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30TH ANNIVERSARY

TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

HERE FOR THE BIGGER PICTURE 2026

Here for the bigger picture

Toronto Reel Asian International Film Festival

30

In-Person
Nov 11–21, 2026

Online
Nov 16–29, 2026

Land Acknowledgement

Reel Asian's offices and main activities are located on the treaty territory of the Mississaugas of the Credit First Nation and the traditional territories of the Anishinaabe, the Haudenosaunee, and the Wendat Peoples. This territory is subject to the Dish With One Spoon Wampum covenant, a treaty of collective responsibility and obligation to protect and share land and resources.

For our 30th-anniversary edition, we will once again present digital offerings available for viewing Canada-wide. As such, we encourage audiences to learn the specific histories and stories of the lands on which they are settled — the lands of Treaty 11, many treaty agreements, and traditional, unceded territories — and to support the ongoing work of Indigenous leaders and communities.

Regardless of our pathways of arrival, we all currently benefit from the Canadian government's broken treaties, and reckon openly with our responsibility to this land and its caretakers. As more recent arrivals to this land, we are acutely aware of our privilege.

We honour the long-standing work of organizers, creatives, and communities that continue to give us hope, language, and possibility. We practise critical and reflexive allyship with Indigenous Peoples all over Turtle Island who are exercising their sovereignty and working toward justice and freedom, whose histories, presence, and imagined futures inspire us over and over to envision what our future worlds must look like. May we be thoughtful with our intent, and intentional with our words and actions.

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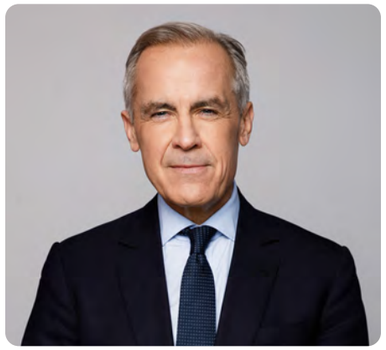
Welcome



FROM THE PRIME MINISTER OF CANADA

I would like to convey my warmest greetings to everyone attending the Toronto Reel Asian International Film Festival.

Now in its 30th year, the Toronto Reel Asian International Film Festival is a celebration of pan-Asian cinema. I am certain that everyone in attendance will be inspired by the diverse selection of films being screened this year. I would like to thank the artists presenting their work for bringing their talent and creativity to the screen.

I would also like to commend the organizers for ensuring the success of this event. You can take pride in your commitment to celebrating the diversity that enriches our nation, as well as your efforts to develop and promote Asian Canadian talent.

I wish you all a memorable experience.

The Right Honourable Mark Carney, P.C., O.C., M.P.
Prime Minister of Canada
Ottawa
2026

FROM THE MEMBER OF PARLIAMENT FOR SPADINA–HARBOURFRONT

For 30 years, Reel Asian has brought filmmakers and audiences together to celebrate Asian stories from Toronto, across Canada and around the world.

One of the things I love about arts and culture in Toronto is how many different stories exist alongside one another. Reel Asian gives filmmakers the space to share their own experiences and the rest of us a chance to spend a little time seeing the world through someone else's eyes.

Too often, Asian voices in North America have been asked to play small — to be grateful, to be quiet and competent observers, but rarely to help define the story of who we are. Reel Asian has bravely and boldly pushed against that. For 30 years, it has built community among Asian creators and helped prove that our stories don't sit outside the Canadian story but rather help define it.

That feels especially meaningful here in Spadina–Harbourfront, where so much of Toronto's cultural life happens. The artists, filmmakers, and cultural organizations that call downtown Toronto home help us understand who we are as a city and as a country. Reel Asian is part of creating space for artists to take risks, find audiences, and tell stories that might not otherwise be told.

Congratulations to everyone who has helped Reel Asian reach its 30th year. To the filmmakers, staff, volunteers, and audiences who keep showing up and making this festival what it is, thank you.

Enjoy the films, meet someone new, and have a wonderful festival!

Chi Nguyen
Member of Parliament, Spadina–Harbourfront

FROM THE CANADA COUNCIL FOR THE ARTS

Art connects us — to ideas, to each other, and to our shared humanity.

Its impact reaches into every community, deepening our sense of belonging, supporting local economies, and enriching daily life across Canada and beyond. This is the power of a vibrant and resilient arts sector. It shapes us, the world around us, and our future.

The Toronto Reel Asian International Film Festival brings this promise to life by connecting people with the arts and those who create them. The Canada Council for the Arts is proud to support the 30th edition of the festival and congratulates all who made it possible.

Michelle Chawla
Director and Chief Executive Officer
Canada Council for the Arts

FROM THE MINISTER OF CANADIAN IDENTITY AND CULTURE AND MINISTER RESPONSIBLE FOR OFFICIAL LANGUAGES

Welcome to the 30th Toronto Reel Asian International Film Festival!

For 30 years, this festival has given Asian and Asian diaspora filmmakers a place to tell their stories, build their careers and connect with audiences here in Canada and around the world.

As Canada's largest pan-Asian film festival, it presents between 50 and 80 films each year, showcasing the incredible diversity of Asian voices while creating opportunities for creators who have too often been underrepresented on our screens. By bringing new perspectives, Asian filmmakers and artists enrich our culture, challenge stereotypes and help us see ourselves, and the world around us, in new and deeper ways.

I thank everyone whose passion has made this event possible. I wish you all a wonderful festival. Let yourself be transported by new stories and new worlds.

The Honourable Marc Miller
Minister of Canadian Identity and Culture and
Minister Responsible for Official Languages

Welcome

FROM THE CANADA MEDIA FUND

On behalf of the Canada Media Fund (CMF), welcome to the 30th edition of Reel Asian!

Thirty years is a milestone worth celebrating, and this one comes with good company: 2026 also marks 20 years of Reel Asian's pitch competition and 15 years of Unsung Voices, a program that has given so many young filmmakers their start. Three decades in, Reel Asian remains one of the most vital platforms in the country for pan-Asian storytellers, and one of the clearest examples of a festival that keeps building, year after year, for the community it serves.

The CMF is proud to have supported Reel Asian since 2022, and we're delighted to keep championing the festival's mission of telling authentic, outstanding stories.

That support continues to grow. This year, we're backing two of Reel Asian's newest initiatives: a national TV writing program that will open doors for Asian Canadian writers through mentorship and training, and the RA:X Summit, bringing together artists working in extended reality to explore immersive storytelling.

Congratulations to the entire Reel Asian team on 30 years of helping shape our industry.

Enjoy the festival!

Valerie Creighton
President and CEO
Canada Media Fund

FROM TELEFILM CANADA

Festivals such as Reel Asian hold a vital place in the global film ecosystem. As spaces for discovery and dialogue, they put films at the heart of the conversation and spark collective reflection, contributing to the vitality and reach of cinema from here and around the world.

Canadian and Indigenous films stand out for their ability to connect with diverse audiences through stories that invite reflection, recognition, and emotional engagement. They reflect the richness of Canadian identity.

Beyond serving as an important showcase for films, festivals are essential gathering places for the industry. They are where works find their first audiences, professional relationships are strengthened, and new projects take shape.

