HIROSHI KOBAYASHI

Born 1967, Fukushima, Japan. Lives and works in Perth, Western Australia.

Hiroshi Kobayashi is a Japanese-born artist whose practice combines CAD-based parametric scripting, custom-built machinery, and oil painting in a methodology he calls *Patagraphy*. He studied painting at Tokyo University of the Arts (BFA, 1991) and Brooklyn College, City University of New York (MFA, 1995). Since 1995, he has exhibited internationally across Japan, Korea, China, Taiwan, Europe, the United States, and Australia.

Selected solo exhibitions include *S(Es) Says* (Art Collective WA, Perth, 2025); *Rhizograph\Rhizogram* (Rockingham Arts Centre, 2024); *Qualiagraph\Qualiagram* (Art Collective WA, 2022); *Patagraph\Patagram* (Shopfront Gallery, NMTAFE, 2021); and *The Outside Within\The Inside Without* (Goolugatup Heathcote Gallery, 2019). Earlier international presentations include exhibitions in Seoul, Beijing, Tokyo, Washington D.C., and Madrid. His upcoming solo exhibition *Taograph\Taogram* will be presented at Gallery Central, North Metropolitan TAFE, in 2026.

He has participated in major group exhibitions and art fairs including the Fremantle Arts Centre Print Award (multiple years), the Perth Royal Art Prize (awarded First Prize, 2024), the Joondalup Invitation Art Prize, Holmes à Court Gallery, Art Taipei, the LA Art Show, ARCO Madrid, and DOMANI: The Art of Tomorrow at The National Art Center, Tokyo.

Kobayashi has received support from Creative Australia, the Department of Local Government, Sport and Cultural Industries (WA), the Minderoo Foundation, the Nomura Foundation, and Japanese Government programs. His residencies include ISCP (New York), Cité Internationale des Arts (Paris), European Ceramic Work Centre (Netherlands), Banff Centre (Canada), Fremantle Arts Centre, PICA, NMTAFE, and Moores Building Art Space (2024–29). In 2016, he migrated to Perth on a Distinguished Talent Visa in recognition of his international contribution to contemporary art.

His work is held in public collections including Perth Royal Hospital, Perth Children's Hospital, St John of God Health Care, City of Joondalup, City of Melville, and Fukushima Prefectural Museum.

Robert Buratti

Robert Buratti is a writer, curator, and researcher based in Boorloo/Perth, whose multifaceted career spans exhibitions at venues including the S.H Ervin Gallery, New York University, and WA Museum Boola Bardip, with recognition in major prizes such as the Doug Moran Portrait Prize, Albany Art Prize and The Lester Prize. As a curator, Buratti has collaborated on a number of important projects with key institutions including the National Gallery of Australia, Art Gallery of WA, Mornington Peninsula Regional Gallery, City Gallery Wellington, and The Dowse Museum to partnerships with The Tea Party, Melbourne Symphony Orchestra and NASA's OSIRIS-REx space mission. Currently the Editorial Director for Art Collector magazine, he is also pursuing doctoral research at the University of Western Australia on art history and religious iconography.

Steve Berrick

67 Kathleen St, Bassendean, WA, 6054 | +61 405 053 538 | steve@berrick.net | steve.berrick.net
Steve Berrick is an artist and creative coder.
His works are software driven experiences for interactive systems and performance; sometimes visual; sometimes aural; sometimes informative. He enjoys process, collaboration and presenting projects to audiences in galleries, theatres, museums and public spaces.

Projects:

2025	PROJECT MRT	The Yamaguchi Center for Arts and Media, Japan
2024	Dust	WA Museum commission
	Scramble Upwards	Strange Festival commission
2023	3SDC	with Symbiotica
	Wonderbox	with Sensorium Theatre
2022	Invisible Outfields	Strange Festival commission
	My Self in that Moment	with Tamara Saulwick & Peter Knight
2021	Bassendean Green Trail Gallery	Town of Bassendean commission
	HOUSE	with Barking Gecko Theatre Company
	Meeting Place	with Tom Lucey & Chris Nixon
2020	Future Skies	State Library of WA commission
	Reclining StickMan	with Stelarc
	Bumperball	Scitech commission
2019	Whoosh!	with Sensorium Theatre
	Guardians	ololo
2018	POLOLOLICE	ololo
	Sound & Colour	with Tom Lucey & Chris Nixon
2017	Hello Future Self	Experimenta & ANAT commission
	StickMan	with Stelarc

Andrei Smolik

Design Technologist at TIMBERBUILT AUSTRALIA + Sessional Academic at CURTIN UNIVERSITY
mobile: (+61 8) 434 386 877 professional email: andrei.smolik@timberbuilt.com.au

Inderstory experience:

2024-	Timberbuilt Australia, Kwinana Beach, WA | Design Technologist
2020-2023	Intensive Fields (if/LAB), Perth | Computational Designer, modeler and drafter
2020	LUK Studio, Shanghai | Architectural Designer
2019	WOWA, Shanghai | Architectural Designer
	MGRDESIGN, Shanghai | Freelance geometry modeling and documentation consultant
2015-2018	FREELANCE CONSULTANT, Perth | Geometry and digital fabrication systems artworks consultant for Forlano Design [2018], Software CNC plugin development for Composite Components [2017], strategic resource options for Water Corporation [2015]

Education:

2020	Master of Philosophy, Curtin University, Perth| Form to Behavior: Rethinking Metabolism.
2012	Master of Architecture, Curtin University, Perth
2010	Bachelor of Architecture, Curtin University, Perth

