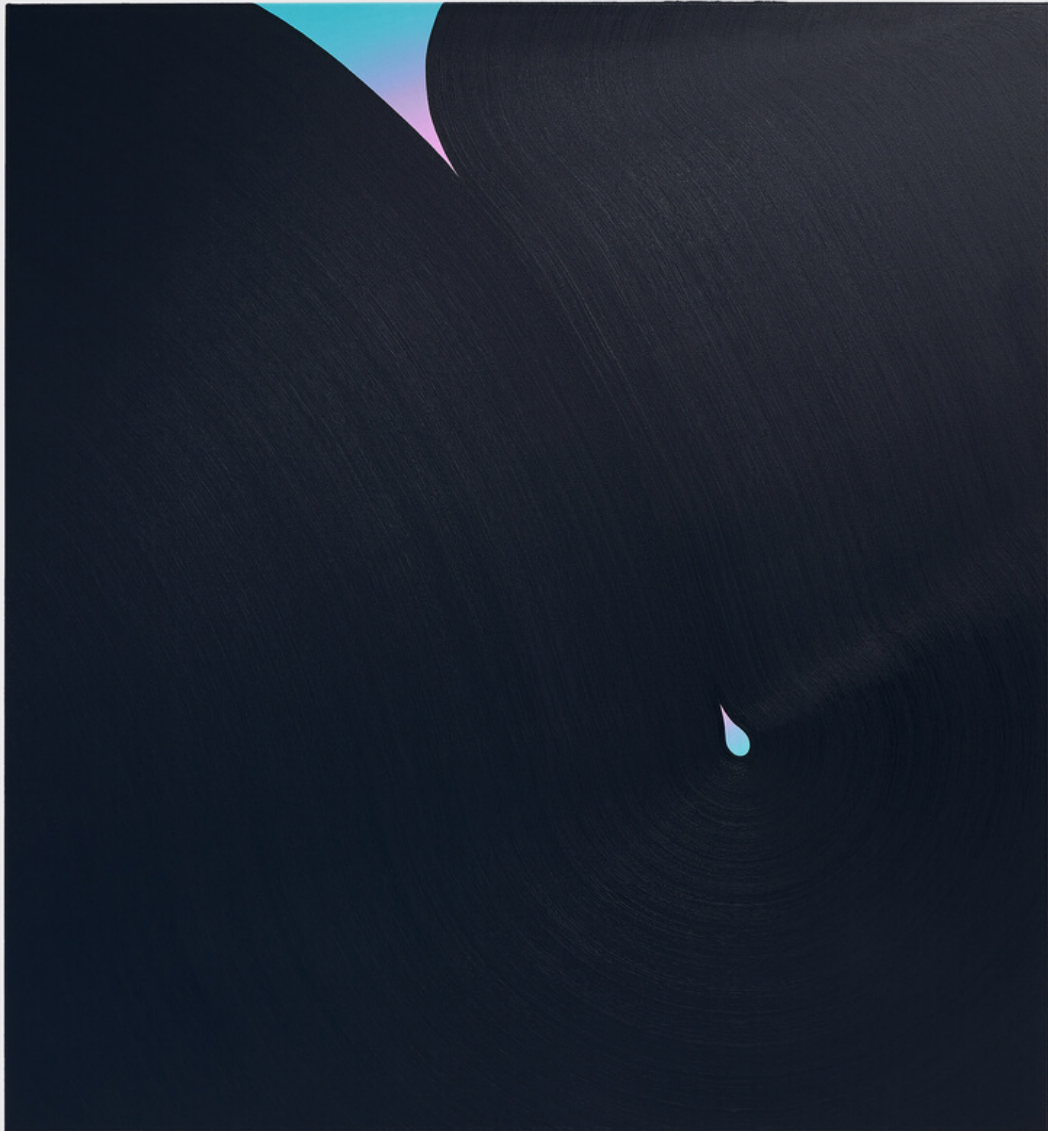
2. Osamu Kobayashi
Technicolor Vision, 2019
oil on canvas
200x215cm / 78.7x84,6In