At Telefilm Canada, supporting creators throughout their journey and fostering meaningful connections between their works and audiences is central to our mission. That is why we are proud to partner with Reel Asian, who have played a key role in the vitality of our sector for 30 years.

Congratulations to the team on this milestone, and we wish everyone a wonderful festival!

Julie Roy
Executive Director and CEO
Telefilm Canada

FROM THE MINISTER OF TOURISM, CULTURE, AND GAMING

Welcome to the 30th Toronto Reel Asian International Film Festival!

For 30 years, Canada's largest pan-Asian film festival has shone a spotlight on the creativity, talent, and vision of Asian artists from Canada and around the world. This milestone anniversary celebrates the filmmakers, storytellers, and trailblazers whose work illuminates the Asian diaspora and its lasting contributions to Ontario's rich cultural landscape.

Through screenings, industry programs, and community engagement, Reel Asian continues to champion new voices, strengthen Ontario's screen-based industries, and showcase our province's unique cultural identity to the world. Our government is proud to provide support through the through the Ontario Arts Council, Experience Ontario, Ontario Creates and the Ontario Cultural Attractions Fund.

Thank you to the organizers, artists, volunteers, and supporters whose passion and dedication have made Reel Asian a success year after year.

The Honourable Zee Hamid
Minister of Tourism, Culture, and Gaming

FROM THE MEMBER OF PROVINCIAL PARLIAMENT FOR SPADINA–FORT YORK

Dear Friends,

As the member of provincial Parliament for Spadina–Fort York, it is my pleasure to extend warm greetings to everyone celebrating the 30th anniversary of the Toronto Reel Asian International Film Festival.

For three decades, Reel Asian has been a leader in championing Asian and Asian diasporic voices through film and media arts. From its beginnings in Toronto in 1997, it has grown into Canada's largest pan-Asian film festival and a year-round cultural organization that enriches our communities by supporting artists, fostering emerging talent, and creating opportunities for audiences to engage with diverse stories and perspectives.

This year's festival marks several important milestones, including the 20th anniversary of the festival's pitch competition and the 15th anniversary of Unsung Voices, which has empowered emerging youth filmmakers to tell their stories. I also commend Reel Asian for expanding its support of artists through initiatives such as its TV Writing Program, the inaugural RA Summit, and RARARA, a community archive celebrating 30 years of Asian Canadian arts and storytelling.

I congratulate the board of directors, staff, volunteers, sponsors, filmmakers, and artists whose dedication has made Reel Asian an internationally respected cultural institution and an important part of Ontario's creative community.

Best wishes for a memorable festival and congratulations on 30 years of inspiring audiences, supporting artists, and celebrating the power of film.

Sincerely,

Chris Glover
Member of Provincial Parliament,
Spadina–Fort York

Welcome

FROM THE ONTARIO ARTS COUNCIL

On behalf of the board and staff at the Ontario Arts Council (OAC), I am delighted to extend warm congratulations to the Toronto Reel Asian International Film Festival as you celebrate an extraordinary milestone: 30 years of showcasing cinema and work from Asia and the Asian diaspora.

For three decades, Reel Asian has been a vital force in Ontario's cultural landscape, creating opportunities for filmmakers to share their work, connect with communities, and broaden perspectives through the power of storytelling.

This anniversary is not only a celebration of the remarkable achievements of the festival, but also of the artists, volunteers, partners, and audiences whose passion and dedication have sustained its growth and impact. Together, you have built a vibrant platform that continues to inspire, challenge, and entertain.

OAC is proud to support organizations like Reel Asian that nurture artistic excellence and strengthen the cultural fabric of our province. As you mark this important occasion, we celebrate your legacy and look forward to the exciting stories and discoveries that lie ahead.

Congratulations on 30 remarkable years, and best wishes for a memorable festival.

Simon Foster
Chair, Board of Directors
Ontario Arts Council

FROM THE TORONTO ARTS COUNCIL

On behalf of the Toronto Arts Council, I am pleased to extend my heartfelt congratulations on the 30th anniversary of the Reel Asian Film Festival.

The festival is a bright light in the starry cultural landscape of Toronto. Our city's motto is "Diversity, our strength," and since 1997, Reel Asian has been a pillar of that ethos.

One of the most important aspects of this festival is that it supports filmmakers and artists at every stage of their careers through its Unsung Voices program and its pitch competition, respectively celebrating their 15- and 20-year milestones providing opportunities to demonstrate their talent and develop their skills.

But beyond supporting these artists, this festival is also a unique opportunity for movie-goers in Toronto. Reel Asian gives audiences the chance to see contemporary cinema from Asian artists in Canada, the U.S., Asia, and all over the world. It's a connective, transformative experience for film lovers and is one of the things that makes Toronto a world-class city for arts and culture. For these reasons and more, Toronto Arts Council is more than proud to support Reel Asian.

We're deeply grateful for your contributions to the creative life of this city, and we wish you every success for this year's festival.

Warmly,

Celia Smith
Chair, Board of Directors
Toronto Arts Council

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CANADA ON SCREEN
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CANADIAN SCREEN ENTERTAINMENT

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From the Executive Director

I saw the film *Yellow* (dir. Chris Chan Lee) on Reel Asian's first opening night, 1997. The second of two films screened that evening, it's about a group of Asian American high school kids trying to help their friend recover money stolen from his dad's convenience store. One of those kids was played by a young John Cho — like me, he spoke "accentless" English, and the impact of seeing characters like that on screen was profound. I already loved film, and now I wanted to be part of the system that helped this one get made.

Fast forward to 2026, and Cho is starring in *Your Mother Your Mother Your Mother*, a film directed by RA alum Bassam Tariq. Asian-made films are prolific, and festivals like ours are no longer the only place to see them.

But more than just a place to watch Asian films, Reel Asian is an ecosystem. We help aspiring filmmakers gain skills and network. They screen their films at our festival and return the year after to mentor, pitch projects, or just watch more films, and the cycle continues. Case in point: We first screened a short by director Gloria Ui Young Kim in 2000; she won our pitch competition in 2017 and is now back this year with her second feature, *The Banquet*. In the years between, she served on our juries and simply attended.

Some of our programs are also celebrating significant milestones: Our family-friendly Wee Asian is 10; Unsung Voices, our production program for emerging artists, is 15. Our newly rebranded Pitch! is 20! And this year, we're launching a writers' program and an extended reality (XR) summit. I'm so proud of the part we've played in the careers of so many artists in our community.

I've been with Reel Asian for most of its 30 years — as a volunteer, a board member and twice as executive director. I feel so fortunate to have worked alongside the best colleagues anyone could ask for, some of whom go back as far as 2005. Enjoy the festival, and see you at the next one!

Deanna Wong
Executive Director

From the Board Chair

Welcome to the 30th Toronto Reel Asian International Film Festival!

This is a remarkable moment for Reel Asian. For 30 years, the festival has brought compelling Asian and Asian diasporic stories to the screen, championed artists at varying stages of their careers, and created a gathering place for audiences, ideas, and exchange. This anniversary invites us to honour the people and vision that have built Reel Asian over three decades, while looking ahead to the stories and voices that will shape its next chapter. I am proud of the festival's continuing role in fostering discovery, conversation, and a richer understanding of our many communities.