Academic experience:

2023	'Digital Futures 2023' workshop instructor | Tong Ji University, Shanghai
2020-2021	4th year tutor, Arch. Special Research Topics | Curtin
2017	HIVE VR and immersive visualisation research internship | Curtin University, Perth
2016	'Resonance' workshop instructor | Yun Tech, Taiwan
2014-2015	2nd year tutor, Arch. Design and Techniques | Open Universities Australia
2013-2014	Curtin College tutor, Arch. Design Studio

12/01/2026

Letter of Support for Hiroshi Kobayashi – Confirmation of Successful recipient for Minderoo Foundation Artist Fund Forrest Hall Residency

Dear Assessment Panel,

I am writing to support Hiroshi Kobayashi in his application for Arts Projects for Individuals and Groups for *Taograph/Taogram*, a proposed solo exhibition at Gallery Central, North Metropolitan TAFE, in October 2026, with a production period at Moores Building Art Space (MBAS) in Fremantle.

Hiroshi was one of nine artists supported through the highly competitive Minderoo Artist Fund 2025 and completed his project *S(Es)graph/S(Es)gram* during a residency at Forrest Hall, University of Western Australia, in October–November 2025. The project was successfully delivered within the agreed timeframe and met the requirements of our support.

Hiroshi's work uniquely combines machinery-based painting techniques that he has developed over the past five years, integrating abstract forms with psychoanalytic concepts. His residency at Forrest Hall facilitated a significant opportunity for him to further explore the complexities of identity through abstract portraiture.

The residency resulted in new work and public-facing outcomes. Feedback received through the program was positive, and the project was well managed. Hiroshi worked reliably within the structure of the residency and followed through on what was proposed.

Taograph/Taogram builds on this completed work. Based on Hiroshi's participation in the Minderoo Artist Fund, we are confident that he has the capacity to deliver this next project as outlined in his application.

Minderoo is proud to have Hiroshi within our 2025 Artist Fund cohort, and we strongly endorse his application for further funding.

Yours faithfully,

Andrew Baker

Head of Vibrant and Connected Communities

PO Box 3155
Broadway Nedlands,
Western Australia 6009

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The Minderoo Foundation Trust
ABN 24 819 440 618

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+61 8 6460 4949
minderoo.org

7 January 2026

Dear Panel Members,

Endorsement: Hiroshi Kobayashi's *Taograph/Taogram* solo exhibition

Project Context: I send this letter to offer my full endorsement of *Taograph/Taogram* – a proposed solo exhibition at Gallery Central, North Metropolitan TAFE, to be presented in October–November 2026.

The exhibition will feature new large-scale works developed through S(Es)graph/S(Es)gram, a project supported by the Minderoo Artist Fund and developed during Hiroshi Kobayashi's residency at Forrest Hall in October–November 2025.

The Forrest Research Foundation enjoyed and benefited from our collaboration with Hiroshi through the Minderoo Arts Fund.

The Forrest Research Foundation: As background, the Forrest Research Foundation was established in 2014 with gift of $130 million from Andrew and Nicola Forrest – the largest philanthropic donation in Australian history. The primary aim of the Foundation is to establish Western Australia as a world-leading research and knowledge hub. We aim to achieve this by the attraction, retention and support of today's very best international early career researchers. The donation has been used to drive research and innovation capacity in Western Australia by awarding PhD Scholarships (Studentships) and postdoctoral Fellowships to outstanding young intellects from around the world to conduct research at one of Western Australia's five universities. Forrest Fellowships are now established as Australia's most prestigious and competitive early career fellowship scheme, with success rates of around 1.5%, and one of the most high-profile research programs worldwide.

In 2022, the Foundation launched our Early-Career Creative and Performance Leadership Fellowship with the vision of 'changing the conversation' amongst the many scientists who are part of the program by introducing arts-based researchers. Of the 60 researchers we fund from across the world and Australia, the vast majority are from the 'hard' sciences and as such, wanted to bring in critically minded individuals to enrich the deep research fabric of the Foundation through different methodologies.

Arts meets science: One of the inspirations of the Forrest Research Foundation is to bring people together from different disciplines, different backgrounds and with different ideas – the ultimate goal of having art and science practice in a symbiotic relationship.

Having Hiroshi join us on this journey and share his practice, engaged with our researchers, and open a shared space has helped bring this life. We loved having Hiroshi be part of our community and with his artworks finding a home here at Forrest Hall, his presence will continue to be enjoyed.

Funding Application: This letter is in support of Hiroshi Kobayashi's application to Arts Projects for Individuals and Groups. Please do not hesitate to contact me if you require further information on +61 438 454 127 or james.arvanitakis@uwa.edu.au.

Yours sincerely,

Professor James Arvanitakis (Ph.D.)
Director, Forrest Research Foundation

GOVERNMENT OF WESTERN AUSTRALIA

TAFE WA North Metropolitan

23 February 2026

To the Assessment Panel

Creative Australia

I am writing this letter to wholeheartedly support the grant application for Arts Projects for Individuals and Groups submitted by Hiroshi Kobayashi to undertake a solo survey exhibition at Gallery Central from 19 October to 16 November 2026.

