



Image credit: courtesy of the artist

Hiroshi Kobayashi

About the Artist

Hiroshi Kobayashi has a Bachelor of Fine Arts from Tokyo University of the Arts (Japan) and a Masters of Fine Arts from Brooklyn College of The City University of New York (United States). Since completing his studies in 1995, Kobayashi has exhibited in Taipei, Seoul, New York, Tokyo, Washington D.C. and Beijing.

Recent solo exhibitions include Art Collective WA (2022), Goolugatup Heathcote Gallery (2019) and Paper Mountain (2018). He has undertaken residencies in Canada, USA, France and the Netherlands. He was a finalist in the Fremantle Arts Centre Print Award (2018, 2019, 2021 and 2023), Perth Royal Art Prize (2018, 2019 and 2022), Joondalup Invitation Art Prize (2020), and Albany Art Prize (2018).

In 2015, Kobayashi immigrated to Perth on a Distinguished Talent Visa. He has had artist studios at Fremantle Arts Centre and Artsource's Old Customs House. Kobayashi received grant support from the Australia Council and Department of Local Government, Sport and Cultural Industries for his *Patagraph\Patagram* project at PICA and TAFE residencies in 2021. In May 2024, Kobayashi will participate in the inaugural Moores Building Art Space Studios Program by Fremantle Arts Centre.



Rockingham Arts Centre
11 Kent Street,
Rockingham

Gallery opening times:

Wednesday – Sunday
10am – 4pm

Contact:

9527 0734
artscentre@rockingham.wa.gov.au
rockingham.wa.gov.au/exhibitions



The City of Rockingham values your feedback.
Please scan the QR code to complete a short survey. Thank you.