Thank you to our filmmakers, artists, partners, funders, staff, volunteers, board members, and audiences. This milestone belongs to everyone who has contributed to Reel Asian's past, present, and future. I look forward to celebrating this landmark 30th festival with you, and to the stories, conversations, and connections it will inspire.

Julie Chang
Chair, Board of Directors

From the Associate Director

Reel Asian is 30! The number 30 can symbolize unlimited creative expression, a dedication to a particular task or calling, and can also carry the energies of imagination, joyfulness, and dynamism. Without getting into a rabbit hole of interpretations, I can say for certain that 30 is reflective of the abundance of collective feelings, desires, memories, and possibilities for and within Reel Asian.

Reaching 30 years is enough of a reason to celebrate, but this anniversary also means we're celebrating 20 years of Pitch! (previously known as So You Think You Can Pitch?), 15 years of our free short film production programme Unsung Voices, and 10 years of Wee Asian, our free intergenerational programme. These initiatives were established in response to a need, hope, and sometimes, a serious joke. Since then, we've seen more than 90 short films produced and heard more than 30 questions asked by kids to filmmakers.

It's hard to accept that Wee Asian is becoming a preteen, but change is the only constant in life. In these ever-changing times, it is essential for Reel Asian to remain nimble, adaptive, and playful. Rather than only responding to a lack of, there is an assurance in who we are and who we can be.

Turning 30 is only the beginning. We're hosting our first-ever XR summit, Expanded Dis/Closures, bringing together established and emerging Asian creators critically interrogating the role of technology and storytelling. The summit is presented in collaboration with Sari-Sari Xchange (McMaster University and York University) and Asiatic Itineraries (OCAD University), and is supported by the Canada Media Fund, the Social Sciences and Humanities Research Council, Mitacs Accelerate, and the City of Toronto.

There is plenty to celebrate and more to be thankful for. In particular, I am immensely grateful to our staff and board for their care, belief, and commitment. Our very unofficial motto is "Let's joke it into existence." Our unspoken-but-given motto: "Let's work really hard and intentionally to make it happen." And, my Reel Asian anniversary wish for everyone: "Let's take care of each other and rest, too."

Kelly Lui
Associate Director

From the Programming Team

Thirty years of programming is an immense privilege, giving us the means to innovate, take risks, and connect with audiences thirsty for more. We are honoured to be a part of a larger ecosystem of organizations working to support marginalized filmmakers. Without their support, we would not be where we are today.

This year, we launched the Reel Asian Digital Community Archive, highlighting the successes, shortfalls, and changes we've experienced as staff, audiences, and filmmakers. Like the festival, the archive is a wayfinder to engage with films, artists, and organizational histories. RARARA programming activates the archive via special 30th-anniversary trading cards, resident artists' work, and a communal stop-motion film to be put together as the festival runs this year. It is an exciting time to create dialogue between old and new work.

We open with Ashley Duong's inventive family epic, *Ba's Book*, a vulnerable and earnest bridging of intergenerational gaps in one's family history. The film encapsulates Reel Asian's spirit of using the film form to imagine what is possible within ourselves, our families, and our joys and pains — yet with an eye toward the future. In contrast, we also look back, rescreening *Strawberry Fields*, the first film ever shown at Reel Asian, in 1997. A remarkable 1990s indie film as bold now as it was 30 years ago, it indexes the era in which our festival began.

The Asian Canadian filmmaking industry is in a much different place than it was at the festival's inception. It has taken sweat, generosity, and an irrationally stubborn will to survive for this long, and the work is still not done. Only the collective efforts of old and new community members can carry on the work of Asian and Asian diasporic artists, and we hope that more organizers can diversify our network to support and present exciting and complex programming.

We are happy to be walking on this path.

Aram Siu Wai Collier
Artistic Director

Khanh Tudo
Shorts and Special Projects Programmer

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Thank You

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Membership

CALLING ALL FILM ENTHUSIASTS

For as little as $5 a month, become a Reel Asian member and support Asian filmmakers, artists, and creatives while helping us bring year-round programming to audiences.

Enjoy exclusive member benefits and stay connected with Reel Asian beyond the festival.

ALL REEL ASIAN MEMBERS ENJOY:

- Advance and discounted access to festival tickets
- Complimentary digital festival pass
- 10% off limited-edition festival merchandise
- Discount or complimentary access to Reelwork (monthly co-working session)
- Ticket giveaways to year-round co-presentation screenings
- Exclusive members-only newsletters with special offers
- Discounts with select official festival partners
- Savings on travel, hotels, auto insurance, electronics, entertainment, sports tickets, and more via Perkopolis

reelasian.com/membership

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*List of active memberships as of Sept. 23, 2026. We are grateful to all our members and apologize for any omissions.

RAAN REEL ASIAN ALUMNI NETWORK

STAY CONNECTED. STAY INVOLVED.

If you self-identify as Asian and have:

- Worked on a film programmed by Reel Asian in a key creative role (director, writer, producer, cinematographer, actor);
- Moderated, facilitated, or been invited to speak on a Reel Asian panel; or
- Participated in one of Reel Asian's cohorts (i.e. Unsung Voices, Pitch!, or TV Writing Program)

YOU ARE ELIGIBLE TO BECOME A RAAN MEMBER!

RAAN is an internal network of filmmakers and creatives who are interested in supporting the future of innovative storytelling, collaborating with fellow alumni, and building their own skills in the industry, no matter where they are in their career.

By adding $50 a year to your membership, you'll enjoy perks like:

- Exclusive benefits and invitations to industry events, such as Reel Asian's TIFF reception and opening night VIP reception during our festival
- Access to the RAAN Hub and member directory
- Complimentary industry accreditation for the upcoming festival

Interested in joining, or want to learn more? Please email **membership@reelasian.com** with information about your past participation for details.

THANK YOU TO OUR RAAN MEMBERS:

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Sung Kang
Wayne Wang

**Reel Supporter tier
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*List of active Reel Asian Alumni Network membership as of Sept. 23, 2026.

Donate

SUSTAIN THE FUTURE OF STORYTELLING

This year, Reel Asian is celebrating our 30th anniversary, a milestone that represents our consistent commitment to supporting Asian, Asian diasporic, and Asian Canadian creatives. Through year-round initiatives and our annual festival in November, we help pave the way for Asian creatives and artists at all stages of their career — but we cannot do it alone.

As a charitable non-profit organization, we rely on individual donors like you to help continue our mission of championing Asian artists and industry leaders, nurturing artistic expression, and promoting social and cultural advocacy.

Reel Asian is **here for the bigger picture.** With your donation today, you will be sustaining vital programmes like our free short film production programme Unsung Voices, intergenerational programme Wee Asian, and Reel Ideas Industry Series.

Donate today and be **here for the bigger picture, too.**

reelasian.com/donate

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*List of donations $100 or more made from April 1, 2026 onwards. We are grateful to everyone who has donated and apologize for any missed contributions.

