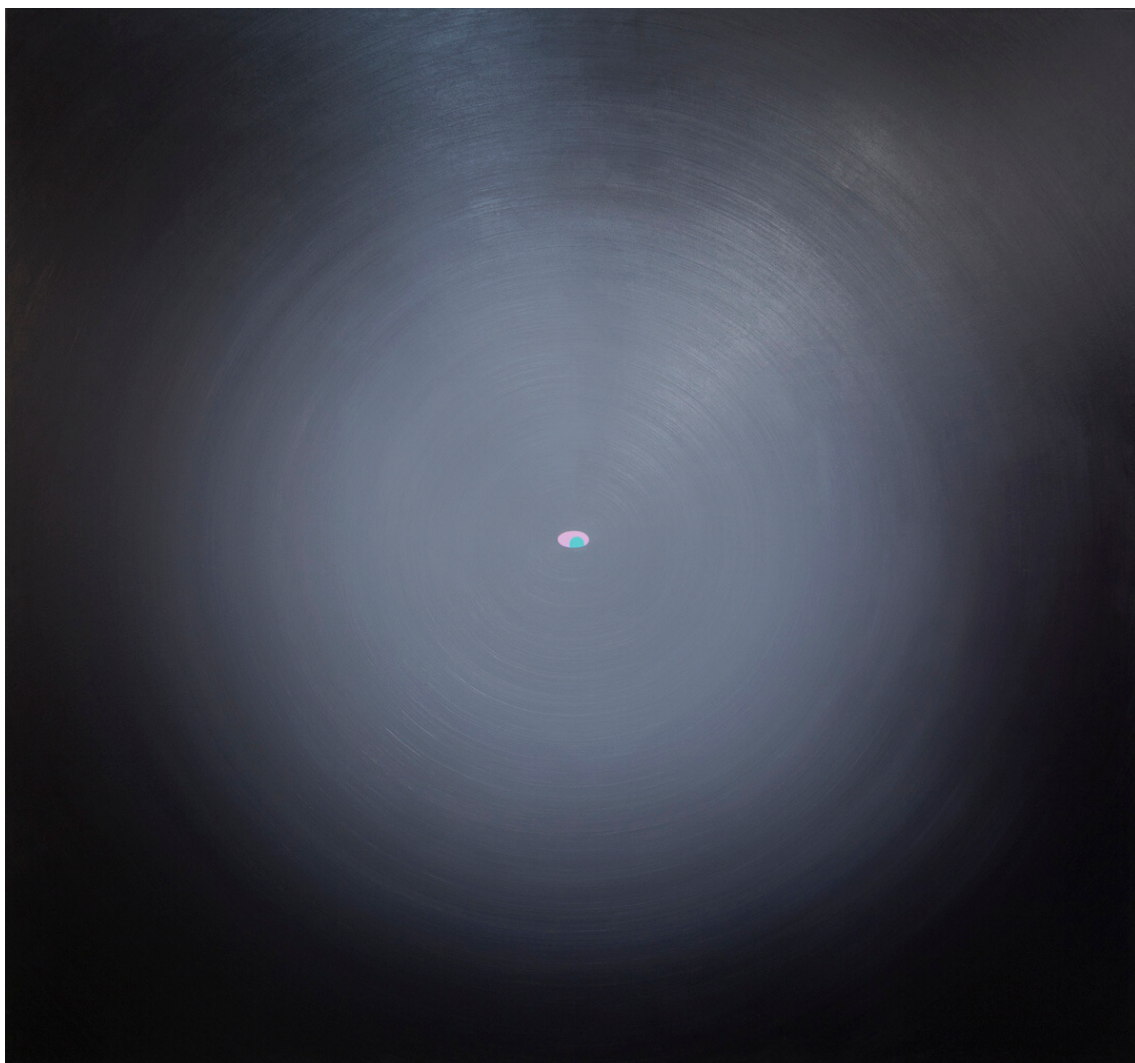


OSAMU KOBAYASHI

ARTISSIMA



A+B GALLERY



03 Osamu Kobayashi

CV Short Version

04 Works

03 Interview

Osamu Kobayashi in conversation
with ArtFile Magazine

26 Exhibition View

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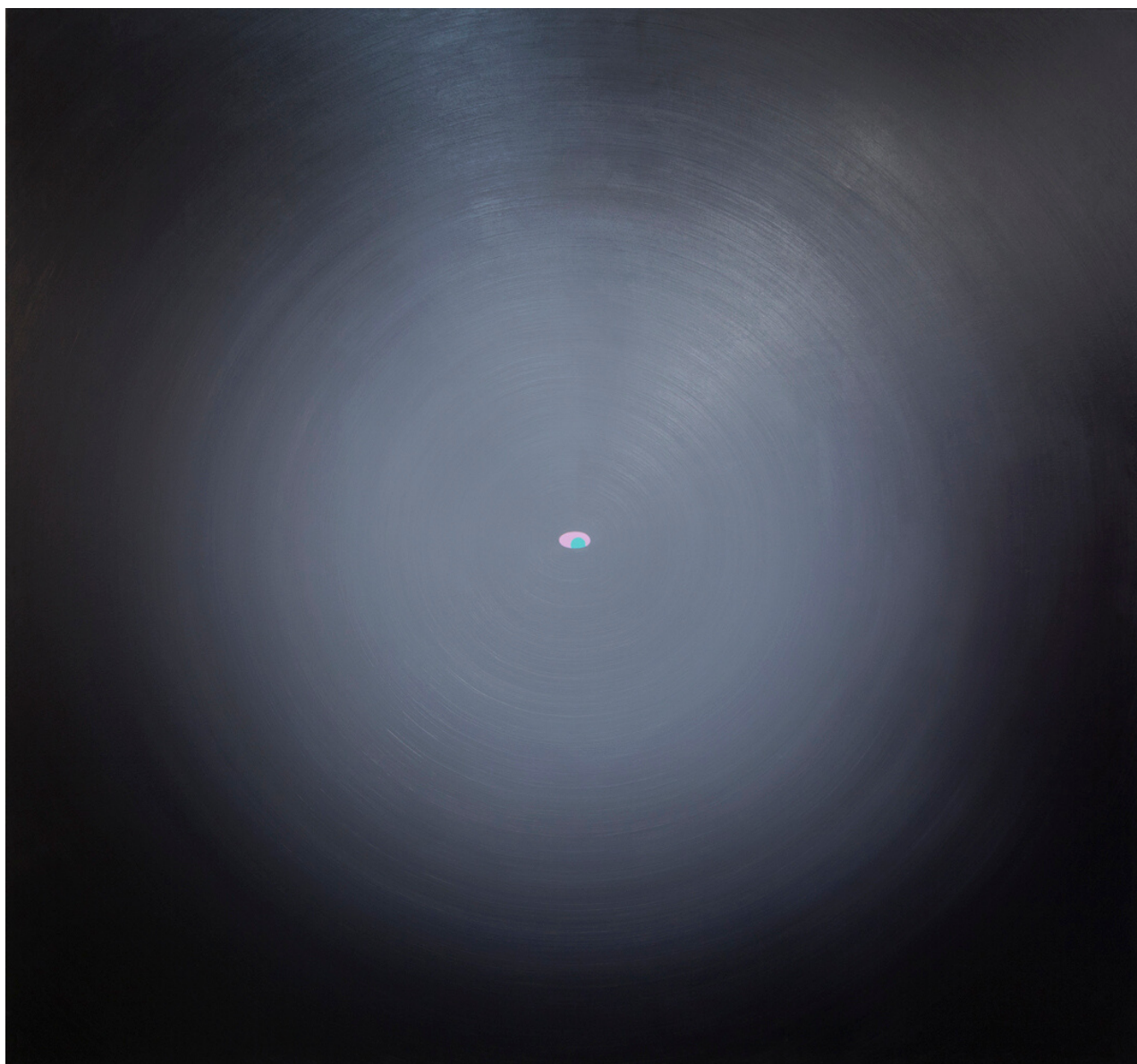
