

ALISON S. M. KOBAYASHI

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[an essay by CAROLYN TENNANT]
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DAN CARTER



video, 14min 58sec, 2006

Dan Carter donated his answering machine to a
secondhand store.

Dan Carter did not remove the cassette tape.
So I took it.

This film is based on the messages.

DAN CARTER CHARACTER TESTS



video, 2min, 51sec, 2006

Character tests for Dan Carter video.

FROM ALEX TO ALEX



video, 6min 11sec, 2006

In the fall of 2003 I found a letter on the Winston Churchill
Blvd QEW overpass.

It was labeled From: Alex To: Alex.

This is a film based on the contents of that letter.

DO GOOD



video, 10min 38sec, 2009

I catalogued my family's home video collection. I came across videos of my sister and I in Brownie and Girl Guide ceremonies. It made me want to DO GOOD. It made me want to invite others to DO GOOD too. Five Brownies created new badges. Each Brownie made a video that explained what was required to earn her badge.

You are invited to participate in DO GOOD. To earn a DO GOOD badge, complete the list of tasks and mail the required documentation to the official DO GOOD mailing address. A brand new badge will arrive in your mailbox as a marker of your hard work and dedication to DO GOOD. All of the information you will need is available in the official DO GOOD handbook.

LOSE YOURSELF



video, 5min, 26sec, 2008

The lyrics from Eminem's Lose Yourself are performed by a
silent film actor.

Commissioned by the Toronto Reel Asian Film Festival and
Gendai Gallery's Empty Orchestra Video Commission. Six
filmmakers were invited to collaborate with a local karaoke
performers to produce a new karaoke video's of the singer's
favourite song selection.

PERIOD 4L



video, in production

John Massier found a letter at a bus stop outside of Dickie's
Dounuts in Buffalo, New York.
He gave me the letter.

PLEASURE DOME



video, 12min, 26sec, 2010

Very little is publicly known about what is inside Pleasure Dome. We sought to learn more about Pleasure Dome by closely examining its characters.

The goal was to create an objective look at a very singular place. It is clear that there are number of things that have found their origin in Pleasure Dome but have never escaped Pleasure Dome. We asked the inhabitants to share some of Pleasure Dome's idiosyncrasies. A lottery was conducted and ten people were selected. This video is a sample of those findings.

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by CAROLYN TENNANT

Given our collective fears concerning identity theft, it's amazing the things that we willingly give away. Go to any second hand store and you'll find PCs not quite wiped clean of data, photo albums still housing pictures, and year-books with scribbled intimacies. Thrift stores are a rich resource for artists working with found objects, and the shops in and around Buffalo are as inspiring as our legendary Grain Elevators. From sculptures made of bric-a-brac, to video remixes of old VHS tapes, appropriating and (re)presenting the found object is no longer novel, but has long since been accepted as a strategy in contemporary art.

It's not surprising then that when a young artist happened upon an answering machine complete with its original tapes at Value Village in Mississauga, she saw it as an opportunity. An avid thriftier for most of her life, having accompanied her mother and sister on expeditions as a young girl, Alison S. M. Kobayashi had already made performance videos based on found objects. In 2003, while riding her bike along the Winston Churchill Boulevard QEW overpass on her way to work, she came across a note labeled "From: Alex, To: Alex." Three years later she translated the found letter into a video, imagining and performing each character referenced or alluded to by the author. In the letter Alex, who has just celebrated his 14th birthday, attempts to arrange a sexual encounter between the two boys, "Remember, if you want head it's up to you. And I don't get offended if you say no," Kobayashi narrates, "but it'd be nice-LOL!"

But, Alex warns, all of this has to be kept "under wraps" because of his homophobic older brother whom, ironically, Kobayashi must perform in drag. Her depiction is a convincing one of a spitting, smoking, Nirvana-obsessed, tough guy who is both angry at the world and awkward in his own, spotty skin. While characters are often framed in tight close-ups (one sequence recalls Andy Warhol's 1964 film *Blow Job*, in which only the subject's facial expressions make clear the sex act occurring off screen), occasionally multiple characters will simultaneously occupy the screen. When their mutual friend Vikki slips Alex the note during a sex-ed class, we are keenly aware that it is Kobayashi playing each role. Yet the action is so seamlessly edited that we are unfazed by the technology, and instead engrossed in the exchange. In *From Alex To Alex* (2006, 6 min, video), each sequence of the letter is meticulously reimagined by Kobayashi, whose attention to *misé-en-scène* -everything placed within the frame from costumes to props-and the direct camera address of her performance, make the translation of the letter both humorous and poignant. "If you're wondering," Alex confesses in a postscript, "I'm way more gay than straight."