Venues +Tickets

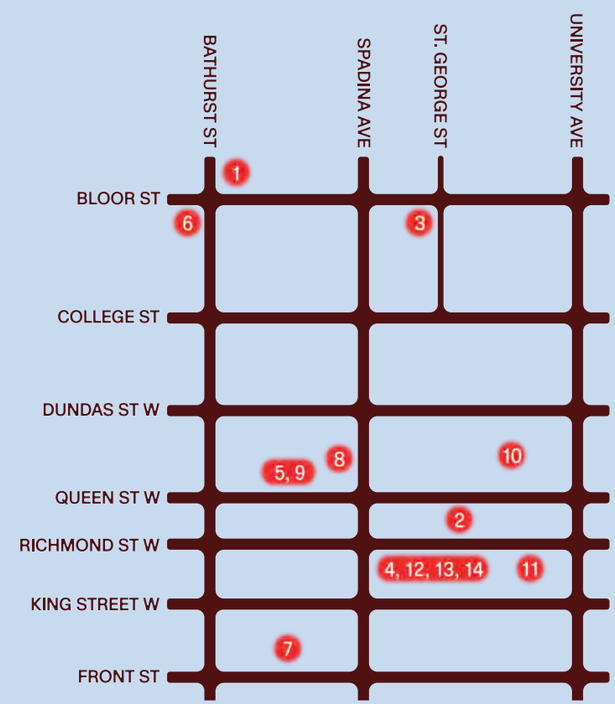
reelasian.com/box-office

SCAN HERE
For up-to-date, in-person showtimes, digital availability, tickets, and accessibility information, visit our online box office.

Get discounts when you cycle, carpool, or take public transit to the festival, plus find out more about special discounts for students, seniors, and arts workers. Visit our website for eligibility details.

reelasian.com/schedule-grid

SCAN HERE
For a grid view of our festival schedule, including Happy Hour events.



SCREENING & REEL IDEAS VENUES

1. Hot Docs Ted Rogers Cinema
506 Bloor St. W.
2. TIFF Lightbox
350 King St. W.
3. Innis Town Hall
2 Sussex Ave.
4. 401 Commons Lobby
401 Richmond St. W., Suite 440
5. It's OK* Studios
468 Queen St. W.
6. Bathurst Street Theatre
736 Bathurst St.

EVENT VENUES

7. CBC Atrium
25 John St.
8. Centre for Social Innovation Spadina
192 Spadina Ave.
9. It's OK* Studios
468 Queen St. W.

RA:X & RARARA INTERNET CAFE VENUES

10. OCAD University - Open Space Gallery
49 McCaul St.
11. OCAD University - School of Graduate Studies
205 Richmond St. W.
12. Bachir/Yerex Presentation Space
401 Richmond St. W., Suite 440A
13. Lower Lobby
401 Richmond St, W., Basement Level LL108
14. The Glass Room
401 Richmond St. W., Suite 440B

Accessibility

Reel Asian is committed to creating an accessible and welcoming festival experience for all guests, staff, volunteers, and audiences.

All screening and event venues are wheelchair-accessible, with step-free seating available. Wraparound care services are available upon request.

Most films include captions, full captions (all dialogue), or English subtitles (non-English dialogue only). Some historical films or films without dialogue may be presented without captions or subtitles. Selected presentations will include live ASL interpretation and/or captions, as indicated on our website. Content advisories are also listed online for each programme.

Accessibility at Reel Ideas and RA:X varies by venue. Visit our website for accessibility details for each festival component.

Wee Asian screenings are relaxed screenings: House lights are dimmed, sound levels are lower, silence is not expected, and audiences may enter and exit freely.

Reel Asian is a mask-friendly festival. Where possible, we also offer Calm & Quiet Zones (CQZs) — low-sensory spaces to rest, recharge, and take a break from the festival environment.

Reel Asian's accessibility infrastructure has been developed and designed through various initiatives, including being part of the working committee for Inside Out's project *The Film Festival Guide to Access* (2022), a community partner with Toronto Metropolitan University's *Access Activations: Advancing Access Knowledge and Cultural Accessibility* project (2025–2026) led by Dr. Eliza Chandler and funded by the Social Sciences and Humanities Research Council, and a partner festival on the Disability Screen Office (DSO)'s Screen Festival Accessibility Program, supported by Telefilm Canada, which has since produced the publication *All-Access Pass: A Roadmap for Festival & Screen Industry Event Accessibility* (2026).

Reel Asian's accessibility initiatives are supported by:

TD READY COMMITMENT

For more detailed information about Reel Asian's accessibility, visit **reelasian.com/accessibility**.
Contact: **accessibility@reelasian.com**

Reel Asian's list of identified peer support resources

reelasian.com/peerresources

Read the Disability Screen Office's *All-Access Pass*

dso-orphe.ca/all-access

REEL ASIAN, REFOCUSED

Over nearly three decades, Reel Asian has evolved far beyond an annual festival. Today, the organization operates multiple year-round initiatives, including the Fire Horse Award, Wee Asian, RAAN (Reel Asian Alumni Network), and RARARA (Reel Asian Special Projects).
The new permanent branding identity reflects this expanded scope while creating a more unified and flexible system that can grow alongside the artists, audiences, and communities Reel Asian serves.

RA

RARARA

Fire Horse

Reel Asian
Here for the Bigger Picture

RAAN REEL ASIAN ALUMNI NETWORK

WEE ASIAN

Since 1997

Colour and line begin to move.

A quiet space gives way to the artist's strokes as they emerge, meet, overlap, and bleed into one another, gradually coming to life.

What begins as unpronounced, a gesture becomes something luminous.

TURN AND TURN AGAIN

Turn and Turn Again is a special animation commission produced with support from Seneca Film Institute.

The animation reflects a living community shaped through connection, exchange, and movement. Its forms come together without losing their individuality, creating something that is always in the process of becoming.

Turn and Turn Again was made by Jun Jeung (director), Finn Marshall, Racha (Kory) Kongsommart, Leo Dean, Nicolas Alby-Gabara, Jonah Chang.

See the special anniversary animation, *Turn and Turn Again*, before every #ReelAsian30 screening and on rotating display at Sankofa Square until the end of the festival!

A twinkle that hints at the fire beneath, a window in the night, the soft glow of breath in the air.

Awards

BLUE ANT MEDIA AUDIENCE CHOICE FEATURE FILM AWARD

The winner of the Blue Ant Media Audience Choice Feature Film Award is selected through audience votes at the Toronto Reel Asian International Film Festival.

$2,000 CASH PRIZE

AUDIENCE CHOICE SHORT FILM AWARD

The winner of the Audience Choice Short Film Award is selected through audience votes at the Toronto Reel Asian International Film Festival. Cash prize supported by BFL Canada and Sutton Entertainment.

$1,000 CASH PRIZE

RBC BEST CANADIAN FEATURE FILM AWARD

All Canadian feature films are eligible for this prize.

$2,000 CASH PRIZE

DIPCHAND LLP BEST FEATURE FILM AWARD

All feature films are eligible for this prize.

$2,000 CASH PRIZE

AIR CANADA SHORT FILM OR VIDEO AWARD

All short films and videos are eligible for this prize. The winners will be broadcast as part of a compilation on Air Canada's in-flight entertainment screens on all flights.

$10,000 TOTAL CASH PRIZE

SENECA POLYTECHNIC BEST SHORT FILM AWARD

All short films are eligible for this prize.