Osamu Kobayashi was born in Columbia, SC in 1984. BFA, Maryland Institute College of Art, Baltimore.

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.

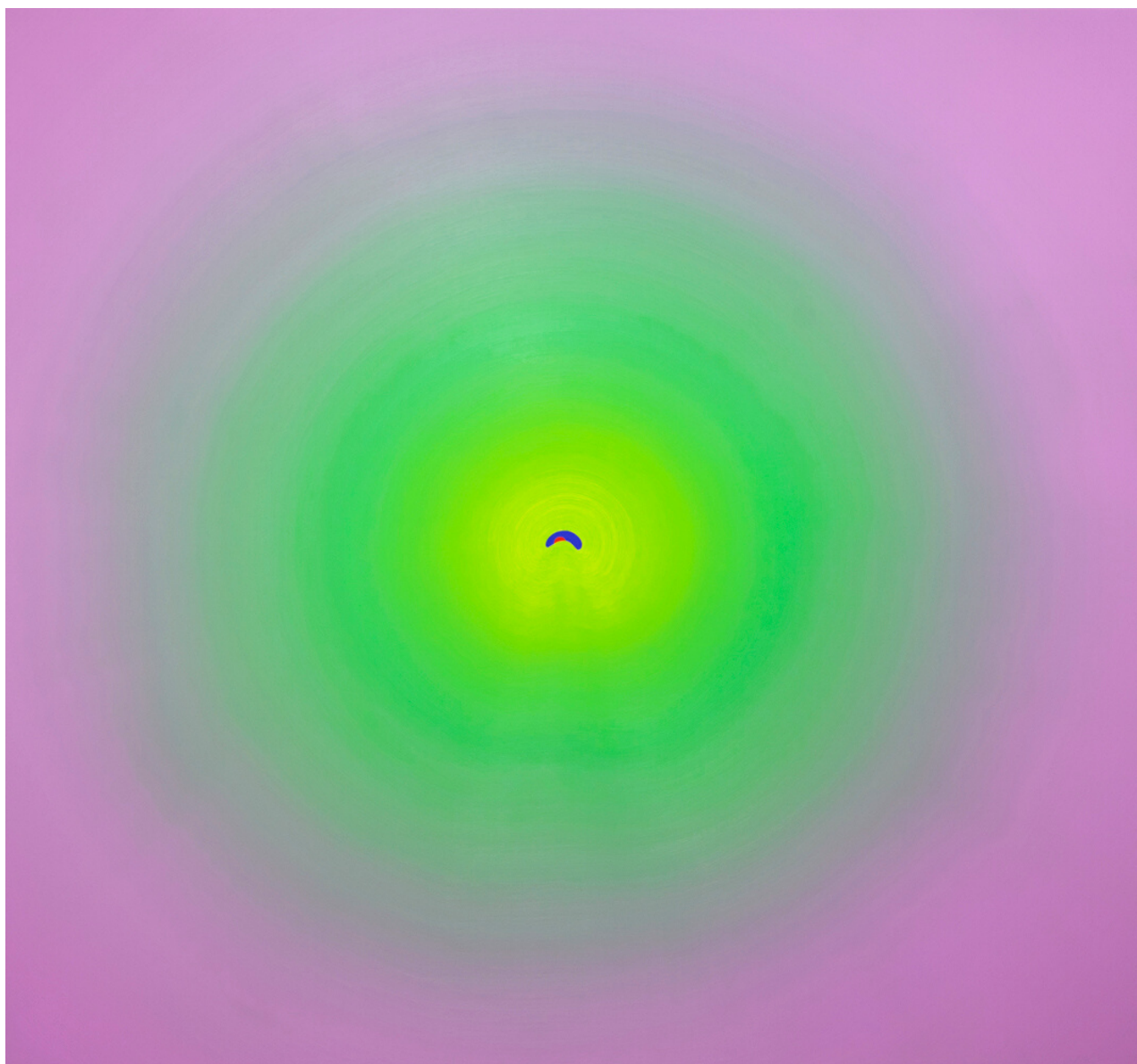
Osamu currently lives and works in Brooklyn, NY.