When Kobayashi discovered Dan Carter had left the cassette tape in his answering machine, she realized the opportunities to expand upon this strategy were endless. She has been collecting answering machine cassettes for a few years, but something about Dan Carter's tapes seemed like a readymade script waiting to be performed. More complex in comparison, "it seemed that all of these different layers of his life were unraveling as the tape progressed," she explains. Unlike the narrative arc of a letter, answering machine cassettes offer a more fractured, non-linear structure. Even though she makes no edits to the tapes themselves and the soundtrack remains unaltered, Kobayashi wastes

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nothing; silence and pauses become randomly inserted scenes, while bursts of bleeps and electronic sounds on the tape induce the rhythmic editing.

Except for Dan's brief outgoing message (with its humorous tag "Giddy-up!"), it is through the throaty voice of his fiancé that we enter his, or their, world. With each new message we are introduced to an extended cast of characters, again, all performed by Kobayashi- their children from previous marriages, divorce lawyers and real estate attorneys. The answering machine's outdated technology lends itself to the camp, late 80s early 90s production design with props and costumes procured from, thrift stores. Each tale of the disembodied voice is visualized and performed with relentless humor, which does not sway even in the most poignant moments -at a friend's funeral, or when Dan's son Spencer calls repeatedly after he is forgotten at home. Because she uses humor as a point of entry it would seem incongruous, even contrived, if Kobayashi added drama to the moments. To become the characters in Dan Carter (2006, 15min), Kobayashi must invade the interior lives of the unknown other. But instead of being trapped in the quagmire, she plays with these issues of identity, crossing from male to female, young to old.

As Jennifer Matotek, Assistant Curator of Exhibitions at Toronto's Power Plant, suggests, "Kobayashi's reverse alterity resists and ruptures notions of fixed identity and the potential for moral judgment, and instead insists on, and privileges, fluidity."

Kobayashi -whose videos deconstruction the visual language of gender, race, class and sexuality -clearly follows along the path of Cindy Sherman and other artists who assume and perform identities for the camera. Like Sophie Calle, whom Kobayashi also sites as an influence, her works not only explore issues of intimacy and identity but also allude to the liability that comes with appropriating found material and representing complete strangers. Her appreciation of the characters' situations and their lives is, in fact, sincere. "When I work with the found object it becomes very personal," she explains about her process. "I make an effort to related to the stories and the characters and try to imagine their lives and personalities." Unlike sympathy, it is said that empathy requires an active imagination as one attempts to feel with another. It is only through Kobayashi' full-on, all-out performances that she may reclaim what once was lost, giving it new meaning as it migrates from found object to performance video.

For her Halls exhibition, Kobayashi has installed Dan Carter and From Alex To Alex, and in addition, has created a site-specific video. Period 4L is based on a letter found by Hallwalls Visual Arts Curator John Massier, at the bus stop by the now defunct Dickie's Donuts on Elmwood and Hertel in 2004. The video developed over the course of a month with scenes shot around Buffalo, and props and costumes scavenged at local thrift stores. The letter has posed new challenges for Kobayashi who must contend with its extremely sensitive content. Themes of suicide and sexual transgressions within the family unit are conveyed in this note, written by a mother to her son. Again, Kobayashi performs multiple characters including the Son, Sarah (the Mother), Andrew (the Stepfather), Jacquie (the Babysitter) and Diana (Sarah's young daughter). It may seem controversial for her to include an unambiguously African American character, but it is also worth noting the exaggerated white mother- not only the pasty makeup but also the pinched nose (achieved by a strategically positioned rubber band) that imitates the Caucasoid features.