$1,000 CASH PRIZE

SAMANSA SHORT FILM AWARD

All short films are eligible for this prize. The winner will receive a distribution offer to be featured on the SAMANSA platform.

$1,000 CASH PRIZE

REEL ASIAN – DOC INSTITUTE BEST DOCUMENTARY AWARD

All documentary feature films are eligible for this $1,500 cash prize, donated by Diang Iu and Victoria Shen and the DOC Institute.

$1,500 CASH PRIZE

MICHAEL FUKUSHIMA ANIMASIAN AWARD

All animated short films are eligible for this award.

$1,000 CASH PRIZE

DGC ONTARIO AND WIFT+ TORONTO FILM AWARD

All short films made by women or non-binary Ontario-based artists are eligible for this award.

$1,000 CASH PRIZE, $250 IN PROGRAMMING GIFT CERTIFICATES AND A ONE-YEAR MEMBERSHIP TO WIFT+ TORONTO

CANADIAN SOCIETY OF CINEMATOGRAPHERS BEST CINEMATOGRAPHY AWARD

All short films made by BIPOC cinematographers who live in Canada are eligible for this prize.

$500 CASH PRIZE

ARMSTRONG ACTING STUDIOS OUTSTANDING PERFORMER IN A CANADIAN SHORT FILM

The award recipient will receive full tuition coverage for a class at Armstrong Acting Studios. Recipient must be an Ontario resident.

FULL CLASS TUITION (VALUED AT $1,129)

Jury

Features

Vinh Nguyen is a writer and educator. His speculative memoir, *The Migrant Rain Falls in Reverse*, was a finalist for the Governor General's Literary Award for English-language non-fiction. In 2025, he curated "Flights: Vietnam On Film" for TIFF Cinematheque. He is working on a hybrid book on refugee cinema.

Kerri Sakamoto is an award-winning writer whose novels have been translated and published internationally, exploring the Asian diasporic experience. Sakamoto has worked in collaboration with filmmakers as a writer and script consultant and has served on the TIFF jury for the NETPAC Prize and the Best Canadian Feature Film Award.

Andrea Bang is an actor, writer, and director from Vancouver. She is best known for her role as Janet on CBC's award-winning show *Kim's Convenience*. She has previously sat on the jury for the HollyShorts Film Festival and is a recent recipient of the CJ & TIFF K-Story Fund. She is incredibly honoured that her short, *One Last Walk*, is part of this year's Reel Asian Film Festival.

Shorts

Dhvani Ramanujam is a curator, writer, and PhD student in cinema and media studies at York University. Interested in archives, aesthetics, and poetics of gesture, her dissertation explores queer, feminist, and decolonial curatorial methods for reactivating marginalized film histories.
Photo by Wynne Neilly.

tammy ko Robinson is an artist-researcher and educator based in Seoul and focused on emergent media. Her works, including videos, installations, writings, and archives, have been widely exhibited. She has held residencies with the Asia Culture Center in Gwangju and Asia Art Archive.

Betty Xie is a writer and director whose work has screened at festivals worldwide and appeared on CBC Gem and CBC ShortDocs. She is directing her first feature documentary with TELUS Originals.

Features

Opening Night Presentation:

BA'S BOOK

OPENING NIGHT GALA RECEPTION: **CBC ATRIUM, 9:30PM**

SEE PG. 78–79 FOR AN ADDITIONAL ARTIST TALK & PANEL

WED, NOV 11 AT 7:30PM
(DOORS AT 6:45PM)
HOT DOCS TED ROGERS CINEMA

CANADA, 2026

LANGUAGE:
ENGLISH, VIETNAMESE

RUNTIME: 103 MIN
RATING: PG

Filmmaker **Ashley Duong** had always wondered about her father's story of escaping Vietnam and then the revolution in Iran, eventually finding his way to Canada. Unable to get answers, she made multiple trips to Vietnam, until to her surprise her father sent her an entire memoir of his experiences, forming the book *Dear Da Lê*. Duong responded to the book with more questions — and this remarkable documentary, *Ba's Book.*

Duong and her reluctant father venture to Vietnam to meet with family to re-enact and challenge scenes from his memoir, revealing past joys and scars while giving voice to those he left behind. These are essential intergenerational conversations, approached with tenderness, humour, and care, but also rigorous determination.

Not merely a family travelogue, *Ba's Book* inventively uses film as a form to reimagine the lives of family members from multiple perspectives, to give windows to the past, and to find peace for the future. *Ba's Book* stands alongside other great Canadian documentaries like *Stories We Tell* (2012), but for people from the diaspora, whose families have been ruptured and displaced by war. It is an extraordinary achievement in family and in filmmaking.

– Aram Siu Wai Collier

Ashley Duong is a Vietnamese Canadian director based in Tiohtià:ke/ Montreal who specializes in stories about relationships between humanity and the natural world.

DIRECTOR
Ashley Duong

CAST
Ashley Duong
Anh Duong
Duy Nguyễn

OFFICIAL SELECTION
- Toronto International Film Festival, 2026
- BFI London Film Festival, 2026
- Lunenburg Doc Fest, 2026

AWARDS
- Documentary Magazine Award, Cannes Docs, 2026

CONTENT ADVISORY
- Discussion of war, conflict

PRESENTING SPONSOR

crave

HEARING *Thính Giác*

THURS, NOV 12 AT 7:45PM
TIFF LIGHTBOX CINEMA 4

VIETNAM, SINGAPORE, NORWAY, FRANCE, INDONESIA, SAUDI ARABIA, CAMBODIA, THAILAND, TAIWAN, 2026
TORONTO PREMIERE

LANGUAGE: VIETNAMESE

RUNTIME: 128 MIN
RATING: PG

AVAILABLE ONLINE

DIRECTOR
Bảo Lê

CAST
Quốc Tuấn Nguyễn
Tản NgọcKey
Công Uẩn Nguyễn

OFFICIAL SELECTION
- Locarno Film Festival, 2026

CONTENT ADVISORY
- Flashing, strobe lights

In an exquisite pairing of sight and sound, **Bảo Lê** lures us into his sophomore feature, where vibrations define the existential rhythm of a rural Vietnamese outpost. Ninh, a mechanic who installs decibel meters across public and private spaces, is trapped in his own personal silence, caring for his ailing mother while estranged from his wife and children.

Integrating an impressionistic soundscape and a non-linear, liminal arrangement of multi-timeline vignettes, *Hearing* explores the profound, immeasurable qualities of emotional isolation and the quiet buildup of human resentment. Sharing the same cinematic DNA as the distinct tradition of Southeast Asian slow cinema, the film will transport audiences into a contemplative experience where memory and reality share a porous divide, and the distinctions among our senses begin to dissolve.

– Roland Basmayor

In **Bảo Lê**'s youth, his interest in cinema began when he watched foreign films on his computer and became a self-trained filmmaker, making his first short film with a borrowed camera. His short films and his debut feature, *Taste* (2021), were shot with non-professional actors in the places he has known all his life.

