

Osamu Kobayashi

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In Osamu Kobayashi's abstract paintings, large color planes form playful geometries to create a palpable sense of motion. These formally reductive yet spontaneous works can evoke technicolor landscape or surrealist close-ups of the human body. Since receiving his BFA in 2006 from the Maryland Institute College of Art, Kobayashi has widely exhibited, with solo presentations in New York City, Miami, and Brescia, Italy.

Kobayashi combines broad, sweeping brushstrokes and vivid color to divide his canvases. Evoking aura photography, his luminous paintings seem to capture unseen forces, exuding otherworldly energy. Kobayashi's paintings 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

cascs, 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

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Osamu Kobayashi, Eclipse 2022
oil on canvas, 210x240 cm
euro 22500

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Osamu Kobayashi, Wildflower 2020
oil on canvas, 210x250cm
euro 22500

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Osamu Kobayashi, Eye Noire, 2019
oil on canvas, 200x215
euro 16500

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Osamu Kobayashi, Technicolor Vision, 2019
oil on canvas, 200x215
euro 16500

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Osamu Kobayashi, TBT 2022
oil on canvas, 110x130cm
euro 7700

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Osamu Kobayashi, Loop, 2020
oil on canvas, 50x46 cm
euro 7700

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Osamu Kobayashi, Puddle 2020
oil on canvas, 120x130 cm
euro 7700

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New Beginnings, Blindspot Gallery, Hong Kong, 2022

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Hand in Hand, LA Artcore, Los Angeles, 2021

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Hand in Hand, LA Artcore, Los Angeles, 2021

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Hand in Hand, LA Artcore, Los Angeles, 2021

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Hand in Hand, LA Artcore, Los Angeles, 2021

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Floating Head, A+B Gallery, Brescia, 2020

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Floating Head, A+B Gallery, Brescia, 2020

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These seeds breath, duo show with Elisa Lendvay at Underdonk, Brooklyn, 2019

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These seeds breath, duo show with Elisa Lendvay at Underdonk, Brooklyn, 2019

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Sharpe Walentas one year residency, Brooklyn, 2019

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Next to Nothing Galery, New York, 2018 / 2019

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Noontide, Mindy Solomon Gallery, Miami, 2018

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Noontide, Mindy Solomon Gallery, Miami, 2018

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At Sea, A+B Gallery, Brescia, 2018

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At Sea, A+B Gallery, Brescia, 2018

OSAMU KOBAYASHI

Evolutionary process of the form

The gaze can't stop itself, a continuous movement of the eye seeks circles, vertical cuts and sharp geometrical figures of pure and shaded colors. The elements composing Osamu Kobayashi's work come from a vital symbiosis and harmony, bound by a deep structure which has emerged only after an intense process, initially internal, strictly personal and dependent, then external, given by forces and balances set by the artist.

Osamu Kobayashi's painting (1984, Columbia, South Carolina, USA) is based on games of strength and balance in continuous evolution, an evolutionary

process, a transformation based on the importance of the form and of the expanse which is the amplitude that is diffused and transmitted.

Kobayashi has been able to get over the preconceptions and dogmas of painting, freeing itself and thus producing a symbiosis between brush and colors, between gesture and idea. Inside his works, the artist manages to give shape to the idea, unveiling and announcing in an always new and extraordinary manner the content of the materia that only after years of experimentation and research can now perfectly configure.

Through a slow and meditative brush stroke, Kobayashi concretizes two levels of reading in his works: one internal, personal and intimate, where mysterious indications try to establish the basis for

a research on his own self, and one open to the outside, universal, where the reading of the canvases can be sharable and participatory but never concluded and defined.

In his most recent works the time expands, the brush stroke isn't breathless and agitated, but becomes slower and sinuous, the color, once mellow, is now able to unite by merging to create nuances that illude to be infinite.

The artist produces in a meditated and mediated way, choosing carefully the colors, often intense and bright; the spread color gains its own life, mixing and shading, the action on the canvas is comparable to an unequal fight, until when, almost always, the *shape* of the work comes clear and wins.