Performing other races and genders is not new to Kobayashi's work. In fact, an

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by CAROLYN TENNANT

awareness of a desire to enact the complexities of performing the other can be traced to an early theatrical stint in high school production of *Auntie Mame*. As a drama major, Kobayashi (who is multi-ethnic, Japanese-Canadian) had spent most of her time behind the scenes helping with costumes. But when the only Asian male in the drama department decided not to audition, Kobayashi was awarded the role of the Japanese butler, Ito. "Looking back it was a very offensive role and a total stereotype –his dialogue was broken English and the accent that I had to perform with was awful," she recalls. "I guess I started off performing to an audience with a pretty open idea of what types of identities I could pull off."

Whereas contemporary artists such as Niki S. Lee in her *Projects* series seeks to pass by mimicking the characters of the other, Kobayashi's reflexive strategy considers the act of crossing as a principally about disruption. The racial implications in Kobayashi's early work have been ambiguously blurring of ethnic lines that, while omnipresent and subversive, implies a type of crossing rather than transgression. There are exceptions. In one of the closing scenes of *From Alex To Alex* a wedding portrait of an Asian couple is prominently positioned behind one of the character and in *Dan Carter*, the fiancé's attorney is made-up to have a dark complexion, suggestion an unknown ethnicity. Unlike the naturalistic representation and essentialism of Lee's *Projects*, Kobayashi's work distinguishes itself as an exaggerated cultural masquerade, a type of ethnic drag that calls attention to itself as both performance and spectacle. Kobayashi's explicit performances deconstruct as much as they represent, examining face, gender, and sexuality as performative acts. But performing identities requires equal parts assembling and dismantling for not just the performing body, but the viewer as well. Kobayashi's works ask what happens when we invited the viewer to gaze upon the performing body.

But we must ask ourselves as viewer, what meanings do we create when we perform the act of looking? How do we construct and maintain race and gender off screen? Kobayashi uses humor and empathy to destabilize our notions of representation, and exposes the instability of identification for both the performer and the viewer. Is there any limit to what one person can portray? As a result we are effectively dislodged from our complacency in this purportedly "post-racial" moment. The very concept of "post-racial" seems to be the death knell of identity politics, robbing us of discourse around ethnicity and difference and, especially, the role that power plays in our ability to invent ourselves and other. By reclaiming found objects and by migrating the narratives into new imagined space, Kobayashi's work thwarts this type of identity theft.

-Carolyn Tennant
Hallwalls Media Arts Director

Jennifer Matotek, "Voice on tape: The reverse alterity of Alison S. M. Kobayashi's *Dan Carter*" (2008), p27.

There is not enough room within this essay or within this footnote to site the many scholars who have written on these topics and whose writing continue to inform the work of contemporary artists. A partial lists, however, might include the writings of Judith Butler, Homi Bhabha, Katrin Sieg, Stuart Hall.

**MIGRATING TALENTS: INSIDE THE
FLAHERTY SEMINAR
by JASON SAUNDERS**

excerpt from Jason Saunder's article published in *Filmmaker Magazine*, July 16, 2008:

Artschool zombies and television rubes apart, it was emerging filmmakers like Hong, Kobayashi, Schedelbauer and van Brummelen that gave the seminar energy and hope. Refusing boundaries like intellectual and populist and the staid traditions and genres of prior generations, their works pointed towards a new kind of filmmaking. van Brummelen's landscape film *Grossraum*, which slowly pans over four different borders in four serenely long takes, may owe a debt to James Benning, but her 16mm silent film essay *Monument of Sugar* is all her own, part investigative report into European sugar tariffs and trade laws, satire on artistic commodification, revisitation of colonialism, and philosophical comedy of human and social errors all wrapped into an experimental silent film. Mixing family photos with found-footage and even found-sound, Schedelbauer's films turn historical documents into private poems, and public images into personal worlds. Mining her own remarkable family trove of images (jack-booted National Socialist pictures from her German grandfather; some lurid Tokyo nightclub scenes from her German father and Japanese mother), she turns the found-footage traditions of Bruce Conner and Craig Baldwin into something far more private, with secretly whispered narratives that feel as alive as any newly filmed image.