THE BANQUET *잔치*

FRI, NOV 13 AT 5:15PM
TIFF LIGHTBOX CINEMA 3

CANADA, 2026
TORONTO PREMIERE

LANGUAGE: ENGLISH, KOREAN

RUNTIME: 105 MIN
RATING: PG

DIRECTOR
Gloria Ui Young Kim

CAST
Vicki Kim
Park Hye-jin
Austin Ball
Joy Lho
Erniel Baez
Nicole Stamp

SPECIAL SPONSOR
DGC GCR

Sunny Park's world is ... complicated. A single mom and successful ad executive, she discovers her life partner — who is also her boss — is cheating on her, and leaves both him and her job. With more time on her hands, Sunny is challenged by her hyper-critical mother to take over the cooking for her family's upcoming *Chuseok* (Korean Thanksgiving) celebration — and the family restaurant. Meanwhile, the chef next door is starting to show interest and her boss wants her back, much to the chagrin of daughter Trinity (Joy Lho, in her feature debut). Faced with the choice between a life of stability or new challenges, what will she do?

Gloria Ui Young Kim follows up her debut feature with another strong-female-centred film in *The Banquet*. Longtime Reel Asian alum Kim has produced a charming, culturally specific take on the traditional rom-com. The cast is anchored by an assured Vicki Kim, who shows great comedic timing in her first starring role, and the scene-stealing Park Hye-jin (Netflix's *Squid Game*) as her mother, with strong support from Erniel Baez and Nicole Stamp.

– Deanna Wong

Canadian Screen Award-nominated director **Gloria Ui Young Kim** has directed multiple episodes of television, including for hit shows *Murdoch Mysteries*, *Heartland*, and *Coroner*. Her first feature, *Queen of the Morning Calm* (2019), won the WIDC Feature Film Award, as well as the DGC Ontario Best Director Award, among others, and is now on Showtime. Kim has been on Women in Film & Television's board of directors and was selected for BIPOC Showrunner Bootcamp and the Netflix-Banff Diversity of Voices Initiative.

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LOVES

Reel Asian

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10s ACROSS THE BORDERS

FRI, NOV 13 AT 8:15PM
TIFF LIGHTBOX CINEMA 3

PHILIPPINES, SINGAPORE, 2026
TORONTO PREMIERE

LANGUAGE: ENGLISH, MANDARIN, THAI, MALAY, TAGALOG, NORWEGIAN

RUNTIME: 100 MIN
RATING: PG

An intimate and joyful documentary profiling the emerging ballroom scene across Southeast Asia, *10s Across the Borders* captures what it means to come from a long lineage of LGBTQ+ trailblazers, and how to carry the torch onto untested grounds. Part documentary, part dance film, the electrifying performances and arresting visuals will appeal to ballroom fans' wide embrace of dance, fashion, and performance.

Born from Black and Latino trans and queer communities in New York in the 1970s, the ballroom scene has grown internationally and has become a safe place for chosen family and radical self-expression. Hailing from legendary houses, Xyza Pinklady Mizrahi (Philippines), Aurora Sun Labeija (Thailand), and Teddy Neverland Oricci (Malaysia) provide us with an inner look on what it takes to carve out a space for their community amidst a world of transphobia and homophobia, while honouring the history that has paved the path for them to do so.

– Khanh Tudo

Sze-Wei Chan is a documentary and experimental dance filmmaker who observes alternate histories, identities, and social issues as expressed in the body, movement, and art. Since 2015, their films have screened across Europe, the Americas, and Asia. Chan's first feature has been presented at the Cannes Film Festival's Docs-in-Progress, Sheffield DocFest's MeetMarket, and Poitiers Film Festival.

DIRECTOR
Sze-Wei Chan

PARTICIPANTS
Aurora Sun Labeija
Xyza Pinklady Mizrahi
Teddy Neverland Oricci

OFFICIAL SELECTION
- Busan International Film Festival, 2026
- BFI Flare: London LGBTQIA+ Film Festival, 2026
- New York Asian Film Festival, 2026

AWARDS
- Audience Choice Award—Documentary Film, Trans Film Fest Tampa, 2026

CONTENT ADVISORY
- Discussions of homophobia, transphobia, family violence

SPONSORED BY
The Department of English and Cultural Studies at McMaster University

FILM CLUB

ANNIVERSARY SCREENING

SAT, NOV 14 AT 10:00AM
TIFF LIGHTBOX CINEMA 4

CANADA, 2001

LANGUAGE: ENGLISH

RUNTIME: 44 MIN
RATING: GA

DIRECTOR
Cyrus Sundar Singh

In 1971, Canada became the first country in the world to recognize multiculturalism as official government policy. In that context, 11-year-old **Cyrus Sundar Singh** joined an after-school film club whose members all happened to be the children of immigrants. While learning to love film, they also grappled with their identities — were they Chinese, Indian, or Italian? Were they Canadian? Together, they made a short film that explored these ideas and more.

In this charming and deeply nostalgic 2001 documentary, Sundar Singh reunites his classmates to talk about their experiences growing up in a multicultural Toronto neighbourhood — the everyday racism and bullying and the struggles at home, and how the club gave them a sense of belonging that their country did not yet offer.

Now, on the 25th anniversary of the release of *Film Club*, we revisit those questions: How far have we as Canadian society come?

– Deanna Wong

A Gemini Award-winning filmmaker, scholar, composer, singer-songwriter, author, poet, and changemaker, **Cyrus Sundar Singh**'s multidisciplinary outputs of films, scholarly research, publications, and creative productions have delivered in excess of 70 projects worldwide.

MUYI

Muyi, la légende du village des femmes

SAT, NOV 14 AT 10:00AM
TIFF LIGHTBOX CINEMA 3

FRANCE, 2026

LANGUAGE: FRENCH

RUNTIME: 90 MIN
RATING: PG

Myths can often bring us closer to certain truths, to grasp the in/tangible and make meaning out of the in/explicable. With a strong belief in mythmaking to process realities, director **Julien Chheng** and co-writer Sujuan Xu transport us into the lush and exhaustive world of Muyi, a spunky girl who is raised in a secluded village on a mountaintop where men are forbidden. After witnessing the performance of *The Handsome General* by a travelling opera troupe, Muyi sets off on an epic journey accompanied by a motley crew of companions and an evocative original score by Amin Goudarzi.

There is no simple brushstroke when it comes to *Muyi*, an independent production that took nearly 10 years to complete and an impressive feat within the animation world. Just as Muyi is compelled by the Handsome General, we are compelled by her character, companions, and the myths about her world, which are intentionally grounded within real people, traditions, customs, and lived experiences. Ultimately, *Muyi* becomes a myth for self-acceptance to dream, hold onto, and retell.

– Kelly Lui

After graduating from Gobelins Paris and training at Disney, **Julien Chheng** co-founded Studio La Cachette, an animation studio. Chheng co-directed the television series *Ernest & Célestine: The Collection*, which premiered in 2017, followed by the award-winning feature film *Ernest & Célestine: A Trip to Gibberitia* (2022). He won an Emmy Award in 2021 as executive producer of *Genndy Tartakovsky's Primal*, and wrote and directed the episode *Spy Dancer* for *Star Wars: Visions* in 2023.