Gallery Central is the public exhibition space of North Metropolitan TAFE (NMTAFE), Western Australia's leading provider of vocational education in Art, Design, and Media. Established as part of the Perth Technical School in 1900, the gallery continues to advance NMTAFE's educational, cultural, and community engagement objectives. Gallery Central presents a dynamic annual program featuring local, national, and international artists, with strong alignment to NMTAFE's curriculum, and regularly exhibits artists from Western Australia and across Australia.

Taograph/Taogram is a proposed solo exhibition surveying five years of development in Hiroshi's machine-assisted painting methodology, Patagraphy. Hiroshi's application to exhibit at Gallery Central in 2026 presents a considered interdisciplinary project incorporating new media, design processes, and visual storytelling. It demonstrates strong alignment with TAFE's curriculum objectives, particularly in drawing, new media, printmaking, and textiles. Gallery Central is a meaningful venue for this survey, as Hiroshi's method was first developed during a residency at NMTAFE in 2021. The exhibition will contribute to dialogue around contemporary abstraction and technology within both Western Australia and the broader Australian visual arts context.

Gallery Central contributes an estimated $20,000 in non-cash support for exhibitors in the space, including staff salaries, administration, electricity, rent, security, curatorial and installation services, marketing and collateral design, mailouts, launch night catering, sales support, social media, and gallery invigilation during and in the lead-up to the exhibition opening.

Hiroshi Kobayashi is represented by Art Collective WA, a not-for-profit initiative that has become a respected organisation within the Australian art sector. Art Collective WA participates in national art fairs, providing visibility for Western Australian artists within the broader Australian art market. Through this representation, Hiroshi's practice is positioned within a wider national network of collectors, curators, and audiences.

We are pleased to support this initiative and believe that Hiroshi Kobayashi's project represents a significant stage in the ongoing development of his practice, contributing to contemporary painting discourse within Australia.

I look forward to seeing this project come to fruition in late 2026.

Yours faithfully,

Predrag Delibasich, Gallery and Programs Manager

Gallery Central, North Metropolitan TAFE, 12 Aberdeen Street, Perth,
predrag.delibasich@nmtafe.wa.edu.au

WALYALUP FREMANTLE ARTS CENTRE

23 February 2026

Re: Letter of support for Hiroshi Kobayashi

Dear Panel Members,

I am writing to express my full support for Hiroshi Kobayashi and his upcoming project, *Taograph/ Taogram*, a solo exhibition at Gallery Central, North Metropolitan TAFE, in late 2026, and his production at the Moores Building Art Space (MBAS) Studios Program throughout 2026.

Having known Hiroshi since 2015, during his time as a resident artist at Fremantle Arts Centre from August 2015 to December 2016, I have witnessed his steadfast dedication to his work. Notably, he has been a finalist in the Fremantle Arts Centre Print Award for five consecutive years, from 2018 to 2025, demonstrating his consistent commitment to artistic excellence.

Hiroshi's selection as one of the seven resident artists for the inaugural MBAS Studio Program is a testament to his talent and potential. His occupancy of the largest MBAS studio in Fremantle, commencing in May 2024 with a maximum tenure of five years, reflects the significance of his contributions to the artistic community. The current subsidised studio fee is $852 per month, made possible through support from the City of Fremantle. Last year, he also participated in the inaugural MBAS resident artists exhibition at the MBAS Gallery, which was a successful showcase of the program's vitality and his active role within it. This highlights both the public value placed on Hiroshi's practice and his personal investment in sustaining his residency.

Support through Arts Projects for Individuals and Groups will play a crucial role in enabling Hiroshi's future research and exhibitions, as well as the development of new studio productions at MBAS. This support will contribute to his living and studio costs, as well as production expenses, enabling him to sustain his practice throughout 2026 and prepare new work towards his forthcoming solo exhibition *Taograph/Taogram* at Gallery Central. This builds on the strong continuum of public support that underpins his practice.

I wholeheartedly recommend Hiroshi Kobayashi for Arts Projects for Individuals and Groups, confident that this support will not only contribute to the success of his career but also strengthen his artistic contributions within the dynamic and enriching environment of the Moores Building Art Space Studios Program.

Sincerely,

Bevan Honey
Residency Program Coordinator
0438 945 364

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ABN 74 680 272 485
www.wfac.org

T +61 8 9432 9555

artscentre@fremantle.wa.gov.au

Creative Australia
Level 5, 60 Union Street
Pyrmont NSW 2009

Tuesday, 23 February 2026

Dear Panel Members,

I am writing to support Hiroshi Kobayashi in his application for Arts Projects for Individuals and Groups. This support will enable his six-month studio program at the Moores Building Art Space (MBAS) in Fremantle and the development of new works towards his forthcoming solo exhibition *Taograph/Taogram* at Gallery Central, North Metropolitan TAFE, in late 2026.

I have known Hiroshi personally for the past year, though I have followed his artistic development and career with great interest for considerably longer through my role in the arts industry. His work combines innovative, machinery-based painting techniques with conceptual depth, exploring abstract forms and psychoanalytic themes. As an artist, Hiroshi has demonstrated a strong commitment to his practice, consistently producing thought-provoking and meticulously executed works.

I have also supported Hiroshi's practice as a writer, featuring him in the April–June 2025 issue of Art Collector magazine, and I am currently editing and completing the publication for the project *S(Es)graph/S(Es)gram*, supported by the Minderoo Artist Fund. This publication documents his recent work and provides valuable critical context for his ongoing trajectory. With this support, I would also be pleased to contribute to the catalogue for his solo exhibition *Taograph/Taogram* at Gallery Central in 2026.