Kobayashi's painting are simple in color and form, often comprised of two to three essential color. 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.



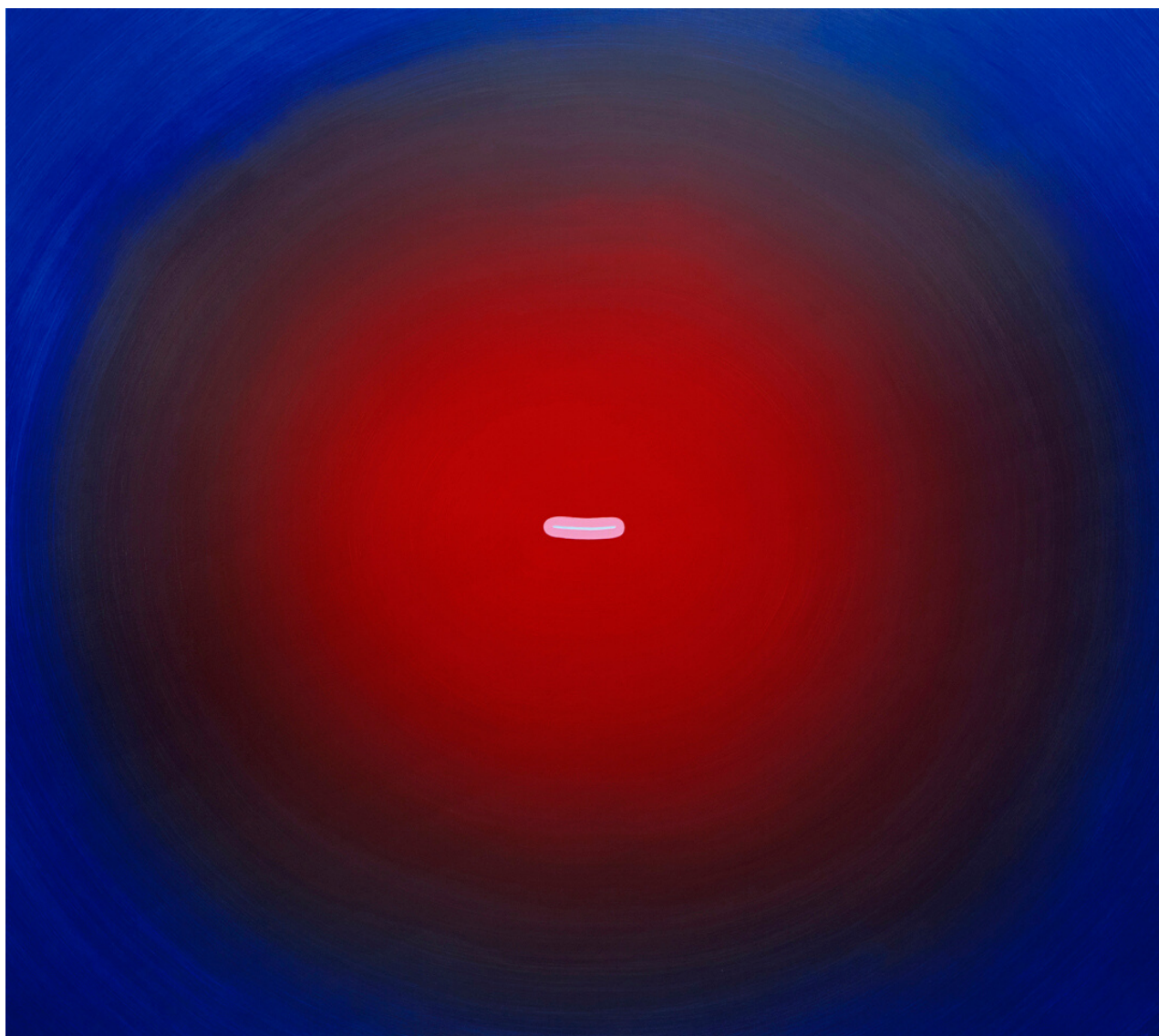
1.Osamu
Kobayashi, Eye
Noir, 2019, oil
on canvas,
200x215 cm

