Osamu Kobayashi

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 surrealistic 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 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

cascs, paint is applied thieckly, evokin our desire to touch. The forms are organic while remaining geometric, structured while at the same time stayin loos. His painigns are uncomplicated, but sophisticated explorations of the fundamental building blocks of design



Osamu Kobayashi, Eclipse 2022 oil on canvas, 210x240 cm Euro 25000 vat incl



Osamu Kobayashi, Wildflower 2020 oil on canvas, 210x250cm Euro 25000 vat incl



Osamu Kobayashi, Eye Noire, 2019 oil on canvas, 200x215 Euro 18000 vat incl



Osamu Kobayashi, Technicolor Vision, 2019 oil on canvas, 200x215 Euro 18000 vat incl



Osamu Kobayashi, TBT 2022 oil on canvas, 110x130cm Euro 8500 vat incl



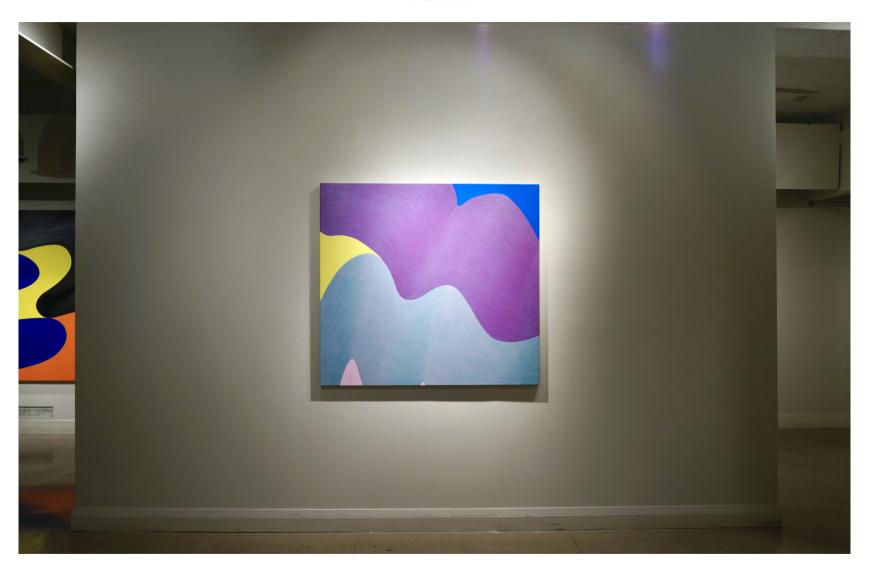
Osamu Kobayashi, Loop, 2020 oil on canvas, 50x46 cm Euro 8 500 vat incl



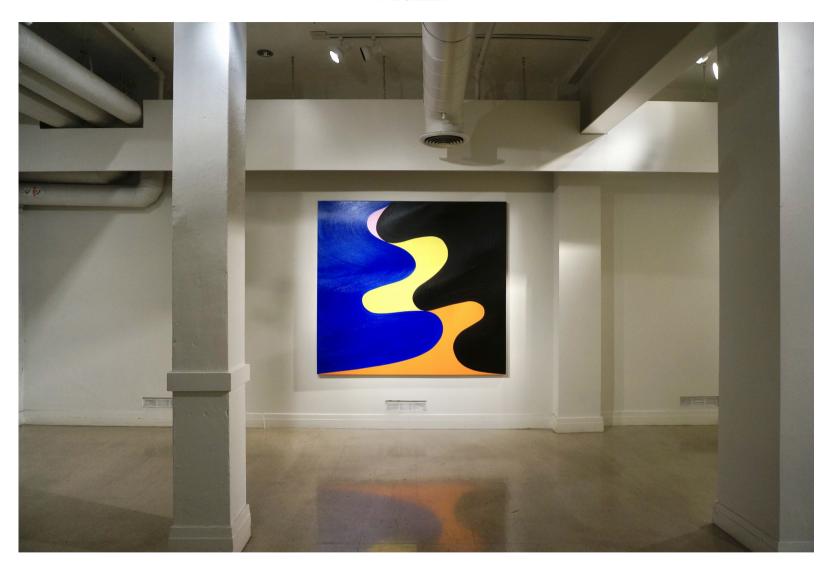
Osamu Kobayashi, Puddle 2020 oil on canvas, 120x130 cm Euro 8500 vat incl