DIRECTOR
Julien Chheng

CAST
Lucie Zhang
Guillaume Bouchède
Colette Venhard
Jean-Stan Du Pac
Astor Chheng

OFFICIAL SELECTION
- Annecy International Animation Film Festival, 2026
- Toronto International Film Festival, 2026

CONTENT ADVISORY
- Animated depictions of war, conflict

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BRUNCH WITH A DEPRESSED ZOMBIE 우울한 좀비와 브런치

SAT, NOV 14 AT 12:15PM
TIFF LIGHTBOX CINEMA 3

SOUTH KOREA, 2026
NORTH AMERICAN PREMIERE

LANGUAGE: KOREAN

RUNTIME: 105 MIN
RATING: PG

AVAILABLE ONLINE

Sun-woo and Byung-jin, a couple in their 30s, move to Byung-jin's hometown in the countryside, hoping it will help Sun-woo's depression. But a zombie virus disrupts their plans — and Sun-woo gets infected. The two must find a way to evade conspiracy theorists who are trying to expose what they believe are the local government's efforts to hide the town's outbreak.

While the premise sounds like a boilerplate zombie thriller, *Brunch with a Depressed Zombie* flips the genre through a gentle examination of loving relationships. The film asks: How do we care for our loved ones through great life changes? Can we still love them in the same way? Can that care be carried out through an entire community? This love story shows how our answers to these questions make for better lives, no matter the challenges.

– Aram Siu Wai Collier

DIRECTOR
Kim Eun-young

CAST
Shin Jin-young
Kim Yeon-kyo
Jung Eun-kyoung

OFFICIAL SELECTION
- Bucheon International Fantastic Film Festival, 2026
- Jecheon International Music & Film Festival, 2026

CONTENT ADVISORY
- Themes of depression, emotional isolation, bereavement; mild creature, zombie imagery

Kim Eun-young is a South Korean filmmaker. Her notable works include shorts *Where Is My Pepper* (2013) and *Breath* (2022), and her debut feature *Will You Please Stop, Please* (2023).

STRONG SON

SAT, NOV 14 AT 3:30PM
TIFF LIGHTBOX CINEMA 3

CANADA, 2026

LANGUAGE: ENGLISH, PUNJABI

RUNTIME: 85 MIN
RATING: PG

DIRECTOR
Ian Bawa

CAST
Mandeep Sodhi
Amrit Parbhakar
Raj Dhesi
Michaela Kurimsky

OFFICIAL SELECTION
- Toronto International Film Festival, 2026

SPECIAL SPONSOR

Ian Bawa expands his short of the same name into his feature debut, continuing a body of work that explores family, masculinity, and mental health. At its centre is Harvinder "Harvey" Singh (Mandeep Sodhi), a former bodybuilder now caring for his aging father. Early on, his father tells him he needs to grow his legs — a seemingly simple piece of advice that carries the weight of a lifetime of ideas about what it means to be a strong man.

But what is strength? Building big legs? Or finding the courage to ask out your work crush? As Harvinder confronts the fears that have held him back, he takes new risks, from discovering a passion for pro wrestling to seeking mental health support. With warmth and humour, Bawa brings us closer to Harvinder and the complicated bond between father and son, offering a moving portrait of two men learning that strength can also mean vulnerability, change, and letting others in.

– Samir Ballou

Ian Bawa is a South Asian filmmaker based in Winnipeg. His work has screened at the Toronto International Film Festival (TIFF), the Slamdance Film Festival, the Fantasia International Film Festival, the Vancouver International Film Festival, the Atlanta Film Festival, and others around the world, earning multiple awards and Vimeo Staff Picks. An alumnus of the TIFF Filmmaker Lab, now the TIFF Directors' Lab, and the Canadian Film Centre's Directors' Lab, Bawa makes his feature directorial debut with *Strong Son*, which premiered at TIFF.

PINBALL

SAT, NOV 14 AT 5:15PM
TIFF LIGHTBOX CINEMA 4

USA, 2026
CANADIAN PREMIERE

LANGUAGE: ENGLISH, ARABIC

RUNTIME: 86 MIN
RATING: GA

DIRECTOR
Naveen Chaubal

PARTICIPANTS
Yosef Al Windawi
Azraa Al Windawi
Aoras Saber
Mohammed Al Windawi

OFFICIAL SELECTION
- True/False Film Festival, 2026

Yosef, 19, and his family are building a new life in the United States, catalyzed by the country's 2003 invasion of Iraq and shaped by years of displacement in Egypt before finally settling in Louisville, Ky. Now in college but disillusioned by his options, Yosef stands at a quiet crossroads. Spirited yet untethered, he is caught in the friction of a fractured, first-generation identity, longing to anchor himself to his roots while navigating a world that demands he forget them. While his parents encourage a path that promises security over fulfilment, his younger sister, Azra, returns to Egypt and discovers a liberating sense of belonging, giving Yosef new perspective.

Through a palpable trust built with Yosef and his community, **Naveen Chaubal**'s intimate and observant approach offers a timely and contemplative narrative, exploring the cultural dissonance and intergenerational gaps felt by young Arab Americans today. Powerfully dismantling traditional, sanitized assimilation narratives, Chaubal honours a rising generation that refuses to accept the loss of culture and heritage as the price of the American dream.

– Mariam Zaidi

Naveen Chaubal's debut feature, *Pinball*, premiered at True/False Film Fest and earned praise from the *Wall Street Journal*. A 2024 *Filmmaker Magazine* New Face, he co-founded Louisville's Hyphen Film Center.

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THE BRYCE LEE STORY

SAT, NOV 14 AT 6:00PM
TIFF LIGHTBOX CINEMA 3

CANADA, 2026
TORONTO PREMIERE

LANGUAGE:
ENGLISH, MANDARIN

RUNTIME: 87 MIN
RATING: PG

It's the 1990s, and Bryce and Mei Lee's parents have sent them from Hong Kong to Vancouver Island to stay with their uncle and work at his Chinese restaurant. To pass the time, they make home movies with a video camera their dad sent with them. But 13-year-old Bryce wants to level up, make some new friends, and — most importantly — get super popular through filmmaking. The quickest way to do that? Tell everyone he knows Bruce Lee.

As Bryce develops a kung fu film that helps him ascend in popularity, his lies compound as he obsesses over finishing, while alienating his sister and uncle. **Arnold Lim**'s second feature, The *Bryce Lee Story*, is a classic coming-of-age film told with charm and wit and featuring a talented young cast. A film about filmmaking, it shows the collateral damage of chasing the dream of fame as well as the cost of lying to others — and oneself.

– Aram Siu Wai Collier

DIRECTOR
Arnold Lim

CAST
Rickie Wang
Cordelia Chao
Benny Wang

OFFICIAL SELECTION
- Vancouver International Film Festival, 2026

CONTENT ADVISORY
- Mild violence

Arnold Lim is an award-winning writer, director, producer, and journalist of 19 years. *The Bryce Lee Story* is his second Telefilm-funded feature film. He hails from Victoria.