Euro 18000
IVA incl



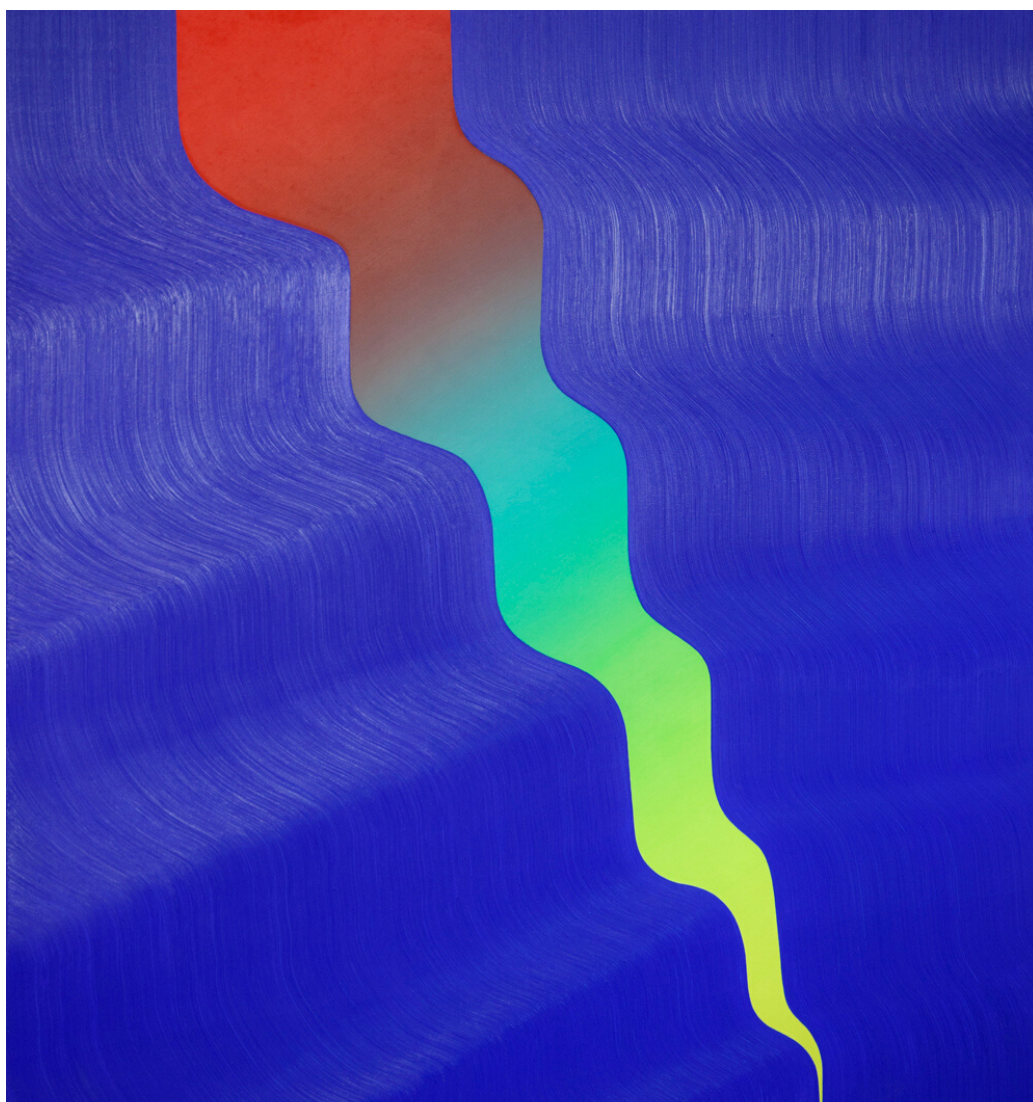
2.Osamu
Kobayashi,
Technicolor
Vision, 2019, oil
on canvas,
200x215 cm