New Beginnings, Blindspot Gallery, Hong Kong, 2022



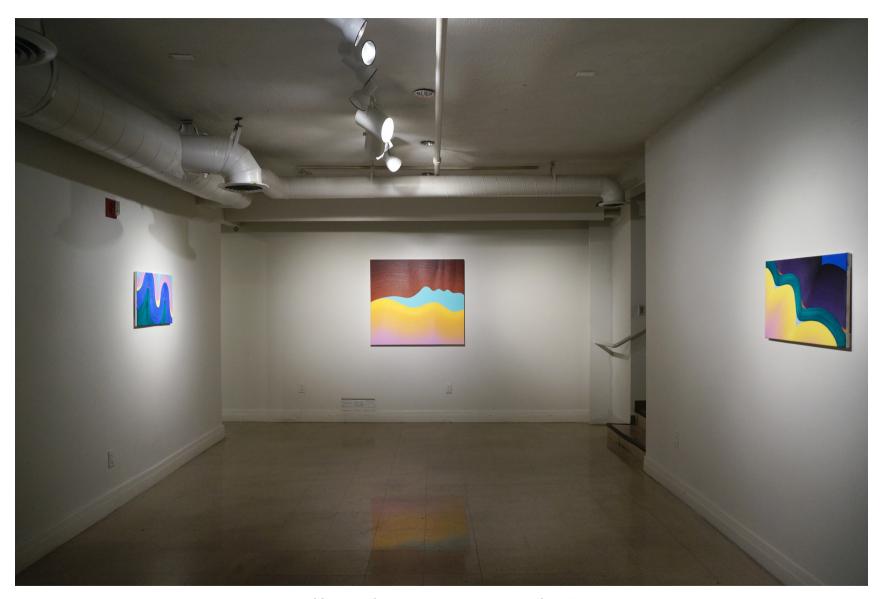
Hand in Hand, LA Artcore, Los Angeles, 2021



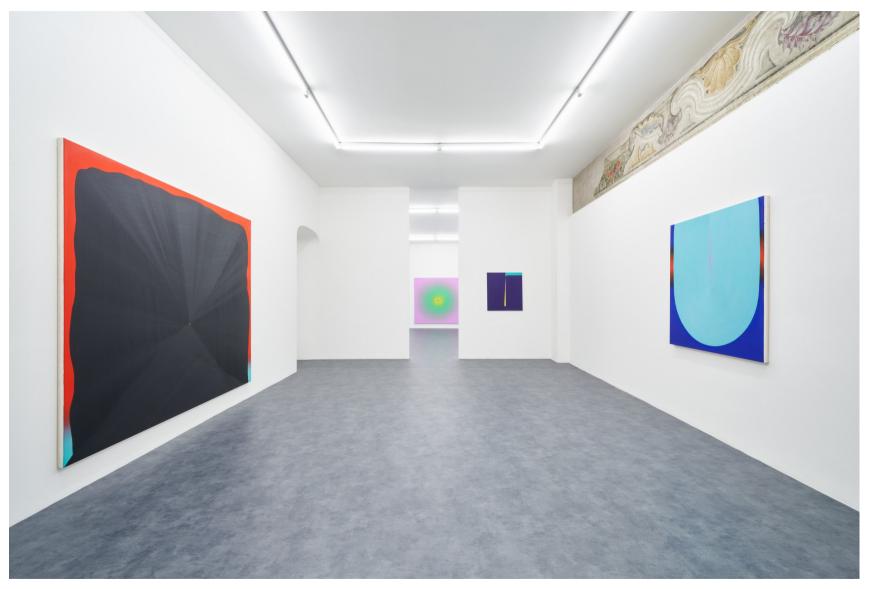
Hand in Hand, LA Artcore, Los Angeles, 2021