Euro 16500+ vat
Euro 18000 Vat incl



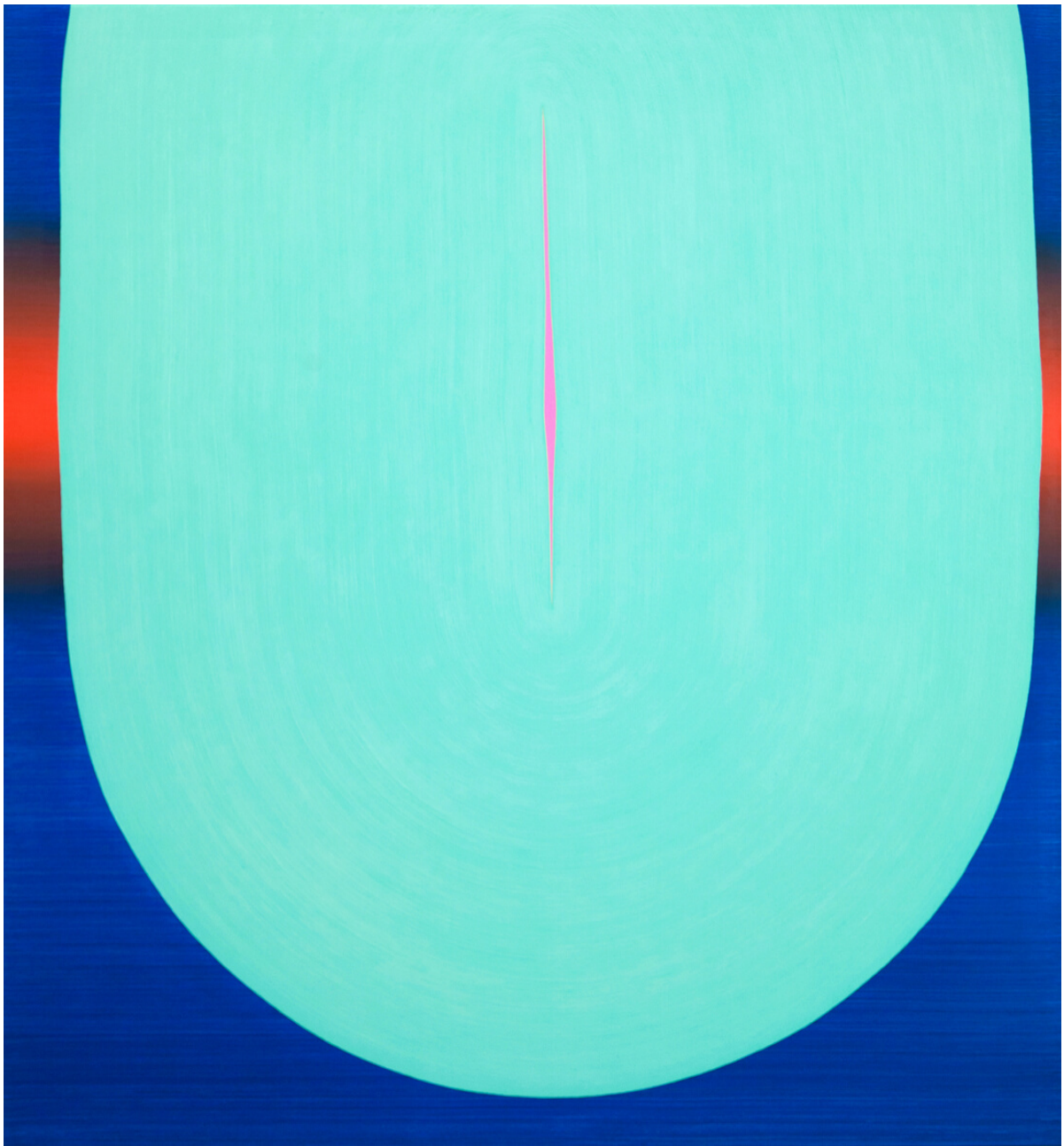
3. Osamu Kobayashi
Smile III, 2019
oil on canvas
180x200cm / 59x78In

Euro 13500+ vat
Euro 15000 Vat incl



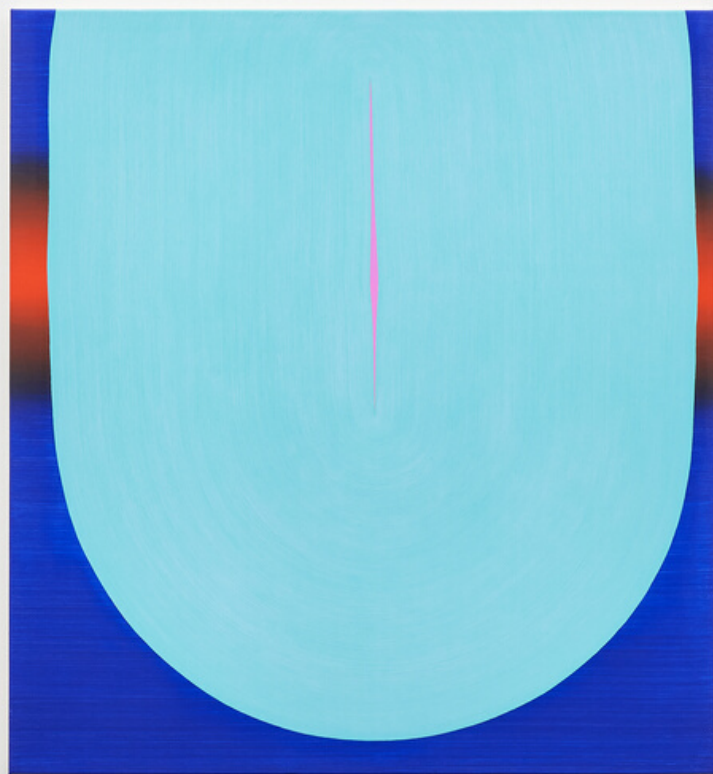
4.Osamu Kobayashi
Drop, 2020
oil on canvas
130x120 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl



5. Osamu Kobayashi,
Floating Head, 2020
oil on canvas
130x120 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl





6. Osamu Kobayashi
Thread III 2020
oil on canvas
130x120 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl



7. Osamu Kobayashi
Hole 2020
oil on canvas
130x120 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl



8. Osamu Kobayashi,
Red Head 2020
oil on canvas
50x45 cm / 20x18 in

Euro 2600 + VAT
Euro 2850 vat incl



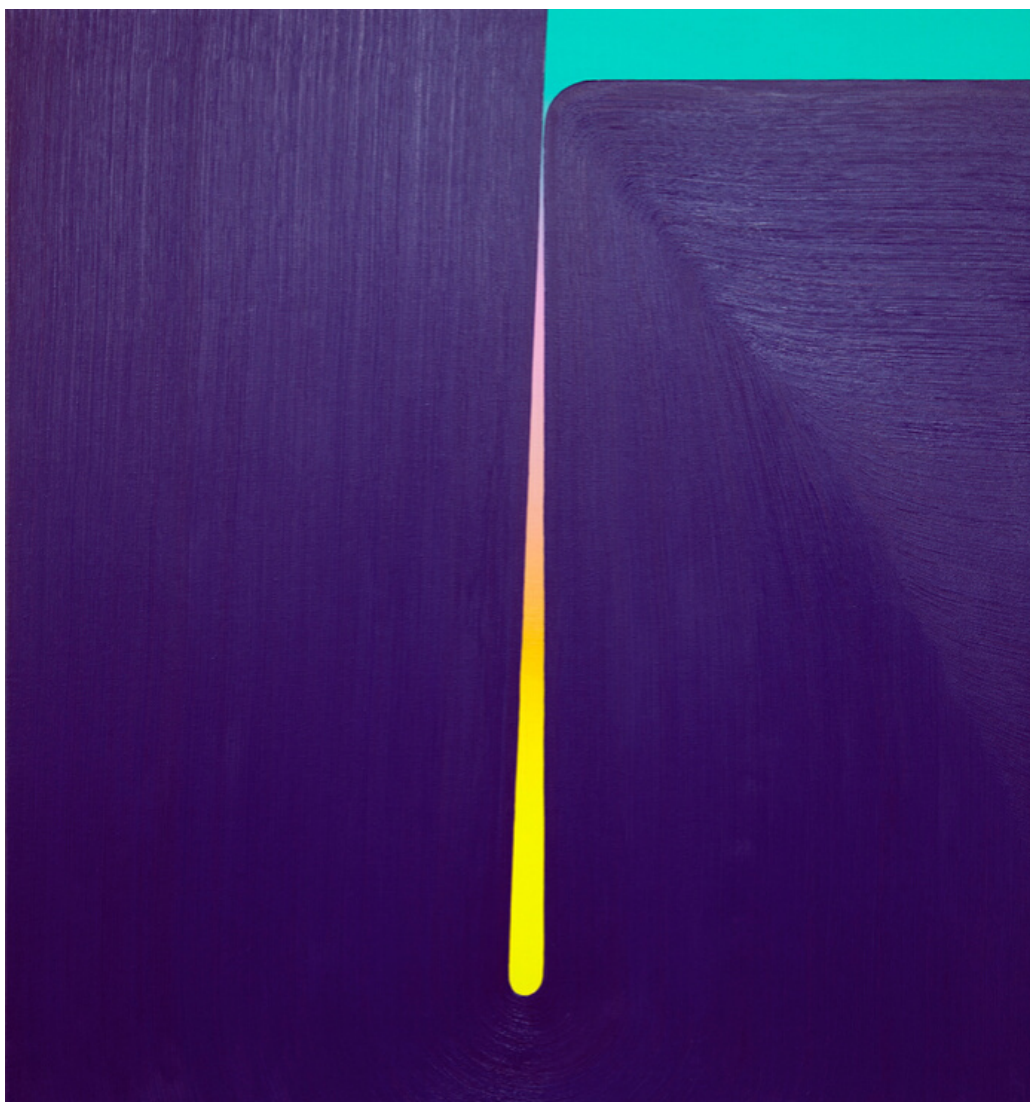
9. Osamu Kobayashi,
Brunette 2020
oil on canvas
50x45 cm / 18x20 in

Euro 2600+ VAT
Euro 2850 vat incl



10. Osamu Kobayashi
E-smoke, 2019
oil on canvas
130x120 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl



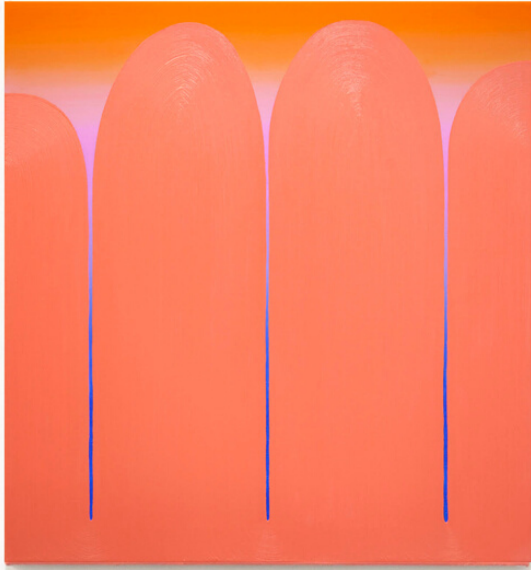
11.Osamu Kobayashi
Drip, 2019
oil on canvas
82x76 cm/ 32x76 in