In addition, through my publishing company Sub Rosa Publishing, I am able to assist with the broader distribution of the *Taograph/Taogram* publication. This includes facilitating commercial availability through established online platforms such as Amazon, ensuring the catalogue remains accessible beyond the exhibition period. This extended distribution will support the long-term visibility of Hiroshi's practice within the Australian and international art readership.

This ongoing stream of publications will ensure that Hiroshi's evolving practice is encompassed, documented, and distributed to a wider audience.

Hiroshi's practice is an important contribution to contemporary painting, both in Western Australia and more broadly. Arts Projects for Individuals and Groups will provide him with the stability and resources needed to further expand the scope of his work and bring this ambitious exhibition project to fruition.

Please feel free to contact me if you require any further information.

Sincerely,

Robert Buratti
Editorial Director. Art Collector
Director, Sub Rosa Agency
robert@subrosa.au

Art Collector magazine, April–June 2025. “Undiscovered” section (profile feature).

HIROSHI KOBAYASHI

YEAR BORN: **1967**

PRICE RANGE FOR WORK: SMALL WORKS STARTING AT **$1,000**, LARGE WORKS STARTING AT **$5,200**

CONTACT: **HRSK.COM.AU/**

OPPOSITE: Hiroshi Kobayashi, *Phantom in the Shell 4*, 2024. Oil on linen, 194 x 130.5cm.

BELOW: Hiroshi Kobayashi, *Portrait of S*, 2025. Oil on linen mounted on panel, 100 x 100cm.

COURTESY: THE ARTIST.

Hiroshi Kobayashis innovative fusion of tech!nology and traditional painting techniques positions him as one of Western Australia!s most intriguing independent artists. His distinctive machine!assisted painting process, which he terms !Patagraphy,! represents a significant advancement in contemporary artistic practice, combining computational precision with paint!erly sensitivity.

Working from his Perth studio, Kobayashi has developed custom production equipment that includes specialised needles and pressurised air controllers to apply oil paint with remarkable accu!racy. This technical mastery allows him to create works that bridge digital and analogue processes, translating three!dimensional computational models into meticulously crafted paintings.

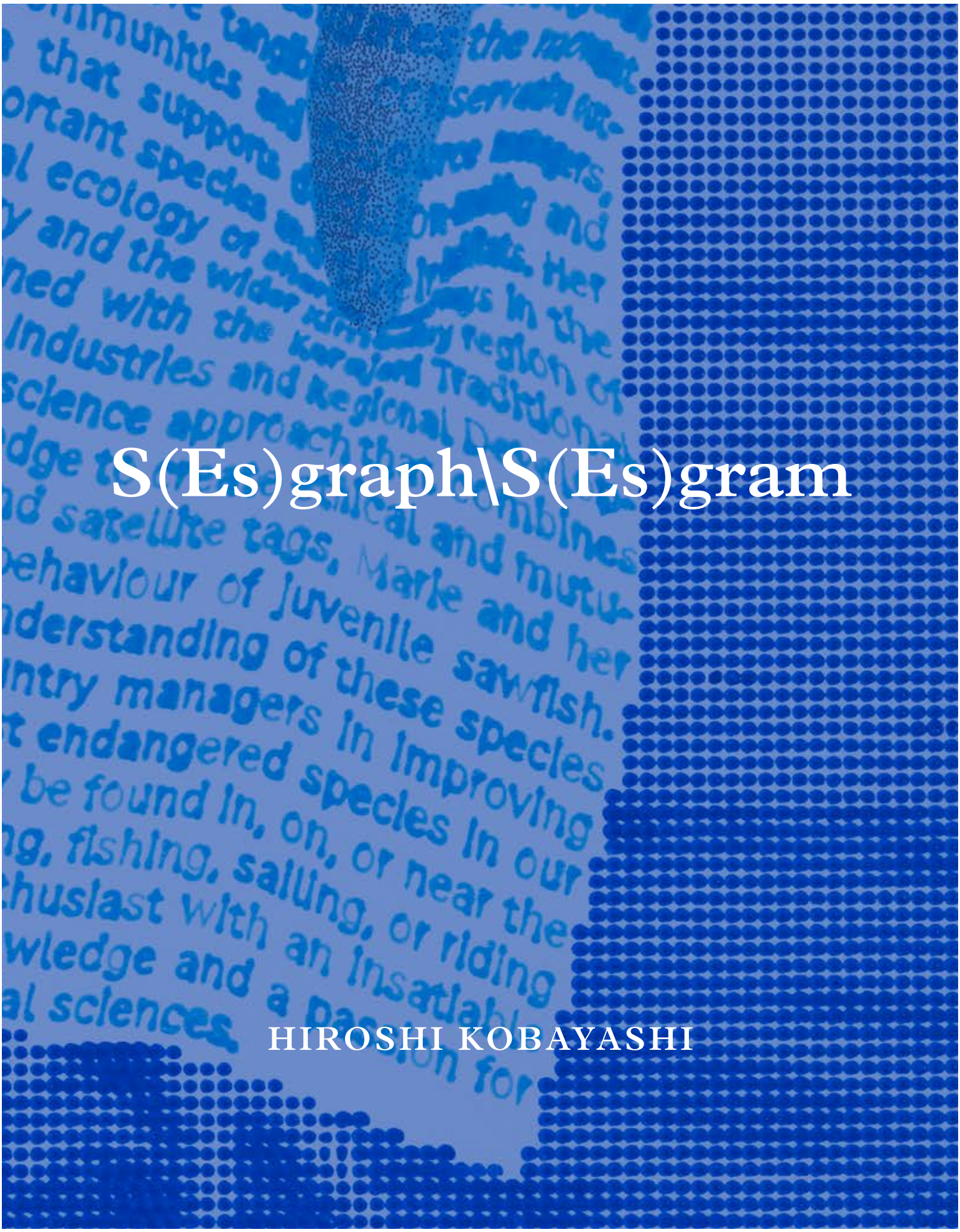
!My practice explores the intersection between human perception and machine precision,! Kobayashi explains. !My initial interpretation of the relationship between photographic images and camera devices led to the development of my recent abstract paintings. Each work becomes its own system, guided by inherent principles rather than traditional compositional rules.!

