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CANADIAN HIGHLIGHTS

Toronto, October 8, 2014– The Toronto Reel Asian International Film Festival (Reel Asian), presented by National Bank, celebrates its 18th annual edition from November 6 to 16, 2014. Each year, Reel Asian highlights the cinematic accomplishments of Asian Canadian filmmakers. Of the 44 titles in this year's selection, 19 films are Canadian, including 10 world premieres. Reel Asian is honoured to welcome over 30 Canadian filmmakers, artists and guest speakers to the festival. Canadian highlights include:

CANADIAN ARTIST SPOTLIGHT: JACQUELINE HOANG NGUYEN
Reel Asian is thrilled to partner with the Gendai Gallery to present *The Making of An Archive* project by Jacqueline Hoang Nguyen. Frustrated by the scarcity of institutional records of Canadian immigrants and inspired by her father's photo collection, Nguyen initiated *The Making of an Archive*, a project that seeks to collect images of everyday life photographed by Canadian immigrants, with a direct, collective and exploratory approach. *The Making of an Archive* invites newcomers and families of newcomers to Canada post-1967 to digitize their photographic documents and share their personal histories. These scanned documents together with their corresponding narratives will eventually be made public via an online platform. With this project we ask, how do we come to understand our own pictures? Co-presented by Gendai Gallery, Reel Asian will present host Nguyen's photo-scanning sessions at dates and locations throughout the festival.

Quebecois-Canadian of Vietnamese origin, Jacqueline Hoang Nguyen is a research-based artist currently living and working in Brooklyn and Stockholm. Nguyen recently completed the Whitney Independent Study Program (Studio 2010-2011), and obtained her MFA and a postgraduate diploma in Critical Studies at the Malmö Art Academy (2003-2005). She has been awarded a number of distinguished grants and has exhibited both internationally and nationally.

Nguyen will also be featured through an artist talk and her film *1967: A People Kind of Place*.

SHORTS PRESENTATION: A DAY IN A LIFE
90Days (director Timothy Yeung, Canada/Hong Kong/USA 2013) is about a girl from northern China who arrives in Hong Kong with a 90-day tourist visa, to be prepped and brought into the world of underground prostitution. *Itch* (animator Su-An Ng, Canada 2014) is abstract expression of what it feels like to experience an eczema flare-up.

YOUTH SHORTS PRESENTATIONS:
REWIND, PAUSE, PLAY and REACHING BEYOND THE 38TH PARALLEL
Rainy Days (director Vladimir Leschiov, Canada/ Latvia 2014) is an animation about an elderly Japanese man reflecting on childhood events in Fukuoka. *Kore Kara: From Now On* (director Ivy Yukiko Oldford, Canada/ Japan 2014) documents kids in post-tsunami Japan, as they look to the future despite the disaster of 2011. *Kudok* (artists Cindy Mochizuki, Emma Hendrix, Canada 2014) is a short claymation about a child's imaginary monster by the name of Kudok. Inspired by a dream about Beijing, *Citrus Paradisi* (director Han Han Li, Canada/ China/ USA 2013) is an animation-live action hybrid that revolves around highly subjective and fragmented memories of lost neighborhoods. *Tears of Inge* (animator Alisi Telengut, Canada 2014) is based on a Mongolian nomadic story. *The Home Promised* (director Betty Xie, Canada/ China 2014) is the 2013 Reel Asian *So You Think You Can Pitch?* competition winner in the Emerging category. *Leftover* (director Daniel Yong, Canada/ Korea 2014) follows the daily life of a North Korean family struggling to come to terms

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with the memories of their past. *1967: A People Kind of Place* (director Jacqueline Hoang Nguyen, Canada 2014) is the short film that inspired her major archiving project featured in Reel Asian's Canadian Spotlight Artist. Coupling science-fiction and identity politics, the film pieces together archival footage around the small community of St. Paul, located 300 km north east of Edmonton, as they inaugurated the world's first UFO Landing Pad on June of 1967.

SHORTS PRESENTATION: YOUTH VIDEO PRODUCTION WORKSHOP: UNSUNG VOICES 3
(directors: Helen Shen, Christina Paik, Leanne Wang, Meryl Romo, Nathaniel Wong, Siam Yu, Canada 2014)
Unsung Voices 3 brings together six ambitious young first-time filmmakers, ages 16 to 24, who each took on the challenge to produce a short video in only six weeks.

INSTALLATIONS:

Fair Play, Artist: Ali Kazimi (Nov 7 – Nov 16, Open Gallery, OCAD University)
Co-presented by South Asian Visual Arts Centre

Fair Play is a 3D stereoscopic video installation that marks the centennial of the infamous Komagatu Maru Incident of 1914, when British Indian subjects were denied access to Canada and sent back to India where many were imprisoned or executed. *Fair Play*, through ten quiet vignettes, depicts the lives of ordinary people who were affected by the arrival, detention and departure of the Komagata Maru. *Fair Play* provides a view into the private lives of South Asians on shore during a time of extreme racial tension. Through his documentary film and photographic work, Ali Kazimi has worked extensively to contextualize this incident by creating work that explores themes of race, migration, memory and history. *Fair Play* opens a window into the past and places viewers in the presence of material, historically accurate, life-sized people. With the immediacy and presence that only stereoscopic 3D moving images can evoke, Kazimi asks the viewer to rethink history and immerse themselves in the spaces and lives of the characters.

If All You Have Is A Hammer, Everything Looks Like A Nail, Artist: Will Kwan (Nov 12 – Dec 12, Trinity Square Video, 401 Richmond Street West #367)
Curated by Maiko Tanaka, co-presented by Gendai Gallery and Trinity Square Video

If All You Have is a Hammer, Everything Looks Like a Nail is a newly commissioned three-channel video installation by artist Will Kwan. The piece responds to a canonical piece of Canadian video art—an early multi-channel video installation by the Toronto artist John Massey titled, *As the Hammer Strikes* (1982). Re-making this work and replacing Massey and his hitchhiker with a white real estate agent and a Chinese home-buyer, the artist addresses the aspirations of the East Asian community, often cast as the "model minority." Kwan offers a refractive mirror for how perceptions of self, other, and community are culturally interpolated, emphasizing their intersections and collisions.

MEDIA CONTACT

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