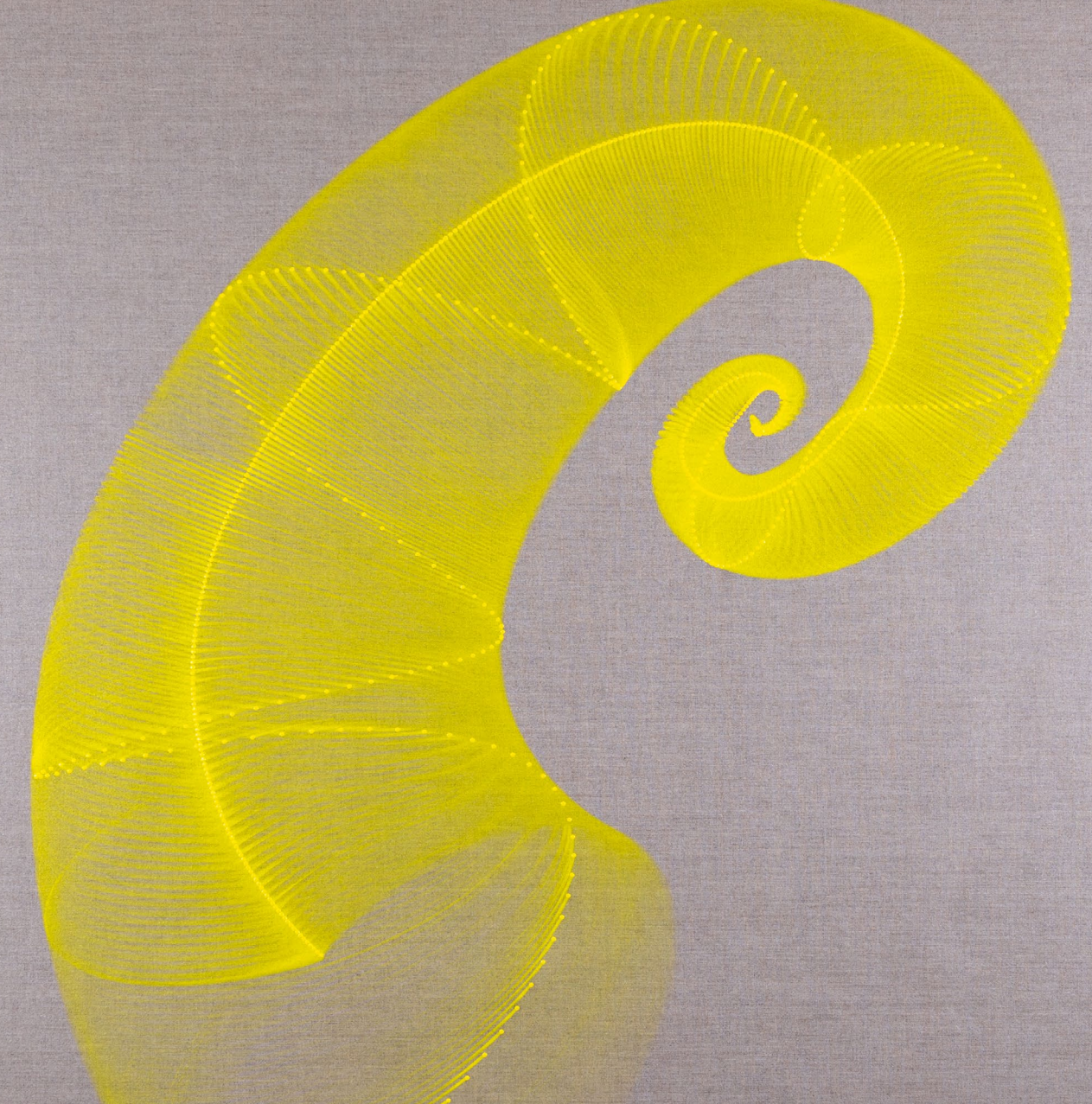
Acknowledgement of Country

The City of Rockingham acknowledges the Traditional Owners and Custodians of this land, the Binjareb and Whadjuk Nyoongar peoples and their continuing connection to the land, waters and community. We pay our respects to all members of Aboriginal communities and their cultures, and to Elders past and present.

Hiroshi Kobayashi, *Phantom in the shell* (detail), 2024,
oil on linen, 145.5 x 112 cm.
Image credit: courtesy of the artist.