Euro 18000
IVA incl



3.Osamu
Kobayashi,
2019, Looney
Smile, oil on
canvas,
180cmx200cm

Euro 16000
IVA incl



4.Osamu
Kobayashi,
Bolt, 2019, oil
on canvas,
130x120 cm

Euro 8000
IVA incl



5.Osamu
Kobayashi,
Chasm,
2019, oil on
canvas,
130x120 cm

Euro 8000
IVA incl



6.Osamu
Kobayashi,
E-smoke,
2019, oil on
canvas,
130x120 cm

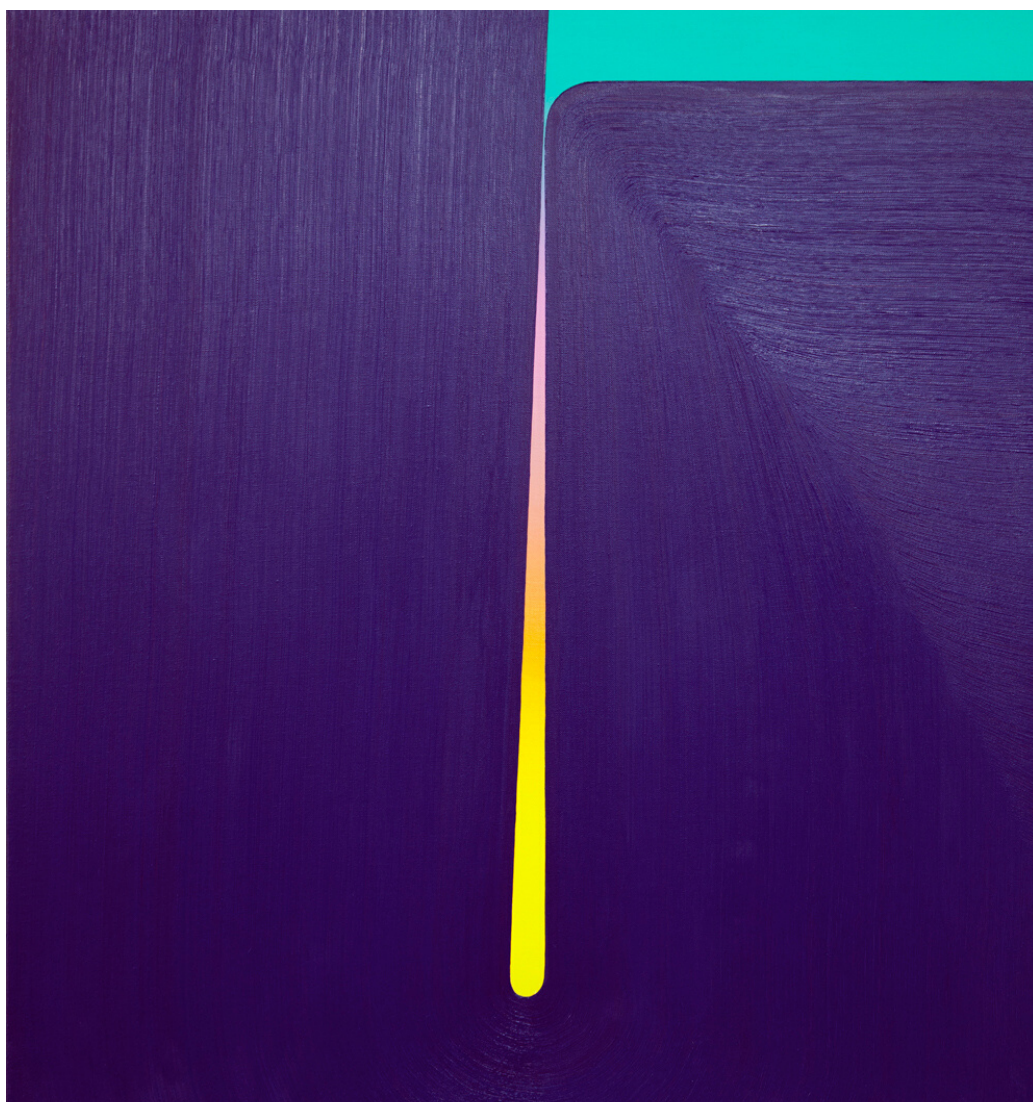
Euro 8000
IVA incl





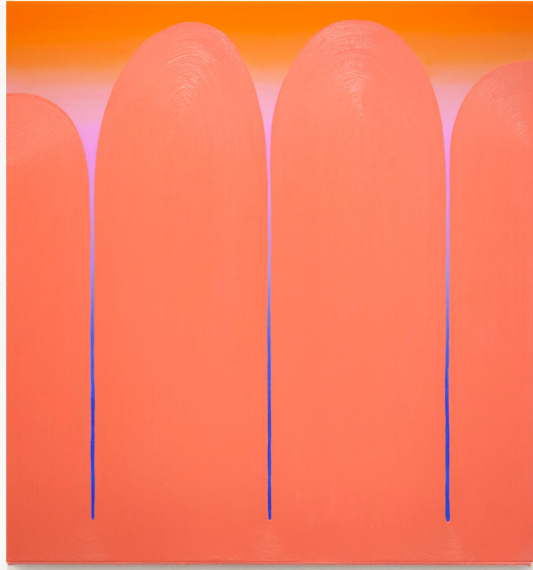
7.Osamu
Kobayashi,
Gut, 2019, oil
on canvas,
86x82cm