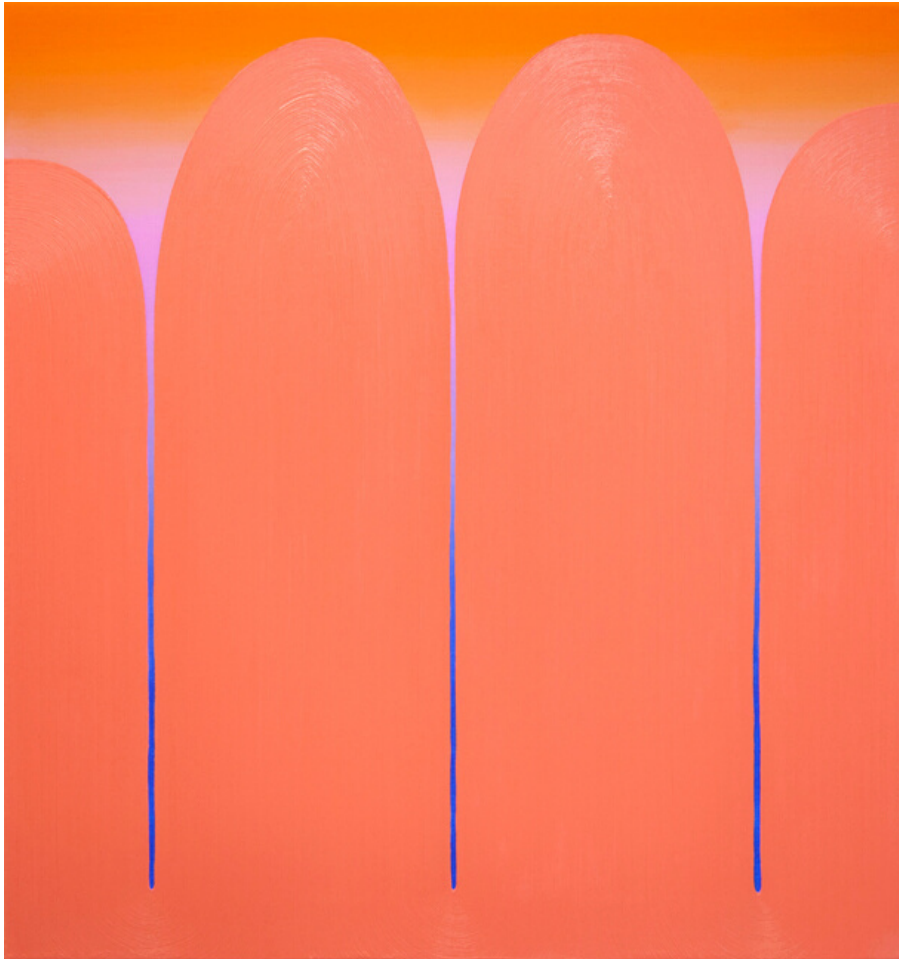
Euro 5600+ VAT
Euro 6200 vat incl



13.Osamu Kobayashi
wave interval, 2020
oil on canvas
80x90 cm / 32x35 in

Euro 6000+ vat
Euro 6600 vat incl





14.Osamu Kobayashi
Touch, 2019
oil on canvas
64x60cm / 25x23.6in

Euro 4000 + VAT
Euro 4450 vat incl



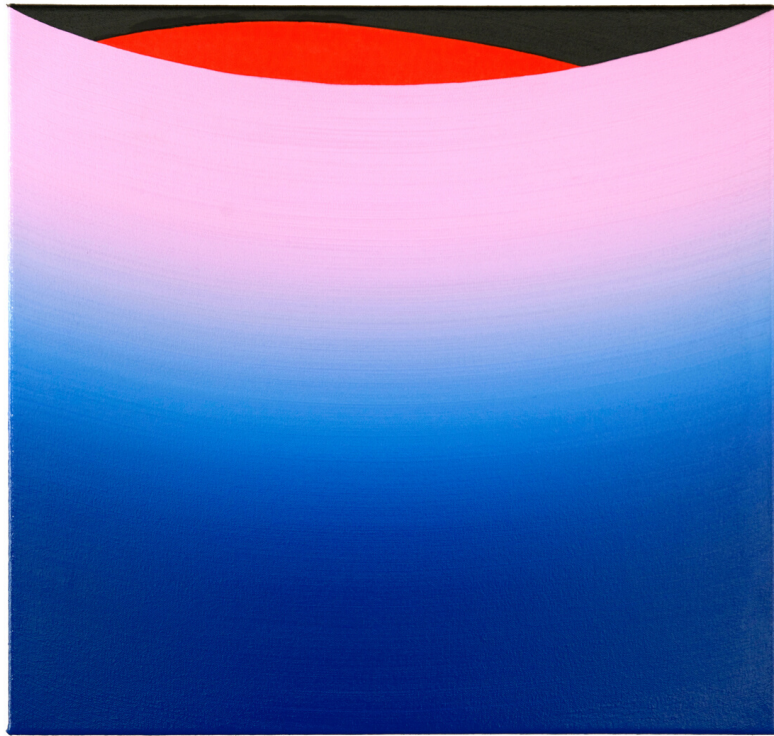
15.Osamu Kobayashi
Membrane, 2018
oil on canvas
82x91 cm / 32x35 in

Euro 6000 + VAT
Euro 6600 vat incl



16.Osamu Kobayashi
Fin, 2018
oil on canvas
81x76 cm / 32x29 in

Euro 5600 + VAT
Euro 6200 vat incl



17.Osamu Kobayashi
Eye Horizon. 2018
oil on canvas
48x53 cm / 19x21 in

Euro 2800 + VAT
Euro 3100 vat incl



18.Osamu Kobayashi
Thread I, 2016
oil on canvas
127x122 cm / 51.2x47.2 in

Euro 7500 + VAT
Euro 8300 vat incl

Osamu Kobayashi's Sweeping Strokes Bring the Improbable to Existence

By Katy Donoghue (feb 2020 / whitewall magazine)

Osamu Kobayashi's work is a metaphor for how he sees the world. The Brooklyn-based artist creates abstract paintings with wide, curving brushstrokes, covering or revealing a colorful underlayer of gradients or bright tones. Some paintings suggest a face, a profile, the curve of a body, or a pair of eyes.

Whitewall visited Kobayashi at his studio in Gowanus to learn more about his practice and the dance required for his signature sweeping gestures. Our conversation took place just before his planned residency in Brescia, Italy. He's now been there for a month, so we checked in via email to see how he was doing given the COVID-19 global pandemic and crisis in Italy. Kobayashi was kind enough to share his experience below.

WHITEWALL: Can you tell us about your studio space?

OSAMU KOBAYASHI: It's a 300-square-foot raw space with 12-foot walls, located practically under the Brooklyn Queens Expressway in industrial Gowanus, Brooklyn. The studio is within a larger suite shared with two other artists. Aside from essential studio furniture, tools, laptop, paintings, and good lighting, I don't keep much of anything else around. From my window, I mainly see the underbelly of the expressway, the shaded eight lane highway below that, and the gritty two story Home Depot parking lot.