Rhizograph\Rhizogram

Hiroshi Kobayashi
22 May – 9 June 2024



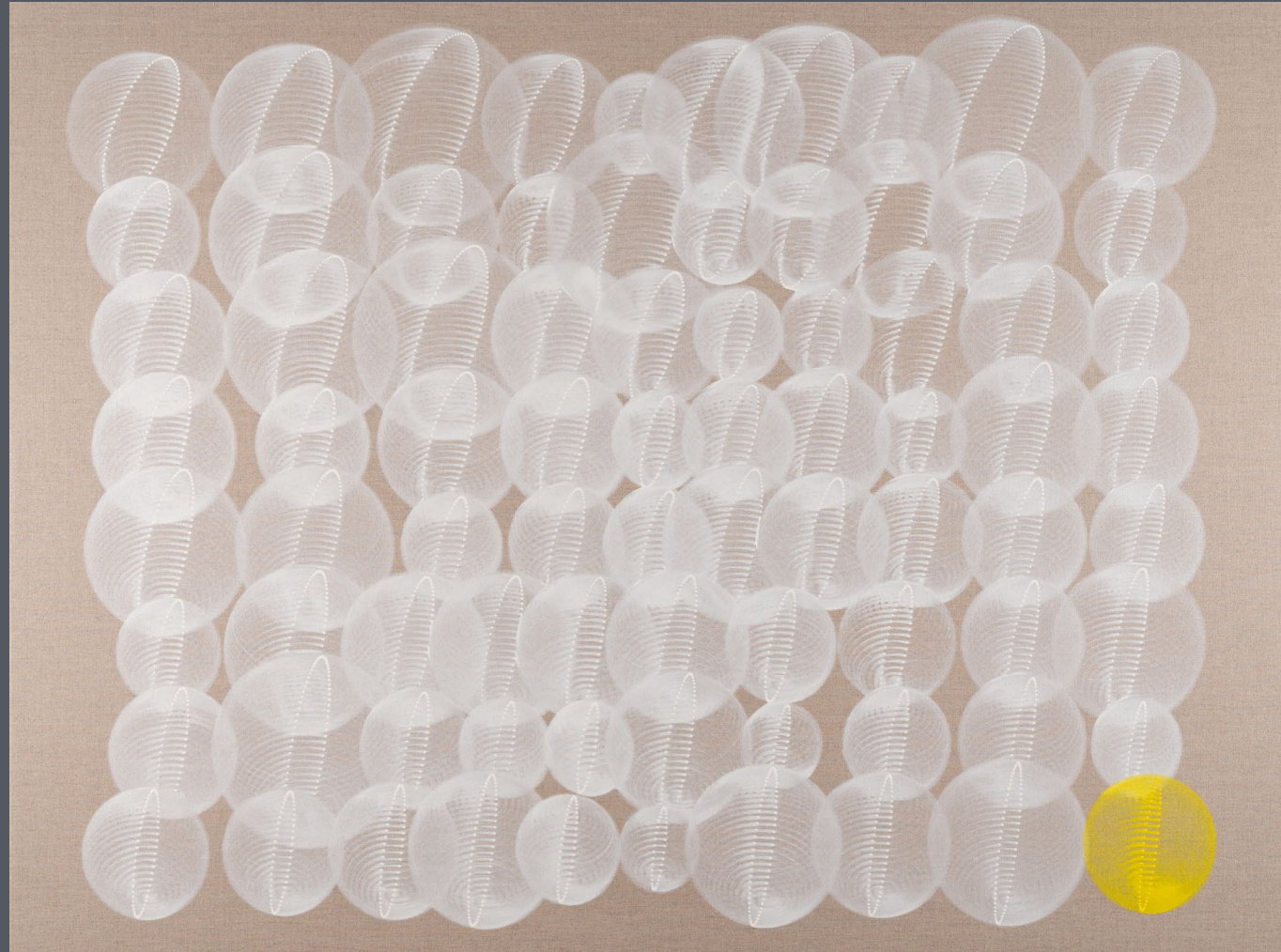
Exhibition information

Kobayashi integrates traditional media with a parametric approach using CAD software to design the foundational images of his works. In exploring the concept of time/duration and the perception of depth within painting based on 3D models through machinery production, he combines a cutting plotter with a pressurized air controller and needle to mark out oil paint dots onto canvas with precision. Subsequently, he replaces the needle with a dry brush for stretching, blurring, and layering of the paint. He maintains that the infinite aspect of the object in nature is generated through simple recursive movements, aiming to reflect it in his paintings through the method named Patagraphy. The invention and design of production equipment and scripting form an essential part of Kobayashi's visual languages. He meticulously plans each step of the production process to ensure coherence and accuracy in his artworks. Additionally, he uploads 3D base models to an interactive WebGL site, inviting viewers to contemplate the temporal aspects inherent in the process of translating 3D space to 2D paintings.