Similarly constructing new meanings from found items, Alison Kobayashi gave the seminar a different concept of migration, in terms of how stories and narratives can migrate from one person to another, from the teller to the told. Reimagining herself as every person who left messages on an answering machine in the remarkable *Dan Carter*, or as the teenagers from a love letter she found on a suburban bridge (*From Alex to Alex*), Kobayashi brings someone else's personal world into her own. Through empathy (or narcissism), we all imagine ourselves in every story we hear or read, so it makes perfect sense that Kobayashi literally sees herself as every character. Satiric, comedic, and utterly bizarre, her films are created in a private interior world as rich and strange as the original found items that she works from, and form some of the most idiosyncratic, individualistic works in recent memory.

INSIDE ENTERTAINMENT



Grand Theft Auto IV is arguably the most anticipated gaming release of 2008 – and for good reason. It's amazing! With about 40 hours of mission gameplay (plus side missions) plus hours of mindless mayhem-propelled exploration *plus* a dozen online multiplayer modes, you'll need to be hooked up to a catheter and an IV in order to get through everything in this lifetime. – **Evan Kaminsky**

MAKING ART FROM FLOTSAM AND JETSAM

At 24, video artist **Alison SM Kobayashi** (above) comments on the human condition with a depth you'd expect from an octogenarian philosopher. Her most accomplished work so far is her video *Dan Carter*, a slice of a stranger's life based on an actual recording she discovered in an old answering machine purchased at a thrift shop.

Using nostalgic set pieces, lip-syncing and brilliant character work, Kobayashi transforms this discarded object into a savagely funny, yet almost unbearably tender work of art. A kind of modern historian, Kobayashi breathes fullness into flotsam. (Another of her pieces was inspired by a letter she found on a highway overpass.)

Still an art student, Kobayashi attends the University of Toronto's Mississauga campus. "Yes, I'm a Mississauga artist," she says. "People always leave the suburbs and the city gets credit for them." *Dan Carter* is screening in Toronto as part of The Power Plant's 'Affectionate Homages and Hostile Takeovers, Part 2' program at Harbourfront (on Wednesday July 9 at 7pm). Kobayashi's videos can be purchased or rented from V tape (vtape.org) at 401 Richmond St West, Toronto. – **Judith Klassen**

BLOGTO: ROBIN SHARP

The Toronto Portraits - Alison S. M. Kobayashi

by Robin Sharp July 14, 2008



Alison S. M. Kobayashi, 24 years old. Bloor and Lansdowne.

It's incredible what you can find at the back of a thrift store in Mississauga. A beaten up Dan Brown novel...a set of glow in the dark forks...'Men in Black' on VHS...or an old answering machine tape. Alison Kobayashi found an answering machine tape that had belonged to a man named 'Dan Carter'...it changed her life forever.

"The 'Dan Carter' tape was the first one I found. After that it became compulsive; I'd just go to one thrift store after another and take all the tapes from the machines. I was just so surprised no one would erase them."

A native [Mississauga](#)n, Alison now resides in the west end of Toronto. After dabbling in theatre through High School, she decided to enroll in University as a communications major.

"I took a silk screening class as an elective one year, and my professor convinced me to switch into fine art. I went from learning about the historic significance of the printing press to working on one"

In 2006 she turned the thrift store tape into a video project. '[Dan Carter](#)' is structured around the messages left to Dan by his saucy lover, his social worker, and his neglected children. Alison plays all the characters and lip-syncs their suburban drawls into the camera; it's a bravura performance. She has chameleon-like ability to slip into other peoples skin; after seeing it the first time I couldn't surmise if Alison was male or female.

'Dan Carter' was followed by another film festival hit, '[From Alex to Alex](#)'. Based on a letter she found on a QEW overpass, it tells the story of a 'mostly gay' fourteen year old who's fallen for another person in their class named Alex.

"It was folded up and it just said 'From Alex to Alex' on the front; I love the gender ambiguity of the names. One person I showed it to was convinced it was about two lesbians, but I interpreted it as being about two boys. The things that set me off was a line about giving head, the shame the author feels, the handwriting."

Alison doesn't use a crew on her motion pictures; she does everything herself. A self-styled 'control freak', it's incredible what she's been able to pull off on her own.

"When you work with other people, it's just so planned. There's a zoom in 'From Alex to Alex' that was done by a six year old; I couldn't do it because I was on camera. If you see a painting, you don't ask 'who painted that with you?' It's a visual art mentality."