Hand in Hand, LA Artcore, Los Angeles, 2021



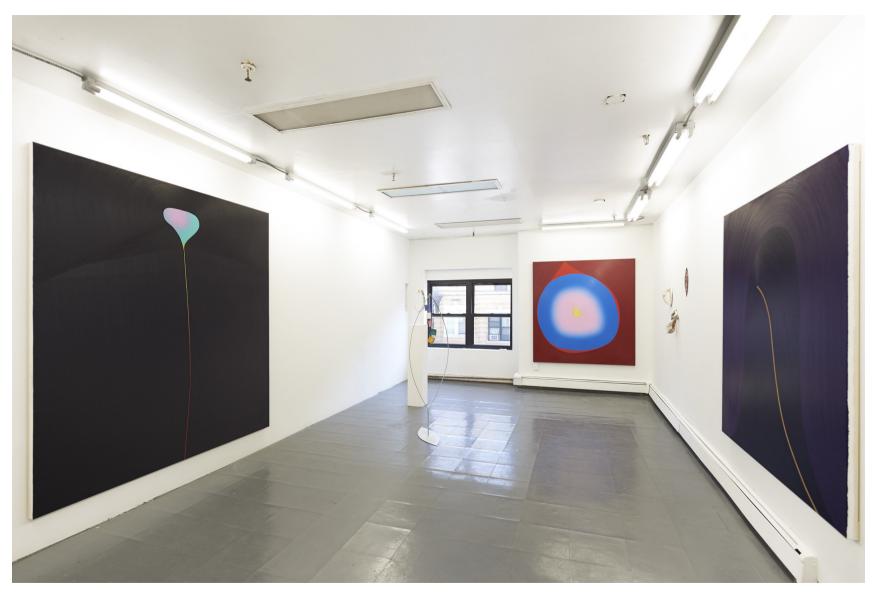
Hand in Hand, LA Artcore, Los Angeles, 2021



Floating Head, A+B Gallery, Brescia, 2020



Floating Head, A+B Gallery, Brescia, 2020



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



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



Sharpe Walentas one year residency, Brookyln, 2019



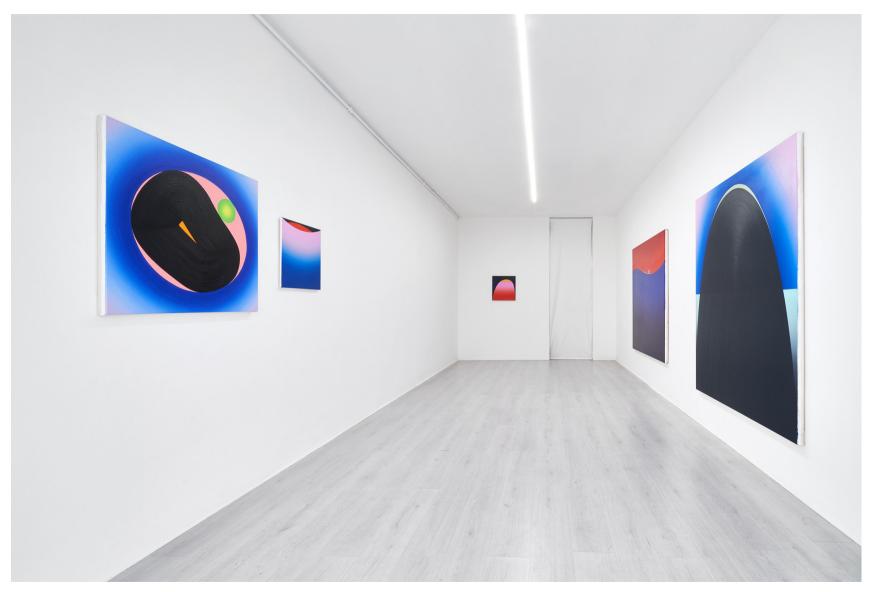
Next to Nothing Galery, New York, 2018 / 2019



Noontide, Mindy Solomon Gallery, Miami, 2018



Noontide, Mindy Solomon Gallery, Miami, 2018



At Sea, A+B Gallery, Brescia, 2018



At Sea, A+B Gallery, Brescia, 2018

OSAMU KOBAYASHI Evolutionary process of the form

The gaze can't stop itself, a continuos 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 strenght 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 mysterical 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 partecipatory 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 sinous, 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.

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 multple 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 importane 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

proportions, color combinations where organic and geometric shapes are in a tense stable balance which 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* absract 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 coexistant 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 beteween 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 infinte, 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.

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

His works are concrete and asbstract 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 claryfing exemple:

<< 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 concreated work a red point on a white surface isn't anything more than a figurative law, un expression of a particular visual harmony>>.

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.