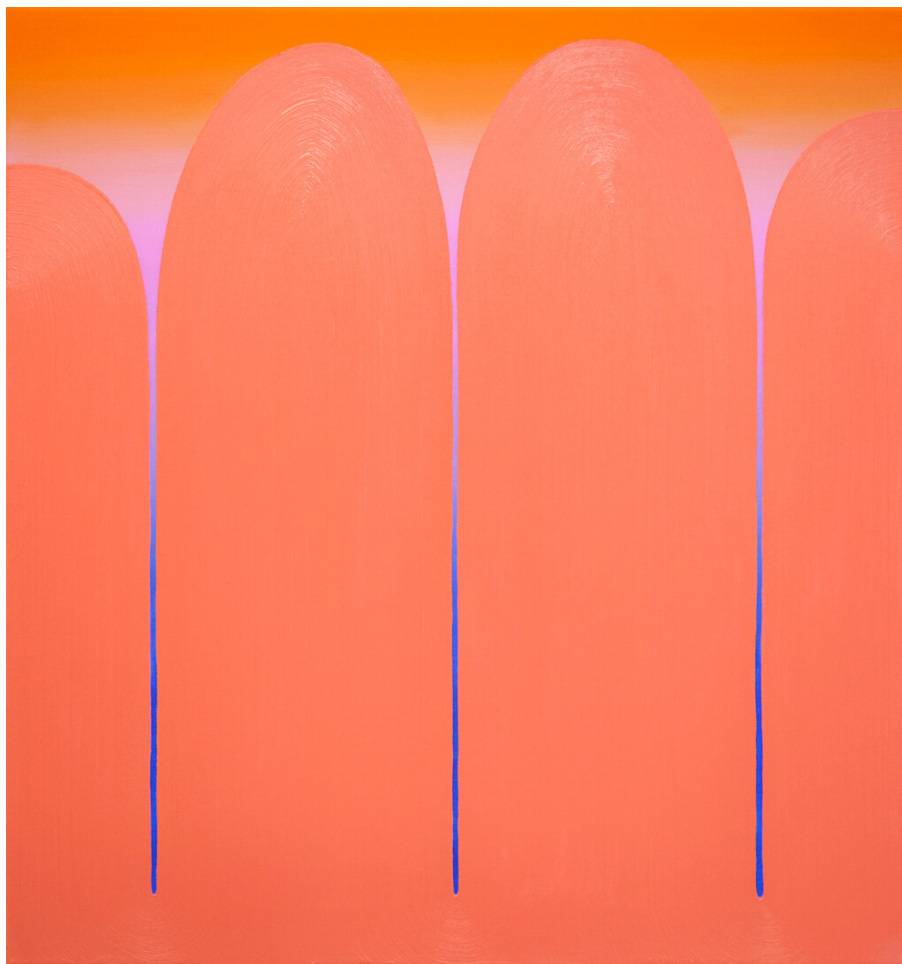
Euro 6500
IVA incl



8.Osamu
Kobayashi,
Drip, 2019, oil
on canvas,
82x76 cm

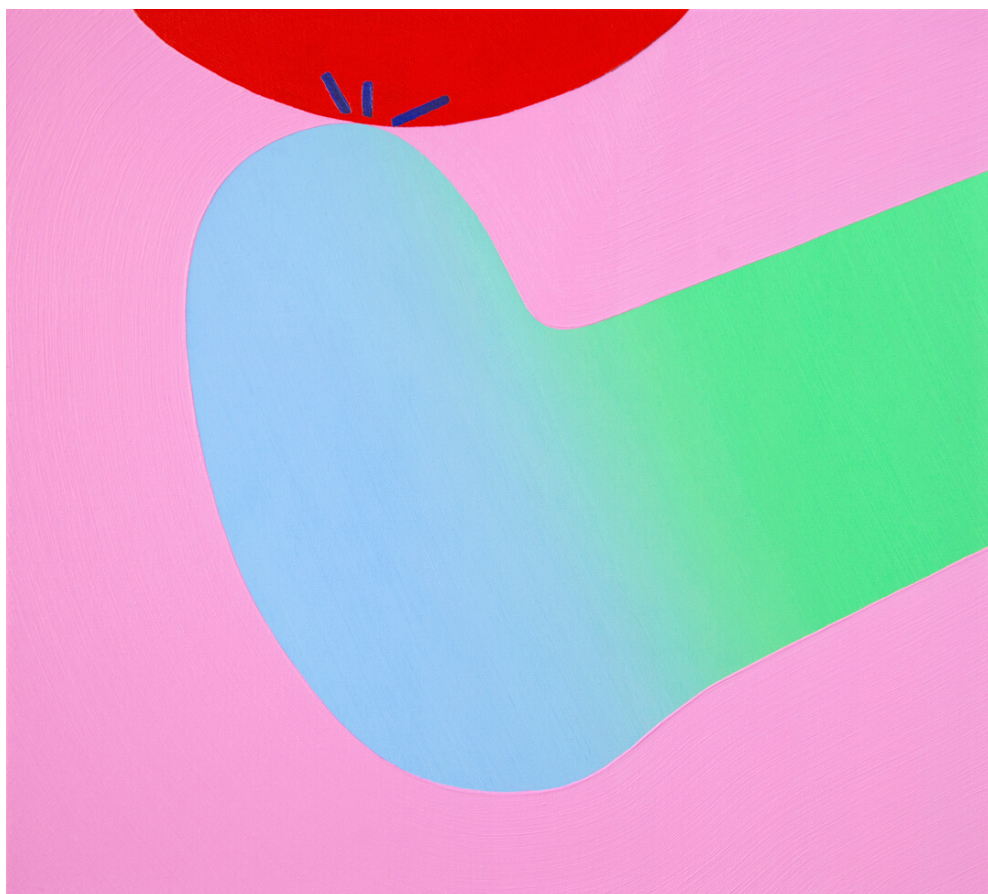
Euro 6000
IVA incl





9. Osamu
Kobayashi,
Touch,
2019, oil on
canvas,
64x60cm

Euro 3500
IVA incl



10.Osamu
Kobayashi,
Kickball,
2019, oil on
canvas,
50x45 cm

Euro 2800
IVA incl



11.Osamu
Kobayashi,
Midas,
2019, oil on
canvas,
45x40 cm

Euro 2500
IVA incl



12.Osamu
Kobayashi,
Blue Moon,
2019, oil on
canvas,
45x40 cm

Euro 2500
IVA incl



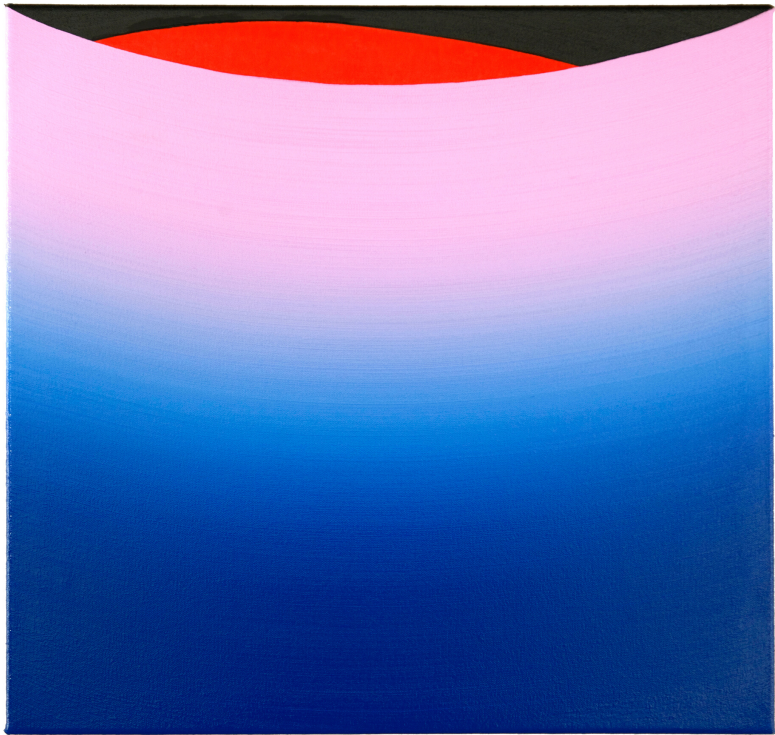
13. Osamu
Kobayashi,
Membrane,
2018, oil on
canvas,
82x91 cm

Euro 6500 IVA incl



14.Osamu
Kobayashi, Fin.,
2018, oil on
canvas,
81x76 cm

Euro 6000 IVA incl



15.Osamu Kobayashi,
Eye Horizon 2018, oil
on canvas,
48x53 cm

Euro 2800 IVA incl



15. Osamu Kobayashi,
Sunset Silhouette,
2018, oil on canvas,
48x53 cm

Euro 2800 IVA incl



16.Osamu
Kobayashi,
Thread I, 2016, oil
on canvas,
127x122 cm

Euro 8000 IVA incl

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?

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.

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

Please ask yourself a question that feels fundamentally important to your artistic practice, and answer it.

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.

NOONTIDE 2018

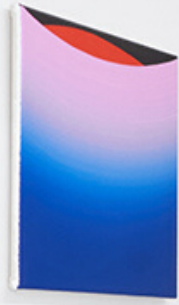
Osamu Kobayashi at Mindy Solomon
Gallery, Miami