WW: How long have you been there?

OK: A year and a half, but it's actually been much shorter since I was doing a residency in Dusseldorf, Germany for a third of that time. Before Gowanus, the longest I've stayed at one studio is just three years, and aside from residencies, it's all been within Brooklyn.

WW: What's a typical day in the studio like for you?

OK: I begin in the evening and work till midnight or later. I often start by sitting for long periods of time, day-dreaming and glancing at my paintings. Interspersed in my thoughts are ideas on what I should paint or alter in the work. If I'm in my head too much, I will start preparing canvases or tinker with parts of a painting that need fine tuning. If I have a good idea for a painting or just want to get my mind moving, I will start on a bunch of sketches.

WW: Where do you usually start with a painting?

OK: I first start by penciling in where the strokes will go. It's important to be precise because even abstract shapes need to be modeled so they can express the subtleties I want to convey. In my sketches I often make several iterations of the same shape to find the one that has the right feel and energy.

WW: Can you tell us about your process using a wide brush?

OK: The brushes are made of several utility brushes lined up onto a strip of molding and screwed into place. When making the larger strokes, I use my whole body to control how the brush moves. This can become somewhat of a dance, as I have to contort and move in various ways to achieve some of the gestures. I will then redo the stroke dozens of times until it's perfected.

WW: You've said, "It's important for me to capture something that feels improbable, to have the work hover between reality and illusion." Why is that?

OK: My work is a metaphor for how I see the world. The strokes I make, however precise, are not mechanical. It's my hand making them, and its organic movement points to its humanness. After a stroke is made, I will go back into it with a fine brush and clean up the edges. The strokes are in an idealized state. I believe it's an important part of life to believe that the improbable exists, even if it's just in our minds.

WW: How do you know when you're finished with a painting? That it's successful?

OK: It's really a gut reaction, but I rarely trust it initially. I usually need to come back the next day or let the works sit around in my studio for extended periods of time before I feel satisfied with them.

WW: Are there paintings you keep just for you?

OK: I'm a minimalist at heart and prefer not to have my work around, except for the ones I'm working on. If I do have some around, I rarely look at them unless someone asks to see them.

WW: Can you tell us about creating the public, outdoor mural in your hometown in South Carolina? Are you interested in making more public pieces?

OK: When I was invited to create the mural, the organizers gave me complete freedom. The main issue I faced was what I would create given that I was mainly accustomed to oil on canvas. With oil paint, I'm able to play around with textures, but for a mural it became more about the image. In order to compensate, the composition had to become more complex. It was a great experience and I'd love to do more, but being a studio painter is more of who I am.

COLORFUL PUZZLE GAME
OSAMU KOBAYASHI IN CONVERSATION
WITH ARTFILE MAGAZINE - 2017

Your work uses color, texture, and form in a way that feels so unique, fresh, and intriguing. For me, each painting feels like a window into a thought-puzzle or a brain teaser made up of color and form. Can you talk a bit about color, texture, and form in your work?

The paintings begin as fully realized ideas whether in my mind or, increasingly, through sketches. The ideas, however, always change as I paint. The reason being, when colors, textures, and shapes are no longer just ideas but are physically made real through paint, my expectations are challenged. A color that I thought would be vibrant may seem dull next to another. The texture in one area may overpower a shape nearby. The success of a work is largely due to the variety of issues that are resolved during, not prior to, painting.

What themes, feelings, or moods influence your process and/or are important to the finished paintings?

I want the work to operate on multiple levels. They should be engaging yet laid-back. Aware of the past yet be in the present. Idiosyncratic and universal. Do you want your work to have a "message" or to communicate a specific set of ideas to the people who view it? Why is this important or not important to you as a creator? Making reductive work began as a sort of philosophical endeavour. In college, I followed an impulse to paint just a large circle. I instantly had a strong visceral reaction to the completed work. It just felt right, and there was meaning in the structure that I wanted to explore. Over the years, I have spent less time contemplating the structure of paintings, and allowed myself to also enjoy just looking at them. The viewer can do both as well if they so choose. They can enjoy it on an aesthetic level, or they can analyze it to come to some understanding of why the work may compel them.

Do you want your work to have a “message” or to communicate a specific set of ideas to the people who view it? Why is this important or not important to you as a creator?

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Some of your work has a very intimate scale (11 x 12 inches, for example) and some of your work is much, much larger and, when it gets beyond a certain size, is very immersive. How do you make decisions about size in your paintings? Do the smaller pieces function in a different way for you than the larger pieces?

The larger works are more experiential while the smaller ones become pictorial. Despite their size, neither are exclusively one or the other. The size of a work does determine what I paint as what works large may not translate to something small and vice versa. For example: a large painting may hinge on a big, bold stroke, while the same stroke scaled down for a smaller painting would not have the same impact.

How does location factor into your work?

Early on, I tried to purposely avoid making work that was about my Japanese background. Ironically, years later, I realized the sensibility of my work was very much Japanese. The strokes mimic raked rock gardens, while the colors appear to take cues from the anime I grew up watching.

If you had to encapsulate your artistic practice in three words or phrases, what would they be?

Naps, repetitive puzzle phone games, YouTube wormhole daze.

If you were hosting a dinner party in which geography, time period, and language weren't barriers, who would you invite?

Forrest Bess, Giorgio de Chirico, and the Lascaux cave painters.

Anything coming up?