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

CURRICULUM VITAE	EXHIBITIONS	2016
	SOLO EXHIBITIONS	Woogie, curated by Chris Bertholf,
		Underdonk Gallery, Brooklyn, NY
	2021	
	Hand in Hand, curated by Pranay	2015
	Reddy, LA Artcore, Los Angeles, CA	OK!, A+B Contemporary Art, Brescia, Italy
	2020	Osamu Kobayashi, Mindy Solomon
	Floating Head, A+B Contemporary	Gallery, Pulse Art Fair, New York, NY
	Art, Brescia, IT	
		2014
	2018	Watch Paint with Osamu Kobayashi,
	Noontide, Mindy Solomon Gallery,	curated by Shigeharu Kobayashi,
Osaman Kahansahi masa hama in	Miami, FL	Gallery 80808, Columbia, SC
Osamu Kobayashi was born in	At Sea, A+B Contemporary Art,	2013
Columbia SC, in 1984.	Brescia, IT	62 Miles Above Sea Level,
He lives out of Brooklyn, NY.		Greenwich House, New York, NY
He attended a BFA, in Maryland	2017	
Institute College of Art, Baltimore,	Mound, 701 CCA, Columbia, SC	
and New York Studio Residency		
Program, New York, NY in 2005		

OSAMU KOBAYASHI

La Banda, Tappeto Volante Gallery,	Endless Summer, Dickinson Gallery,
Brooklyn, NY	New York, NY
Reorientation: Artists in the	Art Drive-In Generali, curated by
Pandemic, curated by Nozomi Rose,	Associazione Bellearti, Generali,
ATP Gallery, New York	Bresica, IT
"I" and the "Me". The Shophouse,	In Pursuit of a Meaningful Mark,
Hong Kong, CN	curated by Jason Stopa, Mindy
Floating Fly Transhend	Solomon Gallery, Miami, FL
Alabama Contemporary art center,	
curated by The Fuel and Lumber	2019
Company, Alabama	A+B Gallery, Artissima Fair, Turino,
	IT
2020	These Seeds Breathe: Osamu
Parcour, Spazio Leonardo, Milan, IT	Kobayashi and Elisa Lendvay,
15 -> The Waiting Hall, $A+B$ Gallery,	Underdonk Gallery, Brooklyn, NY
Brescia, IT	Impressions, Cydonia Gallery, Dallas,
Palazzo Monti: Transatlantico, Mana	TX
Contemporary, Jersey City, NJ	Plush Paint: Osamu Kobayashi,
This is Where a Line Begins, Mindy	Susan Carr, and Jason Stopa, Next to
Solomon Gallery, Miami, FL	Nothing Gallery, New York, NY
	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

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 Facture: 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,	Phaedo, Storefront Gallery, Brooklyn,	Finite Infinity, curated by Irena Jurek
New Rochelle, NY	NY	and Diana Buckley, Greenwich
	Collective Show NY - MX, Neter,	House, New York, NY
2013	Mexico City, Mexico	Upside Downturn, HKJB,
Location, Location, Location, curated	Honors and Awards Exhibition,	Laroche/Joncas, Montreal, Canada
by Sun You, President Clinton	American Academy of Arts and	In Dialogue, AplusB Contemporary
Projects, Brooklyn, NY	Letters, New York, NY	Art, Brescia, Italy
Come Together: Surviving Sandy,	Invitational Exhibition, American	A Valuation, Alexander Clark &
curated by Phong Bui, Industry City,	Academy of Arts and Letters, New	Friends, New York, NY
Brooklyn, NY	York, NY	Brucennial 2012, Bruce High Quality
By the Seat of Our Pants, Boltax	Phasmes, AplusB Contemporary Art,	Foundation, New York, NY
Gallery, Shelter Island, NY	Brescia, Italy	The Question of Their Content,
Endless Summer, curated by Gary	Sideshow Nation, Sideshow Gallery,	curated by Carly Silverman,
Petersen, Brian Morris Gallery, New	Brooklyn, NY	Zolla/Lieberman Gallery, Chicago, IL
York, NY		MIC:CHECK (occupy), Sideshow
Oltre II Pensiero. Quattordici	2012	Gallery, Brooklyn, NY
Ricerche Attraverso La Materia,	Boltax Gallery, Miami Project, Miami,	
AplusB Contemporay Art at Palazzo	FL	2011
Guaineri delle Cossere, Brescia, Italy	AplusB Contemporary Art, The	December Store: Multiples and Small
	Others: Art Fair, Turin, Italy	Works, .NO, New York, NY