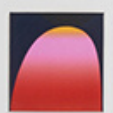




AT SEA 2018

Osamu Kobayashi at A+B Gallery

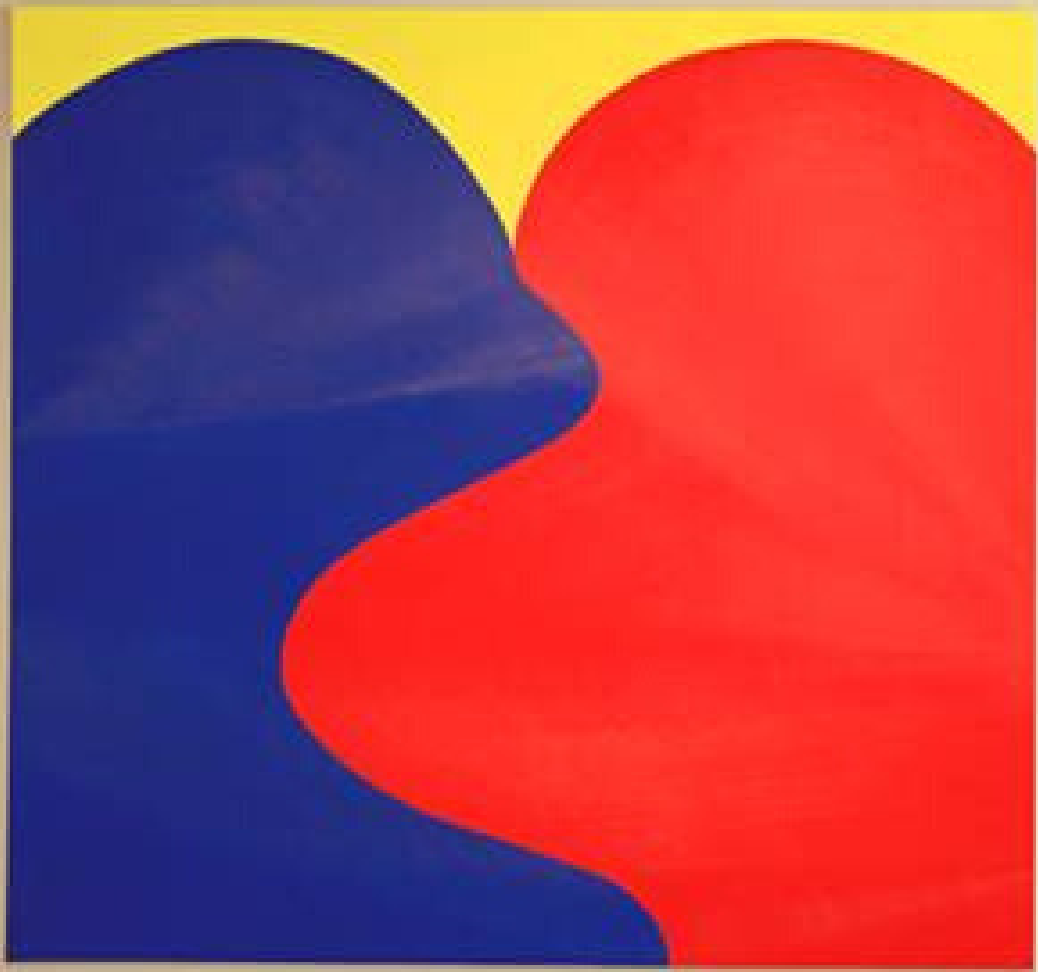






MOUND 2017

Osamu Kobayashi at 701 CCA,
Columbia





CURRICULUM VITAE

Born 1984 in Columbia, SC

Based out of Brooklyn, NY

EDUCATION

2006

BFA, Maryland Institute College of Art, Baltimore, MD

2005

New York Studio Residency Program, New York, NY

2002

South Carolina Governor's School for the Arts and Humanities, Greenville, SC

SOLO EXHIBITIONS

2019

Lepsien Art Foundation, Düsseldorf

2018

Noontide, Mindy Solomon Gallery, Miami

Osamu Kobayashi, 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, Italy

2011

Squarish, John Davis Gallery, Hudson, NY

GROUP EXHIBITIONS

2019

Fur Cup, group show curated by Chris Bertholf, Underdonk Gallery, Brooklyn, NY

Plush Paint, group show with Jason Stopa and Susann Carr, Next to Nothing, New York

2018

A+B Gallery, 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

A+B Gallery, Arte Fiera, Bologna, Italy

2014

Mindy Solomon Gallery, Art Miami FL

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

Form and Factice: 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

A+B Gallery, 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,
curated 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, A+B
Gallery 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, A+B Gallery, Brescia, Italy
Sideshow Nation, Sideshow Gallery,
Brooklyn, NY

2012

Boltax Gallery, Miami Project, Miami, FL

A+B Gallery, 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, A+B Gallery, 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

2017

Sharpe-Walentas Studio Program
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

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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", Free Times, 5/17/2017

Erin Shaw, "This Columbia Native
Makes Huge Paintings with a
Broom-Sized Brush", The State,
5/17/2017

AM DeBrincat, "Colorful Puzzle
Games: Osamu Kobayashi in
Conversation with ArtFile
Magazine", ArtFile Magazine,
4/26/2017

Nick Zurko, "Between the Abstract
and Tangible: A Conversation with
Painter Osamu Kobayashi",
Zurkonic, 10/20/2016

Rachel Miller, "Young Capote! The
Olympics! Art Things To Do & See

This Week", Brooklyn Magazine, 8/17/2016

Gari Pini, "10 MUST-SEE ART SHOWS TO HIT UP THIS WEEK", Papermag, 5/22/2014

Paul Behnke, "Osamu Kobayashi and Björn Meyer-Ebrecht @ Storefront Ten Eyck", Structure and Imagery, 2/25/2014

Anne Russinof, "Four at Storefront Ten Eyck", Gallery Travels: Seen Around Town, 2/8/2014

Paul Corio, "Seen In New York, January 2014", Abstract Critical, 2/3/2014

Enrico Gomez, "Brooklyn 2014", WAGMAG, 2/1/2014

Katie Killary, "Bushwick is the Right Place for Art...(6 Must-See Art Shows This Weekend", Bushwick Daily, 1/30/2014

Jillian Steinhauer, "Art Rx", Hyperallergic, 1/28/2014

"Quattordici giovani per tredici stanze", Bresciaoggi.it, 7/13/2013

Patrick Neal, "The Many Faces of Abstraction", Hyperallergic, 7/9/2013

"Age and Ageism: The Decisive Eye of Fellow Artists", NY Arts Magazine, Summer 2013
Nora Griffin, "Osamu Kobayashi: 62 Miles Above Sea Level", Artcritical, 5/26/2013

Jason Stopa, "May 2013: Whitehot Watch", Whitehot Magazine, 5/23/2013

Kara Gunter, "Osamu Kobayashi:

Columbia Artist Receives International Honor in New York", Jasper Magazine, May/June 2013, pgs 18-20
Otis R. Taylor Jr., "Arts Planner" The State, 3/10/2013

Giovanna Capretti, "La Mostra Della Settimana: Emozione creative nell'illusione della libertà" Giornale di Brescia, 3/2/2013

Federica Tattoli, "Phasmes" Pizza Digitale, 2/1/2013

Paul D'Agostino, "Brooklyn Art in 2013: What to Watch" L Magazine, 1/2/2013

Jurek Irena, "Studio Visit: Osamu Kobayashi" Best of All Worlds, 10/26/2012

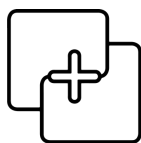
Michael Rutherford, "Osamu Kobayashi: Interview" Painter's Bread, 1/7/2012

Marion Weiss, "'Abiding Abstraction' at Boltax Gallery" Dan's Papers, 5/20/2011

Brent Burket, "The Brucennial: Piece By Piece", Hyperallergic, 3/15/2010

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