Since relocating to Perth in 2015, Kobayashi has collected an impressive array of accolades. His accomplishments include winning First Prize at the 2024 Perth Royal Art Prize, where he was also a finalist in 2018, 2019, and 2022. His printmaking prowess has been recognised through multiple finalist placements in the prestigious Fremantle Arts Centre Print Award (2018, 2019, 2021, and 2023), and he was selected as a finalist for the Joondalup Invitational Art Prize in 2020.

Kobayashi!s practice has been further validated through substantial funding support, including grants from the Australia Council (2021) and the Department of Local Government, Sport, and Cultural Industries (2021, 2024). This recognition has enabled him to pursue increasingly ambitious projects that explore the intersection of human interaction and geometric abstraction.

His upcoming project at Forrest Hall, sched!uled for late 2025 and supported by the Minderoo Artist Fund, exemplifies this conceptual direc!tion. The work will create abstract portraits of University of Western Australia students, translat!ing interview!based interactions into geometric forms. This innovative approach to portraiture reflects Kobayashi!s ongoing interest in repre!senting human connection through abstract visual language.

ROBERT BURATTI


S(Es)graph\S(Es)gram
HIROSHI KOBAYASHI

S(Es)graph\S(Es)gram
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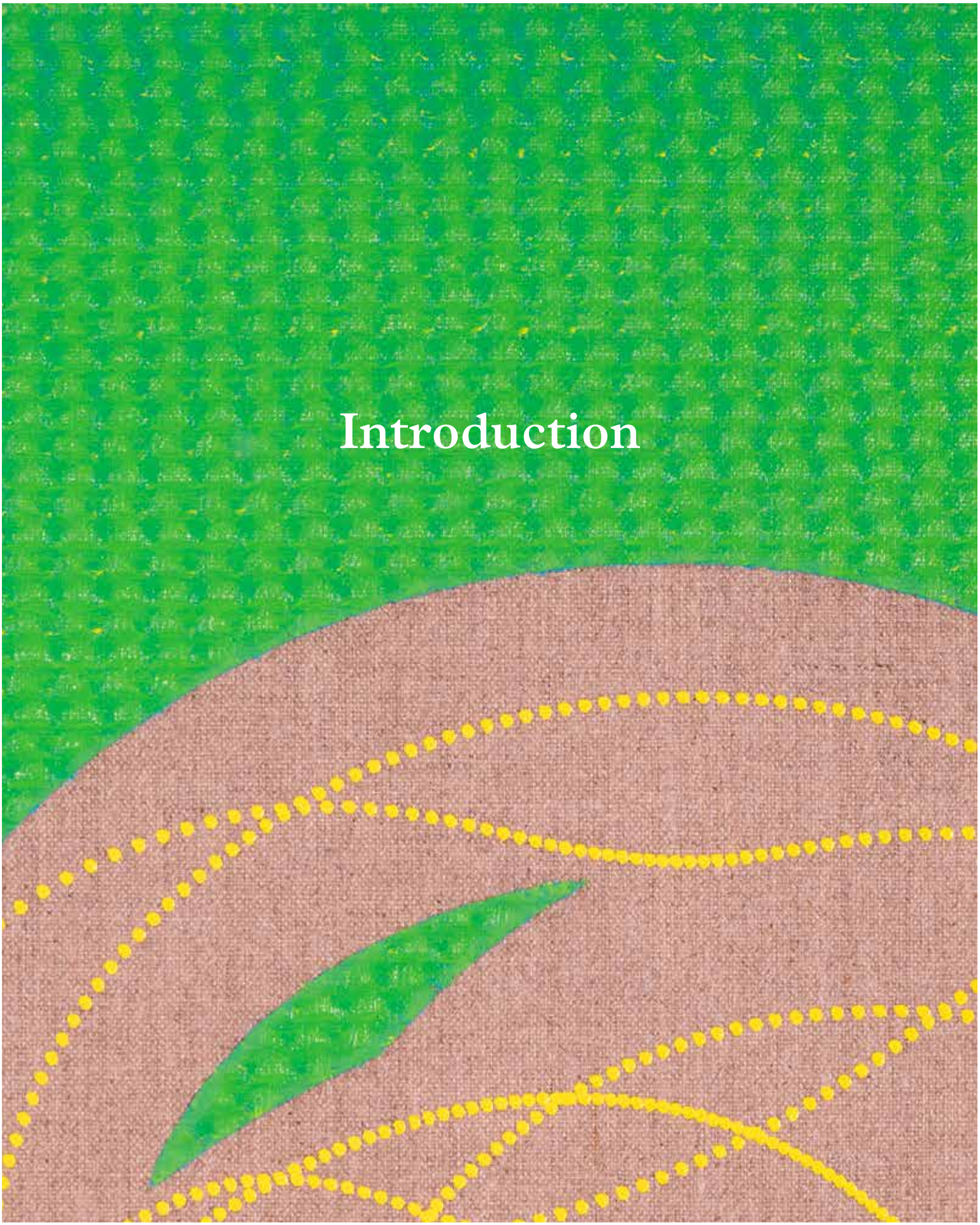
For more information: hrsk.com.au