Boltax Gallery, Aqua Art Miami,	2010	2009
Miami, FL	First Exit to Brooklyn, curated by	Party at Chris's House, curated by
Painting Club Selected Works, Exit	Julie Torres, North 8th St., Brooklyn,	Phong Bui, Janet Kurnatowski
Art, New York, NY	NY	Gallery, Brooklyn, NY
So Happy Together, curated by Julie	Nurture Art Benefit, ZieherSmith,	Lotto Blotto, curated by Roger Van
Torres, Notre Maar, Brooklyn, NY	New York, NY	Voorhees, Apartment Show,
Temporary Antumbra Zone, curated	Analytic Spree, curated by Sam	Brooklyn, NY
by Elisa Soliven and JJ Manford, Janet	Bornstein, Apartment Show,	25 Painters Under 35, curated by
Kurnatowski Gallery, Brooklyn, NY	Brooklyn, NY	Ryan Cobourn, The Painting Center,
Abiding Abstraction, curated by	Dance Ghost, curated by Elisa	New York, NY
Jacob Ouillette, Boltax Gallery,	Soliven, Vaudeville Park, Brooklyn,	ersonal Abstraction, HKJB, Brooklyn,
Shelter Island, NY	NY	NY
Painting Club, organized by Herb	The Brucennial, Bruce High Quality	Small Scale, Big Ambition, curated
Tam, Exit Art, New York, NY	Foundation, New York, NY	by Jessica Bottalico, Rutgers
The Working Title, organized by	Portable Caves, HKJB, Queens, NY	University, New Brunswick, NJ
Progress Report, Bronx River Art	MICA Alumni Exhibit, Spattered	
Center, Bronx, NY	Columns, New York, NY	2008
Apocalypse Now, Sideshow Gallery,	It's a Wonderful Tenth, Sideshow	Nurture Art Benefit, James Cohen
Brooklyn, NY	Gallery, Brooklyn, NY	Gallery, New York, NY

2007	AWARDS	2002
Square Foot Show, Gotham Art, New		Merit Scholarship, MICA
York, NY	2019	Presidential Scholarship, MICA
Groundswell Benefit, 511 Gallery,	Lepsien Art Foundation, Düsseldorf,	
New York, NY	Germany	PUBLISHING
Brackish Waters, Studio 308, New		
York, NY	2017	Silvia Conta, "A+B inaugura la nuova
	Sharpe-Walentas Studio Program	sede con la mostra di Osamu
2006	2017-2018	Kobayashi", Exibart, 6/6/2020
Senior Thesis Exhibition, MICA,		
Baltimore, MD	2017	Fair Game, "Desire Is Both Sexual
	701 Center for Contemporary Art	and Political at Turin's Artissima Art
2005	Residency Program	Fair", Elephant Magazine,
Scurrying About in Grandeur, NYSRP,		10/30/2019
New York, NY	2013	
NYSRP exhibition, Parsons School of	Hassam, Speicher, Betts, and	Paul Laster, "27 Must-See Artworks
Design, New York, NY	Symons Purchase Fund	at Artissima 2019", Whitehot
		Magazine, 10/30/2019
	2005	
	Morris Louis '32 Scholarship, MICA	

Nancy Elsamanoudi, "Painting	Christian Lepsien, "9 Questions to	Nick Zurko, "Between the Abstract
Sculpture, and Blurred Boundaries",	Osamu kobayashi", Artevie	and Tangible: A Conversation with
The Villager, 1/14/2019	Publishing, 12/9/2017	Painter Osamu Kobayashi",
		Zurkonic,10/20/2016
Marco Ticozzi, "FINO AL 10.I.2019	Rochelle Dean, "Middle of Nowhere	
OSAMU KOBAYASHI, AT SEA A+B	Mural", ABC Columbia, 7/31/2017	Rachel Miller, "Young Capote! The
GALLERY, BRESCIA", Exibart,		Olympics! Art Things To Do & See
1/7/2019	Kyle Petersen, "Columbia Native	This Week", Brooklyn Magazine,
	Osamu Kobayashi Debuts Residency-	8/17/2016
Katie Hector, "Plush Paint: please do	Closing Exhibition at 701 CCA", Free	
not pet, caress, fondle", Art Spiel,	Times, 5/17/2017	Michael Anthony Farley, "This
12/28/2018		Week's Must-See Art Events:
	Erin Shaw, "This Columbia Native	Summer Campy", Art F City,
Sydney Wasserman, "The Best Young	Makes Huge Paintings with a Broom-	8/8/2016
Abstract Artists You Should Know	Sized Brush", The State, 5/17/2017	
About", Architectural Digest,		Sharon Butler, "Drishti: A
5/22/2018	AM DeBrincat, "Colorful Puzzle	Concentrated Gaze", Two Coats of