I'm currently in a group show of 20" x 16" works curated by Geoffrey Young at Morgan Lehman Gallery in NYC. Project Art, a multi-city nonprofit afterschool arts program, is including my work in a benefit exhibition of artists' childhood artwork at Red Bull Arts New York, April 28 - 29. I have a solo exhibition at 701 Center for Contemporary Art in Columbia, South Carolina (my hometown) May 18 - July 2. I'm also painting a mural in downtown Columbia, SC this summer.

Of all the many things in the world to do, why do you do this? Why are you an artist?

It's really the only thing I wanted to do growing up. Nothing else could hold my interest. There was a time when I could say I had a burning desire to make art. That feeling has diminished over time, and to my benefit, since ego was playing a large role. There's still nothing I'd rather be doing.

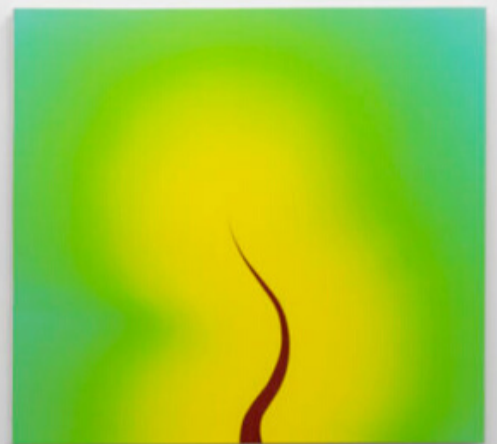
DUO SHOW
2019

These Seeds Breathe
Elisa Lendvay & Osamu Kobayashi,
Underdonk, Brooklyn oct 2019



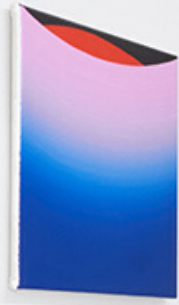
NOONTIDE 2018

Osamu Kobayashi at Mindy Solomon
Gallery, Miami



AT SEA 2018

Osamu Kobayashi at A+B Gallery

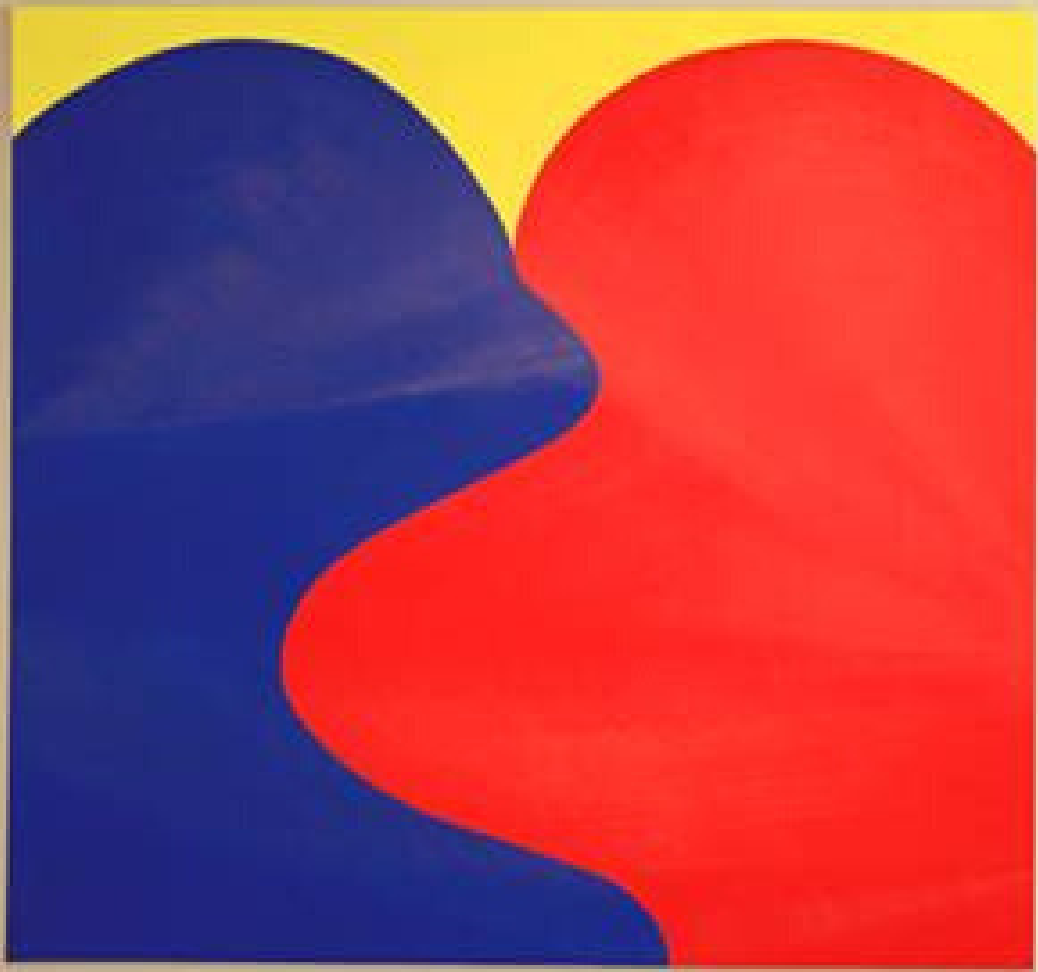






MOUND 2017

Osamu Kobayashi at 701 CCA,
Columbia





Osamu Kobayashi

Born 1984 in Columbia, SC

Based in Brooklyn, NY

Education:

2006 BFA, Maryland Institute College of Art, Baltimore, MD

2005 New York Studio Residency Program, New York, NY

Solo Exhibitions:

2020

Floating Head, A+B gallery, Brescia, IT

2018

Noontide, Mindy Solomon Gallery, Miami, FL

At Sea, A+B gallery, Brescia, IT

2017

Mound, 701 CCA, Columbia, SC

2016

Woogie, curated by Chris Bertholf, Underdonk Gallery, Brooklyn, NY

2015

OK!, A+B gallery, Brescia, Italy

Osamu Kobayashi, Mindy Solomon Gallery, Pulse Art Fair, New York, NY

2014

Watch Paint with Osamu Kobayashi, curated by Shigeharu Kobayashi, Gallery 80808, Columbia, SC

2013

62 Miles Above Sea Level, Greenwich House, New York, NY

2012

Maze Haze, A+B gallery, Brescia, IT

2011

Squarish, John Davis Gallery, Hudson, NY

Group Exhibitions:

2020

A+B gallery, Art Brussels, Brussels, BE

In Pursuit of a Meaningful Mark, curated by Jason Stopa, Mindy Solomon Gallery, Miami, FL

2019

AplusB Contemporary Art, Artissima Fair, Turino, IT

These Seeds Breathe: Osamu Kobayashi and Elisa Lendvay, Underdonk Gallery, Brooklyn, NY

Impressions, Cydonia Gallery, Dallas, TX

Plush Paint: Osamu Kobayashi, Susan Carr, and Jason Stopa, Next to Nothing Gallery, New York, NY

WIP Gallery, Beirut, Lebanon

Hyperlight, curated by Sam Bornstein, Underdonk Gallery, Brooklyn, NY

2018

AplusB Contemporary Art, Code Art Fair, Copenhagen, DK

The Unlikely Whole, curated by Lucinda Warchol, ArtYard, Frenchtown, NJ

Private Practice, Underdonk Gallery, Brooklyn, NY

Osamu Kobayashi and Erica Prince, Morgan Lehman Gallery, New York, NY

2017

Mindy Solomon Gallery, Pulse Art Fair, Miami, FL

Mindy Solomon Gallery, Seattle Art Fair, Seattle, WA

Underdonk Selects 2017, Underdonk Gallery, Brooklyn, NY

Smaller Beckons II, curated by Caitlin Bright, Tapp's Arts Center, Columbia, SC

The Twenty by Sixteen Biennial, curated by Geoffrey Young, Morgan Lehman Gallery, New York, NY

My Kid Could Do That, organized by Project Art, Red Bull Arts New York, New York, NY

2016

Premio Lissone, Lissone Contemporary Art Museum, Lissone, Italy

Studio Jamz II, curated by Peter Schenk, Brooklyn, NY

Big and Bold: Selections from the Collection, Columbia Museum of Art, Columbia, SC

Osamu Kobayashi and Paul Pagk, Mindy Solomon Gallery, Miami, FL

Drishti: A Concentrated Gaze, curated by Elizabeth Heskin and Patricia Spergel, 1285 Avenue of the Americas, New York, NY

Head Space, curated by Amanda Church, Kim Uchiyama and Izam Zwahara, Brian Morris Gallery, New York, NY

Mindy Solomon Gallery, Art Wynwood, Miami, FL

2015

Underdonk Selects 2015, Underdonk Gallery, Brooklyn, NY

I Am What I Am Not Yet, A Survey of Brooklyn's Moment, curated by Diana Buckley, Madelyn Jordan Fine Art, Scarsdale, NY

1st Annual Contemporary Asian Art Exhibition, curated by Xuewu Zheng and Hayoon Jay Lee, Mid-Hudson Heritage Center, Poughkeepsie, NY

Paintings in Trees, curated by Ben La Rocco, Linnea Paskow, and Ben Pritchard, The People's Garden, Brooklyn, NY

AplusB Contemporary Art, Arte Fiera, Bologna, Italy

2014

Mindy Solomon Gallery, Art Miami, Miami, FL

Triangles, curated by Melissa Staiger, Ventana 244, Brooklyn, NY

Form and Fature: New Painting and Sculpture from New York, curated by Karen Levitov, Paul W. Zuccaire Gallery, Stony Brook University, Stony Brook, NY

Premio Lissone, Lissone Contemporary Art Museum, Lissone, Italy

My Big Fat Painting, curated by Rick Briggs, Brian Morris Gallery, New York, NY

Mindy Solomon Gallery, (e)merge, Washington, DC

Mindy Solomon Gallery, Texas Contemporary, Houston, TX

Mindy Solomon Gallery, Art Southampton, Southampton, NY

Summer Garden, Onishi Project in collaboration with Catinca Tabacaru Gallery, New York, NY

Mindy Solomon Gallery, Art Market Hamptons, Bridgehampton, NY

Do It Yourself, curated by Justine Frischmann, organized by Julie Torres, 3rd Ward Building, Brooklyn, NY

By Invitation Only 3, curated by Renée Riccardo, Kinz + Tillou Fine Art, Brooklyn, NY (recent acquisition), Columbia Museum of Art, Columbia, SC

AplusB Contemporary Art, Arte Fiera, Bologna, Italy

Osamu Kobayashi, Björn Meyer-Ebrecht, Storefront Ten Eyck, Brooklyn, NY

Shrink It, Pink It, curated by Diana Buckley and Irena Jurek, Cathouse FUNeral, Brooklyn, NY

Solstice Synergy, Mahlstedt Gallery, New Rochelle, NY

2013

Location, Location, Location, by Sun You, President Clinton Projects, Brooklyn, NY

Come Together: Surviving Sandy, curated by Phong Bui, Industry City, Brooklyn, NY

By the Seat of Our Pants, Boltax Gallery, Shelter Island, NY

Endless Summer, curated by Gary Petersen, Brian Morris Gallery, New York, NY

Oltre Il Pensiero. Quattordici Ricerche Attraverso La Materia, AplusB Contemporary Art at Palazzo Guaineri delle Cossere, Brescia, Italy