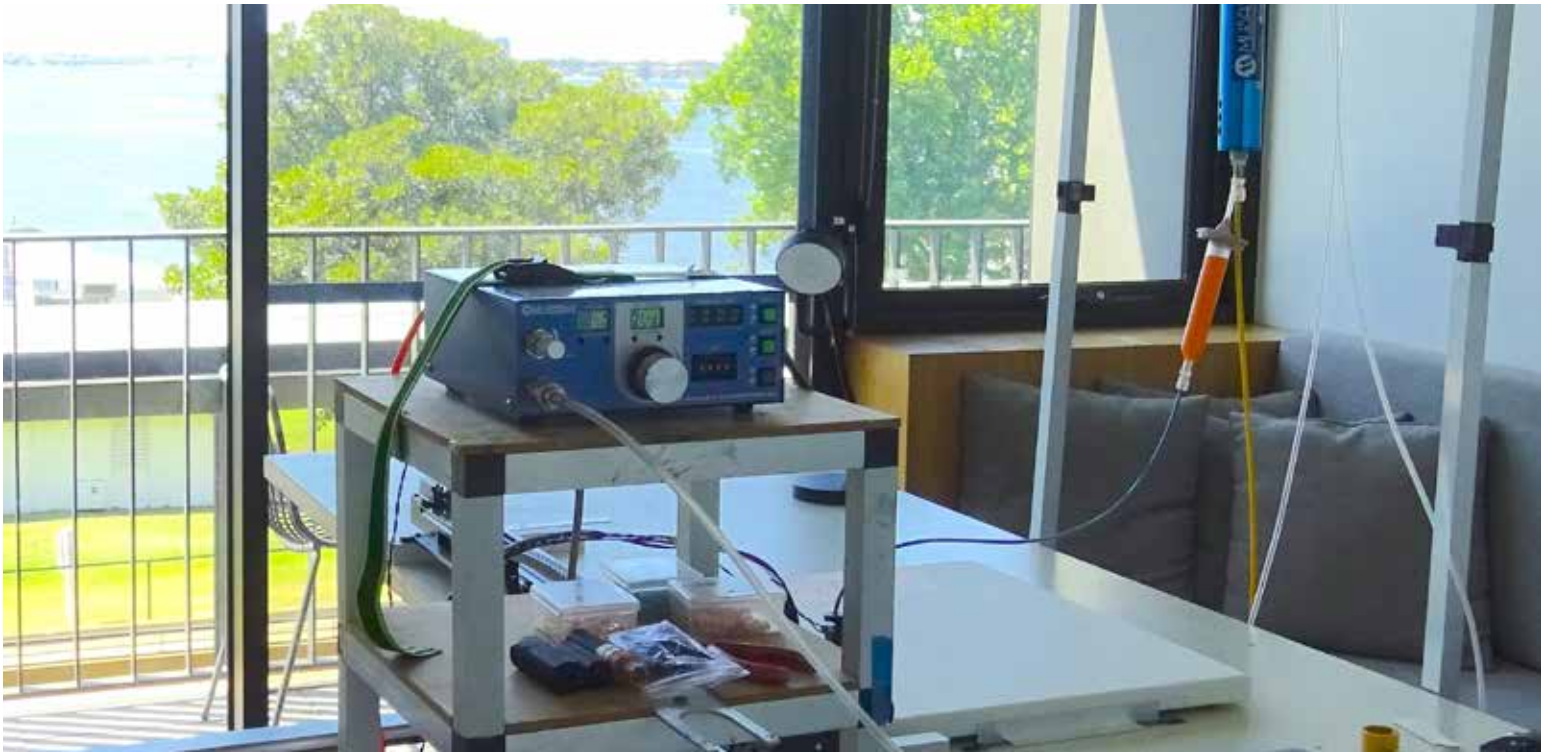
Explore the Interactive Web Gallery

The full project exists beyond these pages. Visit the interactive web gallery to read complete interview transcripts, view the deformed text in motion against participants' totems and photographic backgrounds, and experience the shifting relationship between the social and personal layers of each portrait.

S(Es)graph\S(Es)gram Interactive Web Gallery
https://sgsm.hrsk.com.au/

Introduction





The Process

Interview

The project began with interviews at Forrest Hall and UWA. These discussions allowed participants to speak about their research interests, motivations, formative memories, and personal experiences related to moments of epiphany.

From each conversation, I collected words that emerged from personal reflections, emotional cues relating to these epiphanies and chosen totems, and later edited them into transcripts. These texts became supplemental material for both the paintings and the web gallery.

Totem

Through the interviews, each participant identified an object connected to their epiphany. Using CAD software and scripting, I created a 3D form from the photograph taken during the interview. This object, or totem, became the symbolic core of the portrait within virtual space.

Physics Simulation

The participant's biography or abstract — representing the external, social self — was converted into vector (line) data and dropped onto the totem form using a physics simulation, where it collided and deformed like woven textiles.