She's working on a new video now; though this one decidedly fictional. Her obsession with thrift stores has waned; if she finds another story on a scrap of loose paper it'll be purely accidental.

"I don't want to be that girl who just works with [found](#) objects. If I stayed with silk screening I never would have done the films. There's a lot of pressure for artists to do the same thing that audiences have reacted to strongly before; I want to challenge myself."

CAMERON BAILEY'S Top 10 Locals

Corporations draft them, politicians take them, some families even put them on the fridge. Core value: It's what we look for when it comes to finding the cream of Toronto's moving picture scene. This year the top 10 locals embodied what this city does best.

1. SCOTT W. LEE
Lee directed a part in John Cameron Mitchell's wacky baroque movie, *Shortbus*, but in the LBC house when they tried to block her from doing it, they gave a terrific performance that ran from racy sublimity to add prissy sluttiness and (hey!) now the day of Toronto core value: cosmic.



2. JENNIFER BACHWAL
Sandwich's documentaries have always been shaped by both precision and heart. In *Manufactured Landscapes*, her last yet, she links her own path through China and the cinema of two powerful men—subject Edvard Munch and a surrealist painter Peter Muelter, Toronto's core value: urban surrealism.

3. ROBERTO ARGENTELLO
Argentello's downing death came as a shock to the indie-film community, especially the heroes who've never seen the inside of a Teletel office. As executive director of film on TV, he charmed, inspired and seduced this city into keeping personal filmmaking alive. Toronto core value: life.

4. REG HADZIMA, DON MCKELLAR and TRACY WRIGHT
With *Monkey Warfare*, *Harmonia* gave McKellar and Wright the chance to do

their best and tried to work together. They gave him their decades of Kurosawa and *Harmonia* to park natural energy found the perfect match in Wright-McKellar's force field of two Toronto core value: objects.

5. ALISON KOBAYASHI
Kobayashi is the future of Toronto filmmaking, so it makes sense that she hails from the suburbs. Still a student at U of T Mississauga, her short mash-ups of Cindy Sherman dress-up, heart-breaking confession and cut-and-paste sexuality are already winning prizes, including the Bill Huffman Award for Excellence in Studio Practice and a prize at the Reel Asian festival. Toronto core value: drop-dead cool.

6. DAVIS COLLEY
This year the *Imaginative Film + Media Arts Festival* officially replaced Sundance as North America's most important event for short film filmmaking. It was the world's. Colley and his team were up the action and the award-garde with equal intelligence. Toronto core value: world-class.

7. ADONIS HUGGINS
At Regent Park Focus, Huggins aims his with video camera. The grassroots one youth-at-a-time approach puts media power in neighbourhood hands, opening up the possibility of future careers as filmmakers, TV journalists or starving artists. Toronto core value: asymmetrical warfare.

8. JOHN HAZEN, DON PERI and CARLOS HERBERA
The partners at Theatre 10 Digital expanded their operations from the Regent Cinema on W. Pleasant to take over the Royal on College, which was shut down earlier this year. Daytime post-production work drives their business, but their Royal rescue means you can still see a movie on College at night, courtesy of former RIT programmer Stacey Denton. Toronto core value: humanism with a capital H.

9. NICHELE PEARSON CLARKE
A Trinidadian-Canadian dyke penetrates the sacred space of a black men's barber shop. *Firelight* is a metaphor, she muses. Clarke's short video *Black Men And Me* makes a great companion piece to David Finley's *Camden, Late And Glorious* from more a decade ago. It also exists as a bar scene of the city's most promising image makers. Toronto core value: queer exploitation.

10. OLIVIA PAGE
She still rocks. This was the year both *Hard Candy* and *X-Men: The Last Stand* hit theatres, confirming Page as the most intensely expressive actor of her generation. Number 10 only because she's been hanging around this list forever. Toronto core value: introversion.

5 ALISON KOBAYASHI

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BIO

Alison S. M. Kobayashi is a visual artist working in video, performance, installation and drawing. She was born and raised in Mississauga and is currently working between Toronto and New York.