Conversation with ArtFile Magazine",

Paint, 6/9/2016

Games: Osamu Kobayashi in

ArtFile Magazine, 4/26/2017

Cindy Ferreiro, "Mindy Solomon Gallery Brings Together Two Contemporary Artists in "Project Space", Miami New Times, 4/4/2016	Cynthia Boiter, "Catching Up with Osamu Kobayashi", Jasper Magazine, Nov/Dec 2014, pg 50	Paul Behnke, "Osamu Kobayashi and Björn Meyer-Ebrecht @ Storefront Ten Eyck", Structure and Imagery, 2/25/2014
	Tamara Volkova, "7 Artists Studios in	
Paul D'Agostino, "5 Brooklyn Artists	New York", Buro 24/7, 10/23/2014	Anne Russinof, "Four at Storefront
You Need to Know", The L Magazine,		Ten Eyck", Gallery Travels: Seen
3/25/2015	Hrag Vartanian, "The Story of 13 Artists Who Sat Down at a	Around Town, 2/8/2014
Brianna McGurran, "A Bust of Ol'	Communal Table", Hyperallergic,	Paul Corio, "Seen In New York,
Dirty Bastard Complete with Golden	5/30/2014	January 2014", Abstract Critical,
Grill is a Hit at Pulse New York",		2/3/2014
New York Observer, 3/5/2015	Ann Binlot, "By Invitation Only: This	
	Exhibition is Worth an Early RSVP",	Enrico Gomez, "Brooklyn 2014",
Shani Gilchrist, "Abstract Artist	W Magazine, 5/29/2014	WAGMAG, 2/1/2014
Returns to Columbia as Up-And-		
Coming New Yorker", Free Times,	Gari Pini, "10 MUST-SEE ART SHOWS	Katie Killary, "Bushwick is the Right
12/17/2014	TO HIT UP THIS WEEK", Papermag,	Place for Art(6 Must-See Art Shows
	5/22/2014	This Weekend", Bushwick Daily,
		1/30/2014

Jillian Steinhauer, "Art Rx",	Kara Gunter, "Osamu Kobayashi:	Jurek Irena, "Studio Visit: Osamu
Hyperallergic, 1/28/2014	Columbia Artist Receives	Kobayashi" Best of All Worlds,
	International Honor in New York",	10/26/2012
"Quattordici giovani per tredici	Jasper Magazine, May/June 2013,	
stanze", Bresciaoggi.it, 7/13/2013	pgs 18-20	Michael Rutherford, " Osamu
		Kobayashi: Interview" Painter's
Patrick Neal, "The Many Faces of	Otis R. Taylor Jr., "Arts Planner" The	Bread, 1/7/2012
Abstraction", Hyperallergic, 7/9/2013	State, 3/10/2013	
		Marion Weiss, "'Abiding Abstraction'
"Age and Ageism: The Decisive Eye	Giovanna Capretti, "La Mostra Della	at Boltax Gallery" Dan's Papers,
of Fellow Artists", NY Arts Magazine,	Settimana: Emozione creative	5/20/2011
Summer 2013	nell'illusione della libertà"	
	Giornale di Brescia, 3/2/2013	Brent Burket, "The Brucennial: Piece
Nora Griffin, "Osamu Kobayashi: 62		By Piece", Hyperallergic, 3/15/2010
Miles Above Sea Level", Artcritical,	Federica Tattoli, "Phasmes" Pizza	
5/26/2013	Digitale, 2/1/2013	
Jason Stopa, "May 2013: Whitehot	Paul D'Agostino, "Brooklyn Art in	
Watch", Whitehot Magazine,	2013: What to Watch" L Magazine,	
5/23/2013	1/2/2013	