Phaedo, Storefront Gallery, Brooklyn, NY

Collective Show NY - MX, Neter, Mexico City, Mexico

Honors and Awards Exhibition, American Academy of Arts and Letters, New York, NY

Invitational Exhibition, American Academy of Arts and Letters, New York, NY

Phasmes, AplusB Contemporary Art, Brescia, Italy

Sideshow Nation, Sideshow Gallery, Brooklyn, NY

2012

Boltax Gallery, Miami Project, Miami, FL

AplusB Contemporary Art, The Others: Art Fair, Turin, Italy

Finite Infinity, curated by Irena Jurek and Diana Buckley, Greenwich House, New York, NY

Upside Downturn, HKJB, Laroche/Joncas, Montreal, Canada

In Dialogue, AplusB Contemporary Art, Brescia, Italy

A Valuation, Alexander Clark & Friends, New York, NY

Brucennial 2012, Bruce High Quality Foundation, New York, NY

The Question of Their Content, curated by Carly Silverman, Zolla/Lieberman Gallery, Chicago, IL

MIC:CHECK (occupy), Sideshow Gallery, Brooklyn, NY

2011

December Store: Multiples and Small Works, .NO, New York, NY

Boltax Gallery, Aqua Art Miami, Miami, FL

Painting Club Selected Works, Exit Art, New York, NY

So Happy Together, curated by Julie Torres, Notre Maar, Brooklyn, NY

Temporary Antumbra Zone, curated by Elisa Soliven and JJ Manford, Janet Kurnatowski Gallery, Brooklyn, NY

Abiding Abstraction, curated by Jacob Ouillette, Boltax Gallery, Shelter Island, NY

Painting Club, organized by Herb Tam, Exit Art, New York, NY

The Working Title, organized by Progress Report, Bronx River Art Center, Bronx, NY

Apocalypse Now, Sideshow Gallery, Brooklyn, NY

2010

First Exit to Brooklyn, curated by Julie Torres, North 8th St., Brooklyn, NY

Nurture Art Benefit, ZieherSmith, New York, NY

Analytic Spree, curated by Sam Bornstein, Apartment Show, Brooklyn, NY

Dance Ghost, curated by Elisa Soliven, Vaudeville Park, Brooklyn, NY

The Brucennial, Bruce High Quality Foundation, New York, NY

Portable Caves, HKJB, Queens, NY

MICA Alumni Exhibit, Spattered Columns, New York, NY

It's a Wonderful Tenth, Sideshow Gallery, Brooklyn, NY

2009

Party at Chris's House, curated by Phong Bui, Janet Kurnatowski Gallery, Brooklyn, NY

Lotto Blotto, curated by Roger Van Voorhees, Apartment Show, Brooklyn, NY

25 Painters Under 35, curated by Ryan Cobourn, The Painting Center, New York, NY

Personal Abstraction, HKJB, Brooklyn, NY

Small Scale, Big Ambition, curated by Jessica Bottalico, Rutgers University, New Brunswick, NJ

2008

Nurture Art Benefit, James Cohen Gallery, New York, NY

2007

Square Foot Show, Gotham Art, New York, NY

Groundswell Benefit, 511 Gallery, New York, NY

Brackish Waters, Studio 308, New York, NY

2006

Senior Thesis Exhibition, MICA, Baltimore, MD

2005

Scurrying About in Grandeur, NYSRP, New York, NY

NYSRP exhibition, Parsons School of Design, New York, NY

Awards:

2019

Lepsien Art Foundation, Düsseldorf, Germany

2017

Sharpe-Walentas Studio Program 2017-2018

2017

701 Center for Contemporary Art Residency Program

2013

Hassam, Speicher, Betts, and Symons Purchase Fund

2005

Morris Louis '32 Scholarship, MICA

2002

Merit Scholarship, MICA

Presidential Scholarship, MICA

Bibliography:

Alina Cohen, 11 Emerging Artists Redefining Abstract Painting, Artsy Magazine, 6/1/2020.

Katy Donoghue "Osamu Kobayashi's Sweeping Strokes Bring the Improbable to Existence", Whitewall.art, 3/3/2020

Silvia Conta, "A+B inaugura la nuova sede con la mostra di Osamu Kobayashi", Exibart, 6/6/2020

Silvia Conta, "A+B inaugura la nuova sede con la mostra di Osamu Kobayashi", Exibart, 6/6/2020

Fair Game, "Desire Is Both Sexual and Political at Turin's Artissima Art Fair", Elephant Magazine, 10/30/2019

Paul Laster, "27 Must-See Artworks at Artissima 2019", Whitehot Magazine, 10/30/2019

Nancy Elsamanoudi, "Painting Sculpture, and Blurred Boundaries", The Villager, 1/14/2019

Marco Ticozzi, "FINO AL 10.I.2019 OSAMU KOBAYASHI, AT SEA A+B GALLERY, BRESCIA", Exibart, 1/7/2019

Katie Hector, "Plush Paint: please do not pet, caress, fondle", Art Spiel, 12/28/2018

Sydney Wasserman, "The Best Young Abstract Artists You Should Know About", Architectural Digest, 5/22/2018

Christian Lepsien, "9 Questions to Osamu Kobayashi", Artevie Publishing, 12/9/2017

Rochelle Dean, "Middle of Nowhere Mural", ABC Columbia, 7/31/2017

Kyle Petersen, "Columbia Native Osamu Kobayashi Debuts Residency-Closing Exhibition at 701 CCA", FreeTimes, 5/17/2017

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