Her interest in found narratives resulted in two video works, *From Alex To Alex* and *Dan Carter*. Finding a lost letter in the first case, and a discarded answering machine tape in the second, Kobayashi imagines identities for each person mentioned in the narrative and then performs all the roles herself. In 2006 she won the TSV Artistic Vision Award for Best Local Short Film at the Toronto Reel Asian Film Festival and in 2007 was awarded the Mississauga Arts Award for Best Emerging Artist. Her films have been shown in Canada, the U.S. Hong Kong and Spain.

CV

EDUCATION

2003 to 2009

University of Toronto, Art and Art History Program Mississauga, ON
Sheridan College, Art and Art History, Oakville, ON

SELECTED SCREENINGS

2010

Ok.Quoi?! Festival, Sackville NB
Pleasure Dome's Flipworks, Toronto
Inside Out Toronto LGBT Film and Video Festival, Toronto
Made in Toronto, Canada, 2nd Annual Damascus Video Art Festival, Damascus, Syria
Other People: Cut and Run, Artists' Access Television, San Francisco USA
One Take Super 8, Images Festival, Toronto, ON
Benning, Kobayashi y Linzy, Xcèntric: El Cinema Del Centre de Cultura Contemporània de Barcelona, Barcelona, Spain 2009
CICLO RIETE MI AMOR / Laugh my Darling Cycle, Bilbao International Film Festival, Guggenheim Museum, Bilbao Spain
Blinded By Goodness, Toronto Reel Asian Film Festival, Toronto
I Heart Video Art, CAFKA, Kitchener, ON
Fabulous Festival of Fringe, Durham, ON
Takoma Park Film Festival, Takoma Park USA
Art Tribes Screening Series, Miami USA

2008

Shout Out!, Art Gallery of Windsor, Windsor, ON
Myself, Yourself- Critical Screening Seminar, School of Museum of Fine Arts, Cambridge, MA
MIX New York Queer Experimental Film Festival, NY
Empty Orchestra, Toronto Reel Asian International Film Festival
International Amsterdam Film Festival, Amsterdam
Am I Repeating Yourself?, The Power Plant, Toronto
The Flaherty International Film Seminar, Hamilton USA
Slant 8, Aurora Picture Show, Texas USA
San Francisco International Asian American Film Festival, USA
Hong Kong Independent Short Film Festival, Hong Kong

2007

Contemporary Video Art Screening Series, Lambton, ON
DC Asian Pacific American Film Festival, Washington, DC
Photophobia 9, Hamilton Media Arts Centre, Hamilton
Bedroom Community, Art Gallery of Mississauga, Mississauga
Spatial Poetics 6, Powell Street Festival, Vancouver
The Box, Rivoli, Toronto
International Short Film Festival, Toronto
Inside Out Gay and Lesbian Film Festival, Toronto
First Friday Event, Art Gallery of Hamilton, Hamilton
Lost and Found, Signal and Noise Festival, Vancouver
CINSSU Student Shorts, Toronto
London Canadian Film Festival, London ON
Hot New Video Art, Art Galley York University, Toronto
University of Toronto Film Festival, Toronto
New Toronto Work's Show, Pleasure Dome, Toronto

2006

Bittersweet Roots, Toronto Reel Asian International Film Festival, Toronto
Love Will Keep Us Together, Toronto Reel Asian International Film Festival, Toronto
Something In the Air, Pleasure Dome, Toronto

2005

InFeed, Blackwood Gallery, Mississauga ON

CV

SOLO EXHIBITIONS

2009

Alison S. M. Kobayashi: Videos, Hallwalls, Buffalo, NY
MOTEL: In collaboration with Gintas Tirilis, XPACE, Toronto, ON
Couch Surfing in Mississauga/ Couch Surfing in Syracuse: A collaborative project with Christina Kolozsvary, Art Gallery of Mississauga, Mississauga, ON

2006

Sisters of Cha Cha, Lennox Contemporary, Toronto, ON

SELECTED GROUP EXHIBITIONS

2010

Motelisation, Foreman Art Gallery at Bishop's University, Sherbrooke, QC
Don't Talk to Strangers, Trinity Square Video, Toronto, ON