View

A virtual camera and picture plane were established to define perspective and composition — the symbolic station point of vision. The deformed text and totem were projected onto the picture plane, turning motion into momentary stillness. By reducing their dimensionality, the 3D forms became illusory 3D objects on a 2D surface.

Photography

Each participant's photographic image was converted into a halftone image, providing a grounding layer that mediates between the text and the totem on the material surface of the painting.

Portrait of Marie, 2025. Acrylic on canvas, 53 x 45.5cm. Collection of Forrest Research Foundation.

"In French, 'mother' and 'the sea' — la mère / la mer — don't spell the same, but they sound the same."

#05 Marie

Shared with permission; details edited for clarity.

H: Could you tell me about the moment that inspired your current research path? What connected everything for you?

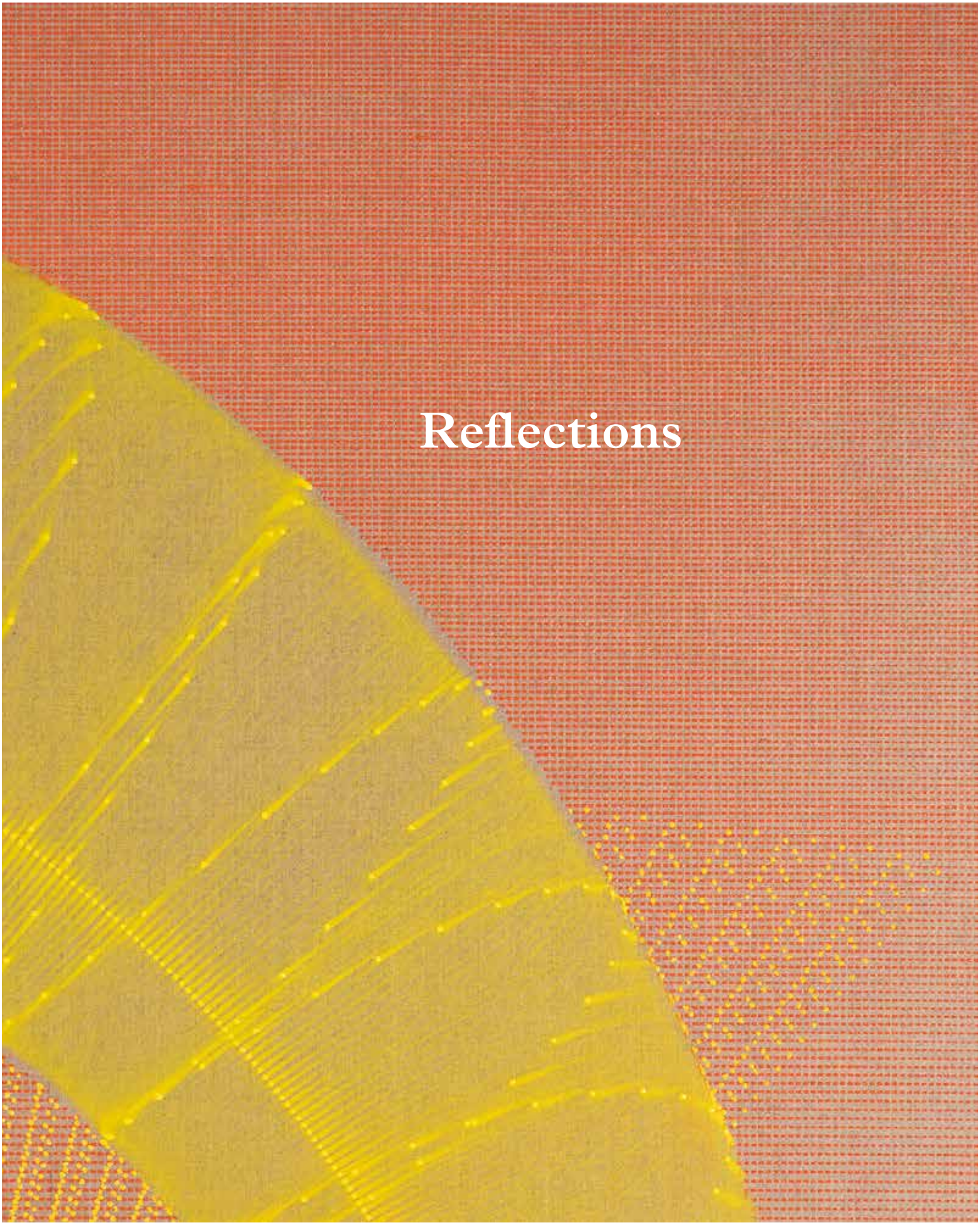
M: I'm doing fieldwork in Galapagos, putting this tiny hammerhead shark back into the ocean. That's when everything I had learned up to this point — my academic training, my professional experiences, and all my travels — just perfectly fell into place. It made sense and the next step was crystal clear. Everything was connected, just like in ecology. I remember giving him all my strength and courage to fend for himself in this big ocean and to hopefully one day become one of these majestic creatures. For years, I knew that I wanted to do research but didn't exactly know how to link everything. For the first time in my life, with this baby shark, I knew that I wanted to focus on the movement and behaviour of coastal wildlife to protect these ecosystems that we, humans, share with so many species. Putting this tiny shark back into the ocean felt like the most important thing in my world at that moment. This day forever is like an anchor point in my research journey.

H: I'm very fascinated by that story because it all came together with that one baby shark. I'm curious, do you think having something tangible, something physical, helps drive you?