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The shape must be understood as the eternal and immutable essence of all that is offered to our senses, as the principle which organizes the elements of the work in a unitary way but at the same time dynamic with his own autonomous development.

It's something that moves, that becomes and that transforms: something which can gain over time multiple features and configurations (J.W. Goethe, cit.) , but it's also the sensitive appearance of the idea; it is a matter of that manifestation of the content in matter that is configured in an always new and different way.

Kobayashi's poetics is based on the research of the importance of the form and of its becoming, where a neat and pure form starts to shade fighting and it blends with the background, with what

is around it, creating automatically and mechanically conflicts and supremacy fights that the artist tries to pacify.

The fight begins with the original idea, a war setting the premises for the battle in the field, on the canvas where Kobayashi, with long vibrant brush strokes, draws essential shapes, where the uniform colors pacify and they find an ambiguous but stable and defined balance.

The image of the mind has to deal with the technique and with the real world, Kobayashi succeeds within his works to define spatial and content problems arriving at formal levels that allow to give life to the change of idea.

The action of painting is a real struggle between the artist and the canvas; where the artist has all the mental processes as premise of the pictorial

action through a gestuality that is always original, composed of balances and formalisms. And if the artist initially worked through a brush stroke dictated by predetermined and studied moves that could seem irrational, now over the years he has a more intuitive and fluid approach; the form on the canvas comes alive through a less violent fight, the relationship that is established is of dialogue, between artist, technique and support.

Now Kobayashi meditates with original images in an automatic and impulsive way about the inequity of contrasts and oppositions which fix on the canvas.

There isn't a serial division of Kobayashi's works, but it's possible to find a formal path inside of them. He uses the canvas to experiment with

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proportions, color combinations where organic and geometric shapes are in a tense stable balance which tends towards abstraction and simplification to the minimum terms, even the substance it involves so much the senses that in the spectator the inner struggle of Kobayashi returns, the surfaces vibrate, the eye can't stop at a single point, it wants to enjoy all the parts despite the minimal composition.

Osamu Kobayashi paints only the essential, he let every single element on the canvas be the protagonist, every *shape* is crucial for the work.

Only through the use of time and memory we can understand the *ultra* abstract subjects of Kobayashi, a fight between present and past which, once again, comes clear in remaining images,

justifying the peremptory titles.

After image trying, without succeeding, to outline a form, a subject and a clear thought but they let dynamics, even ironic, flow with our knowledge and knowledge, which can not reach a common agreement, establishing a universal image.

The titles can be helpful in the reading, but the canvases often allow a coexistent multiple interpretation.

Important in Kobayashi's work is the relationship between earthly and metaphysical world; the composition are based on the balance and on the proportions, in them a feeling of sensorial fulfilment and satisfaction endure. The sensitivity for the color and the materiality of the pigment derive from the pop influence from his formation in American territory

(Maryland Institute College of Art, Baltimore, MD). In parallel we find inevitably elements of oriental artistic culture, philosophical theories of Zen matrix that give meaning to the sign on the canvas left by the artist, where the sensitivity, balance and suspension of time are significant elements.

It's as the relationships between light, tones and colors inside Osamu's works, want to establish inside the canvas a sort of perfect world.

It can rip from becoming what it assumes to be the infinite, beyond every contingency.

The balance in Kobayashi's shapes is an attempt to fix the eternal becoming of things, giving a temporary order and, not necessary, listened and put in place.

OSAMU KOBAYASHI

Kobayashi doesn't like to identify in periods or artistic movements, but it's impossible not to notice experimental elements which recall and can associate him with abstract expressionism.

His works are concrete and abstract at the same time, the artist activates processes of stylization that comes to a complete dissolution of the real fact.

A concrete work can be abstract at the same time, as Max Bill¹ said addressing clearly the problem and giving us a clarifying example:

<<In an abstract work a red point on a white surface could be, theoretically, the figurative residue of a "sun shining through the fog, in a winter landscape", in a concretized work a red point on a white surface isn't anything more than a figurative law, an expression of a particular visual harmony>>.