2009

Fall In, Blackwood Gallery, Mississauga, ON
Drop Out, Nuit Blanche, Hart House, Toronto, ON
Fall Out, Blackwood Gallery, Mississauga, ON
Empty Orchestra Remix, Gendai Gallery, Japanese Cultural Centre, Toronto, ON

2008

New Wave, Mercer Union, Toronto, ON
Born Out of Pleasure, Power Plant, Toronto, ON

2007

Object d'Art, Lennox Contemporary, Toronto, ON
Rightfully Yours, Justina M. Barnicke, Toronto, ON
No. 5, Lennox Contemporary, Toronto, ON
Mr. M and his Sisters of Cha Cha, Jacana Gallery, Vancouver, BC
Graduate Exhibition, Blackwood Gallery, Mississauga, ON

2006

Prints Plus, Lennox Contemporary, Toronto, ON
Press Play, InterAccess, Toronto, ON
Contemporary Works on Paper, Lennox Contemporary, Toronto, ON
Hart House Art Competition, Justina M. Barnicke, Toronto, ON
Bill Huffman Award Exhibition, VMAC, Toronto, ON

2005

Paper Things, Lennox Contemporary, Toronto, ON
Hart House Juried Art Competition, Justina M. Barnicke, Toronto, ON

COMMISSIONS

2009

Blackwood Gallery Billboard Commission 2009, Blackwood Gallery, Mississauga, ON

2008

Empty Orchestra, Toronto Reel Asian Film Festival + Gendai Gallery

AWARDS

2007

Best Emerging Visual Artist, Mississauga Arts Award
Best Performance, University of Toronto Film Festival

2006

TSV Artistic Vision Award for Best Local Short Film, Toronto Reel Asian International Film Festival
First Prize in Hart House Art Competition
The Bill Huffman Award for Excellence in Studio Practice
Recency Care Award for Excellence in Studio Work
Blackwood Gallery Award for Excellence in Design
Faculty Sculpture Award (Sheridan College)

2005

CJ Graphics Award for Excellence in Design
Japanese Paper Place Award for Outstanding Achievement in Print Media

CV

COLLECTIONS

Temple University, Philadelphia.
York University
Williams College
Ontario College of Art and Design
Nova Scotia College of Art and Design
Art Gallery of Mississauga

TALKS AND PANELS

2010
Trinity Square Video. Artist Talk for Don't Talk to Strangers Exhibition.
2009
Hallwalls, Buffalo. Artist Talk for Alison S. M. Kobayashi: Videos Exhibition.
OBORO, Montreal and Pixel Gallery, Toronto. "Wait a Minute!" Panel Discussion.
York University Artist Talk, part of the Norman Jewison Series presented by the Department of Film.
2008
Power Plant Contemporary Art Gallery, Toronto, Ontario. "General Harmony Will Rein Supreme: Art, Collective Learning, and Social Practice" Forum, moderated by Julia Bryan-Wilson.

CRITICAL WRITING AND PUBLICATIONS

Carolyn Tennant, Alison S. M. Kobayashi: Videos. Hallwalls, 2009.
Su-Ying Lee, Choose Your Own Adventure Museum. XPACE, 2009.
Suzanne Carte-Blanchenot, Thank you for smoking. XPACE, 2009.
Matotek, Jennifer. Voice on tape: The reverse alterity of Alison S.M. Kobayashi's Dan Carter. York University MA Thesis Paper, 2008.
Laida Lertxundi, "La Risa, El Fuego de mi Intelecto," (Laugh, The Fire of my Intellect). La Risa Oblicua: Tangentes Paralelismos e Intersecciones entre lo Documental y el Humor," (The Oblique Laugh: Parallelisms Tangents and Intersections between Documental and Humor), Elena Oroz y Gonzalo de Pedro Amatria (eds.), Madrid, Ocho y Medio Libros de Cine, 2009.
*Laida's chapter focuses on humor in feminist and/or queer documentary and video art.
Ajji, Tejpal S. Rightfully Yours,.Toronto: Justina M. Barnicke, 2008.
Mellema, Tatiana, Press Play. Interaccess, 2006.
. Fung, Richard. "Overview: Looking back and looking forward." Reel Asian: Asian Canada on Screen. Ed. Elaine Chang. Toronto: Coach House Books, 2007.