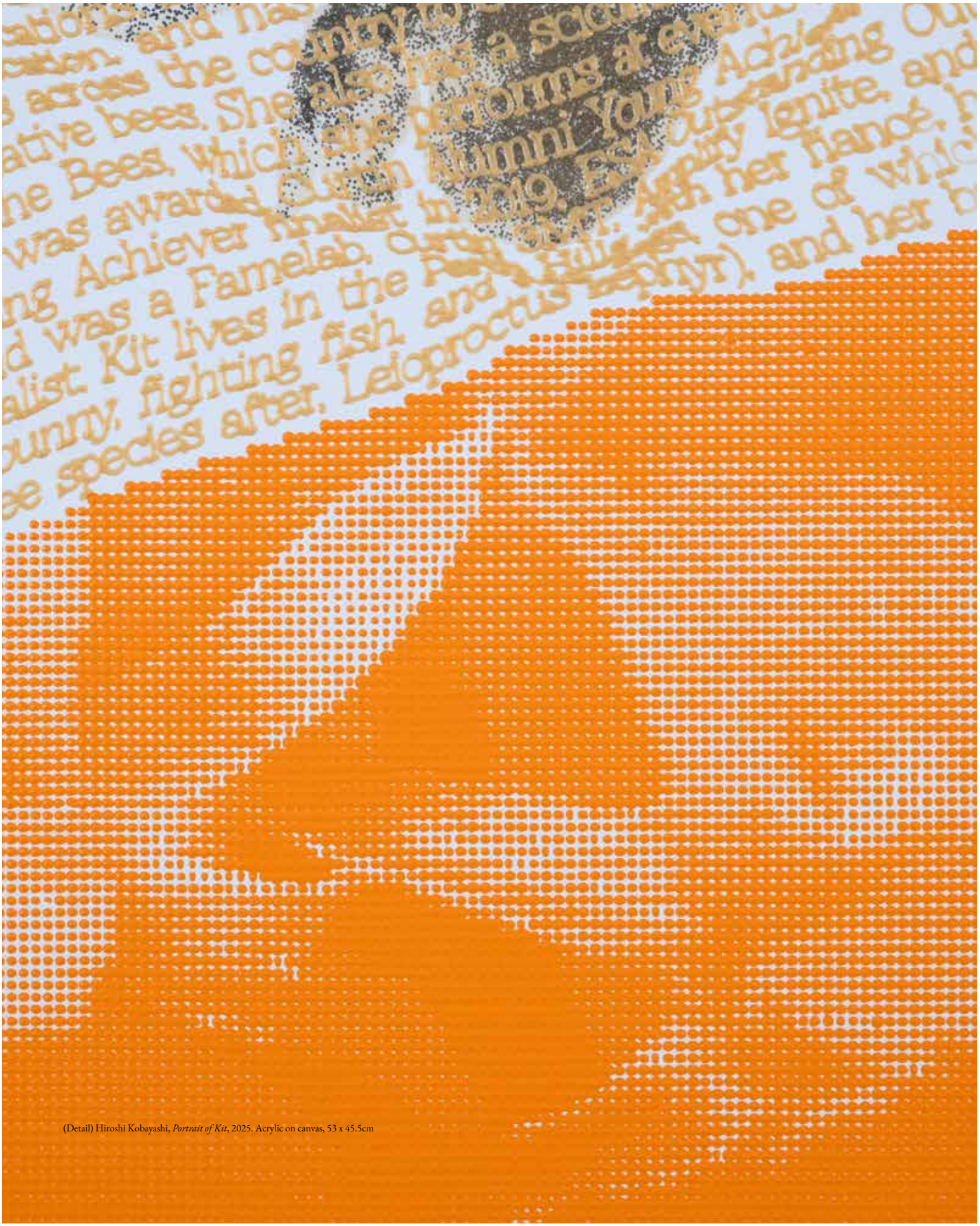
M: This [hammerhead-shaped pencil case] was a present from a very dear friend. He was the one who pushed me to take the next step. Send this email to my future supervisor, apply for the PhD, apply for funding, move to the other side of the world, and make it all happen. He set me on the path of becoming who I wanted to be. He was an important force in my life, and this pencil case was his farewell gift to me when I left Galapagos. I keep something very important and precious in there. I lost my mother at a very young age, and this is her fountain pen. It's older than me, and I've used it to study my entire life — through high school, one bachelor's degree, two master's, and now a PhD.
In French, "mother" and "the sea" — la mère / la mer —don't spell the same, but they sound the same. Since childhood, I've told anyone who would listen that I wanted to "learn everything about la mer." To this day, I still don't know if what I meant was that I wanted to know everything about the sea or about my mother. I connected these dots much later in life, and that was the first epiphany. I then decided to go back to school, get another master's degree, and this time study la mer. I didn't have ma mère, but I could study la mer. For me, the sea is the mother of everything, so mine too, at least a little bit.

H: What was it like working with Indigenous communities?

M: If studying sharks is the silver lining, working with Traditional Owners is the golden lining. I'm fascinated by knowledge in general, and while Western science is one way of knowing, there are other ways. Traditional Owners in Australia have a different way of holding, sharing and transmitting knowledge, and this fascinates me. There is a strong sense of continuity with nature and with elders. Growing up with one of my elders gone, I suppose that's something I quite naturally appreciate and value. It just resonates with me.



Reflections



(Detail) Hiroshi Kobayashi, *Portrait of Kit*, 2025. Acrylic on canvas, 53 x 45.5cm