1 Max Bill, From abstract art to concrete art, 1947

If for Rothko and Gottlieb, in 1943, the foundation of their expressive research was identified with in the myth as main source for inspiration and for reference, for Kobayashi it's the freedom of imagination of the space and images already seen where it's expressed the fight between the emotivity and the interiority giving life to a bidimensional and abstract version - it's painting of painting.

CURRICULUM VITAE

Osamu Kobayashi was born in Columbia SC, in 1984. He lives out of Brooklyn, NY. He attended a BFA, in Maryland Institute College of Art, Baltimore, and New York Studio Residency Program, New York, NY in 2005

EXHIBITIONS

SOLO EXHIBITIONS

2021

Hand in Hand, curated by Pranay Reddy, LA Artcore, Los Angeles, CA

2020

Floating Head, A+B Contemporary Art, Brescia, IT

2018

Noontide, Mindy Solomon Gallery, Miami, FL
At Sea, A+B Contemporary Art, Brescia, IT

2017

Mound, 701 CCA, Columbia, SC

2016

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

2015

OK!, A+B Contemporary Art, 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

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2012

Maze Haze, AplusB Contemporary Art, Brescia, IT

2011

Squarish, John Davis Gallery, Hudson, NY

GROUP EXHIBITIONS

2022

Variants, One river school, New York
New Beginnings, Blindspot Gallery, Honk Kong, CN

2021

Dirimart Sunar VIII, Dirimart Gallery, Izmir, TR

La Banda, Tappeto Volante Gallery, Brooklyn, NY

Reorientation: Artists in the Pandemic, curated by Nozomi Rose, ATP Gallery, New York

"I" and the "Me". The Shophouse, Hong Kong, CN

Floating... Fly... Transhend...

Alabama Contemporary art center, curated by The Fuel and Lumber Company, Alabama

2020

Parcour, Spazio Leonardo, Milan, IT
15 -> The Waiting Hall, A+B Gallery, Brescia, IT

Palazzo Monti: Transatlantico, Mana Contemporary, Jersey City, NJ

This is Where a Line Begins, Mindy Solomon Gallery, Miami, FL

Endless Summer, Dickinson Gallery, New York, NY

Art Drive-In Generali, curated by Associazione Bellearti, Generali, Brescia, IT

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

2019

A+B Gallery, 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

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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

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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 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
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

OSAMU KOBAYASHI

A+B GALLERY

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,
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

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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
ersonal 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

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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

PUBLISHING

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

A+B GALLERY

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", 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

Michael Anthony Farley, "This Week's Must-See Art Events: Summer Campy", Art F City, 8/8/2016

Sharon Butler, "Drishti: A Concentrated Gaze", Two Coats of Paint, 6/9/2016

A+B GALLERY

Cindy Ferreiro, "Mindy Solomon Gallery Brings Together Two Contemporary Artists in "Project Space", Miami New Times, 4/4/2016

Paul D'Agostino, "5 Brooklyn Artists You Need to Know", The L Magazine, 3/25/2015

Brianna McGurran, "A Bust of Ol' Dirty Bastard Complete with Golden Grill is a Hit at Pulse New York", New York Observer, 3/5/2015

Shani Gilchrist, "Abstract Artist Returns to Columbia as Up-And-Coming New Yorker", Free Times, 12/17/2014

Cynthia Boiter, "Catching Up with Osamu Kobayashi", Jasper Magazine, Nov/Dec 2014, pg 50

Tamara Volkova, "7 Artists Studios in New York", Buro 24/7, 10/23/2014

Hrag Vartanian, "The Story of 13 Artists Who Sat Down at a Communal Table", Hyperallergic, 5/30/2014

Ann Binlot, "By Invitation Only: This Exhibition is Worth an Early RSVP", W Magazine, 5/29/2014

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

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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