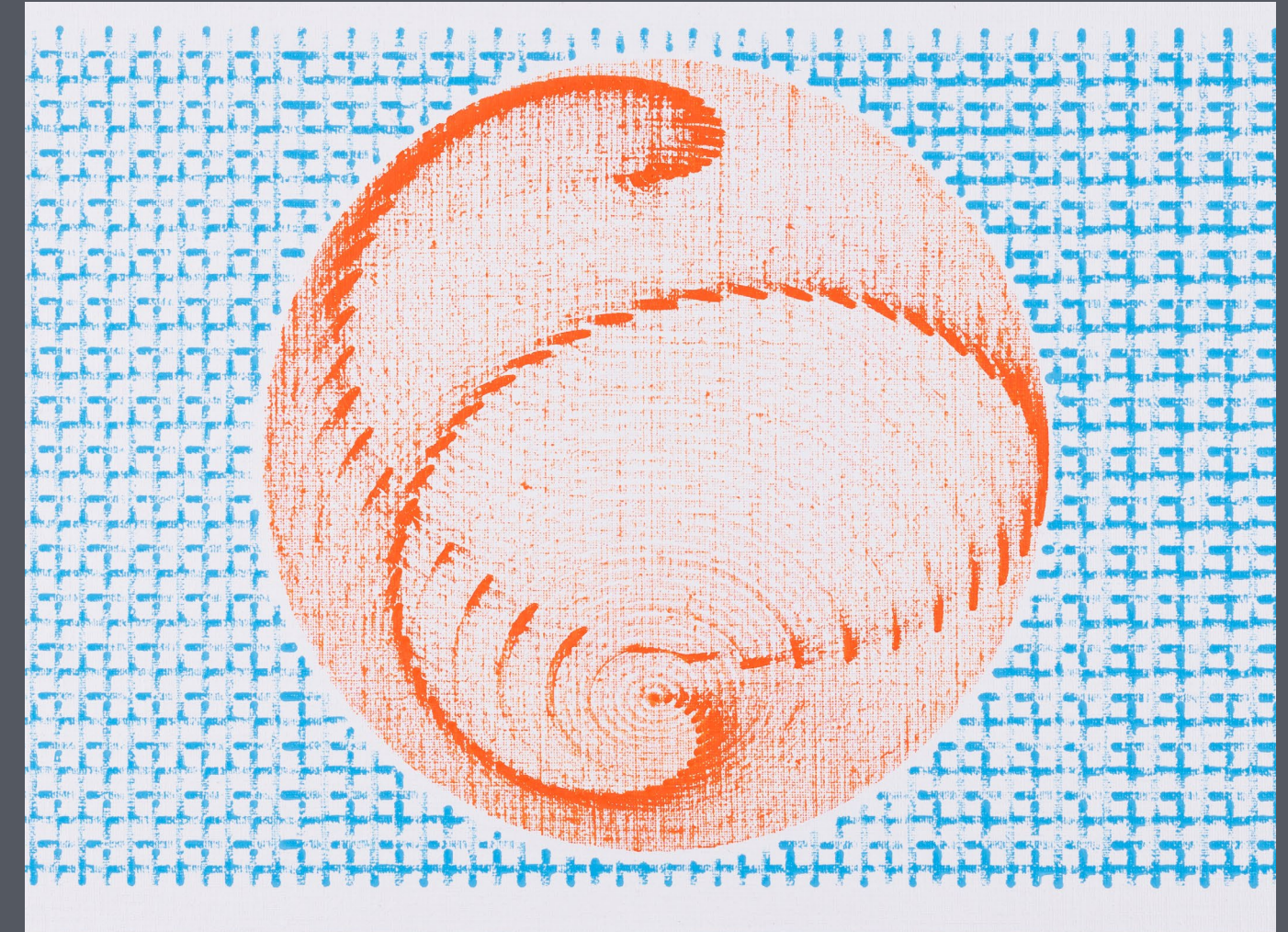
The exhibition title, *Rizograph\Rizogram*, emerged from a playful exploration of words, linking the name of Rockingham with past exhibition titles *Patagraph\Patagram* 2021 and *Qualiagraph\Qualiagram* 2022. Guided by the alphabetical sequence of P and Q, the letter R from Rockingham naturally followed suit, leading to the creation of a title resonating with the sound of 'R-gram.' This inquiry prompted a recollection of the concept of the Rhizome, initially introduced in the 1987 text 'A Thousand Plateaus' by the philosopher duo, Deleuze and Guattari. The Rhizome represents a network of multiplicities, contrasting hierarchical tree-like structures prevalent in Western thought.

Upon rereading the text and reflecting on its relevance to his recent practice, Kobayashi realizes that the subconscious inspiration drawn from these insights has led him to adopt the suffixes 'graph' and 'gram' in naming his methodical approach to painting. Kobayashi embraces these concepts for their constructive potential, viewing them not as tools for deconstruction but as pathways to making.

In his interpretation, the plane of painting transcends mere representation or composition of visual elements; it becomes an organization guided by its own inherent principles. Through interconnecting multiplicities onto a plane, Kobayashi aims to embody each artwork with a singular essence, more than just with visual forms.



Hiroshi Kobayashi, *The bubbles speak*, 2023, oil on linen, 101.6 x 132 cm.
Image credit: courtesy of the artist



Hiroshi Kobayashi, *The dragon's egg* (detail), 2023, oil on canvas, 37 x 90.5 cm.
Image credit: courtesy of the artist