NO GOOD MEN

SAT, NOV 14 AT 8:45PM
TIFF LIGHTBOX CINEMA 3

GERMANY, FRANCE, NORWAY, DENMARK, AFGHANISTAN, 2026

LANGUAGE: DARI, PASHTO

RUNTIME: 103 MIN
RATING: PG

DIRECTOR
Shahrbanoo Sadat

CAST
Shahrbanoo Sadat
Anwar Hashimi
Liam Hussaini
Torkan Omari

OFFICIAL SELECTION
- Berlinale, 2026
- Busan International Film Festival, 2026
- BFI London Film Festival, 2026

As the sole camerawoman at Kabul's state television network, Naru navigates a daily battleground of misogyny just to hold her rightful place. Trapped in a bitter separation from an unfaithful, abusive husband and unable to demand a divorce without sacrificing custody of her young son, she is hardened by these realities and her worldview is absolute: There are no good men left. That's until, on the precipice of the August 2021 Taliban takeover of Afghanistan, Naru is thrust upon the front lines of the news department and paired with Qodrat, a married reporter whose disarming kindness and quiet empathy begin to fracture her cynicism.

Directed by and starring **Shahrbanoo Sadat** in a remarkable dual role, *No Good Men* is a distinctly woman-centred narrative, masterfully balancing realism with a deeply poetic, romantic drama exploring relationships in a patriarchal society. What emerges is a nuanced, emotionally resonant portrait of imperfect people finding an inexplicable connection as their country's trajectory is altered forever.

– Mariam Zaidi

Afghan filmmaker **Shahrbanoo Sadat** is based in Hamburg, Germany. Her debut feature film, *Wolf and Sheep* (2016), and her second, *The Orphanage* (2019), both screened in the Directors' Fortnight at the Cannes Film Festival. Along with her most recent film, *No Good Men*, they form the first three parts of a planned five-film series inspired by the male actor Anwar Hashimi's unpublished autobiography as well as the filmmaker's own life.

THE GYMNASTS OF FISHERMAN COLONY

SUN, NOV 15 AT 4:15PM
TIFF LIGHTBOX CINEMA 2

CANADA, PAKISTAN, 2026

LANGUAGE: URDU, ENGLISH, BENGALI

RUNTIME: 92 MIN
RATING: GA

DIRECTOR
Habiba Nosheen

PARTICIPANTS
Sonia Ul Islam
Anwara Ul Islam
Kiran Jafar
Tahera Hasan
Mohammed Furqan

OFFICIAL SELECTION
- Tribeca Film Festival, 2026

Nestled in the lively, bustling neighbourhood of Karachi's Machar Colony (also known as Fisherman Colony) is a school for girls, where they learn to read, write, and — on their own insistence — learn gymnastics. Born into an undocumented community and systemically barred from formal work and basic human rights, these spirited young athletes carve out their own spaces for joy and freedom in every awe-inspiring flip, twist, and tumble.

Embedding herself in their world, three-time Emmy Award-winning director **Habiba Nosheen**'s empathetic lens captures the triumphs, setbacks, and heartwarming sisterhood of these athletes as they train for the National Women's Gymnastics Championship. Given the rare agency to articulate their lives, the girls share dreams and aspirations that often clash with their seemingly predestined realities. An emotionally captivating portrait of coming of age, friendship, and the power of letting young girls dream, The *Gymnasts of Fisherman Colony* will have you cheering for every poised handstand and thrilling leap these girls accomplish.

– Mariam Zaidi

Habiba Nosheen is a three-time Emmy Award-winning filmmaker and journalist. She directed *The Gymnasts of Fisherman Colony*, which premiered at Tribeca.

SUNBURN

CENTREPIECE GALA RECEPTION:
Centre for Social Innovation Spadina, 9:30PM

SUN, NOV 15 AT 7:00PM
TIFF LIGHTBOX CINEMA 2

CANADA, 2026

LANGUAGE: ENGLISH

RUNTIME: 82 MIN
RATING: PG

DIRECTOR
Serville Poblete

CAST
Joshua Obra
Arianna Shannon
Dashawn Blackwood
Milan Deng
Trinity Lloyd
Ericka Leobrera

OFFICIAL SELECTION
- Toronto International Film Festival, 2026

AWARDS
- Best Canadian Feature Film Award, Toronto International Film Festival, 2026

CONTENT ADVISORY
- Coarse language, mature themes

It's the hottest day of the year. The popsicles are dripping, the pimples are popping, and the power is out. Best friends Vince and Shay wander outside, looking for shade in their Toronto St. James Town neighbourhood. Family, friends, and crushes are all outside, too. The vibes are immaculate.

Taking a classic "day-in-the-life" form, we are treated to vignettes and conversations that on their surface seem ordinary but build to reveal each young character's anxiety about the clash between their carefree present and uncertain future.

Joining the (recent) tradition of shining a light on underseen pockets of Toronto, **Serville Poblete**'s *Sunburn* is a reverent ode to his vibrant neighbourhood and a breezy tribute to those days you wish would never end, tinged with the wistful knowledge that they always will.

– Aram Siu Wai Collier

Serville Poblete was born in Toronto and studied media production at George Brown College. He directed the features *Altar Boy* (2021) and *Lovely* (2024), and the shorts *King's Court* (2025) and *In the Morning Sun* (2026), which won the Documentary Short Award at the South by Southwest Film & TV Festival. His series *The Centre* was selected for the 2024 TIFF Series Accelerator programme. *Sunburn* (2026) is his latest film.

STRAWBERRY FIELDS

ANNIVERSARY SCREENING

TUES, NOV 17 AT 7:30PM
INNIS TOWN HALL

USA, 1997

LANGUAGE: ENGLISH

RUNTIME: 90 MIN
RATING: PG

AVAILABLE ONLINE

It's the turbulent 1970s in Chicago, and Irene is burning — burning to get out of town, burning bridges along the way. Haunted by the death of her sister, haunted by the family secrets her parents won't share, Irene and her naive boyfriend Luke skip town on a journey to San Francisco, meeting the alluring, militant Japanese American activists Aura and Mark along the way. As Irene explores her past, she changes course in order to reveal the truth of her family — and to set it ablaze.

Directed by renowned American filmmaker **Rea Tajiri** and co-written by award-winning Canadian author **Kerri Sakamoto**, *Strawberry Fields* is a daring dive into the traumas of the Sansei generation. Through a brave exploration of the cynical post-'60s era combined with bold flourishes from archival images, this narrative feature film is as daring today as it was 30 years ago in 1997, when it had its Canadian premiere at the first Toronto Reel Asian International Film Festival.

– Aram Siu Wai Collier

DIRECTOR
Rea Tajiri

CAST
Suzy Nakamura
James Sie

OFFICIAL SELECTION
- Venice Film Festival, 1997
- Los Angeles Film Festival, 1997
- Seattle International Film Festival, 1997
- Toronto Reel Asian International Film Festival, 1997

CONTENT ADVISORY
- Nudity, drug use

Rea Tajiri is an award-winning interdisciplinary artist and educator who creates installation, documentary, and experimental films. Her work situates itself in poetic, non-traditional storytelling forms to encourage dialogue and reflection around buried histories. Tajiri is a winner of the 2023 Chicken & Egg Award, a 2022 JustFilms/Ford Foundation grant, and a 2021 Independence Public Media Foundation award.

Kerri Sakamoto is an award-winning writer whose novels have been translated and published internationally, exploring the Asian diasporic experience. Sakamoto has worked in collaboration with filmmakers as a writer and script consultant and has served on the Toronto International Film Festival jury for the NETPAC Prize and the Best Canadian Feature Film Award.

AN INCOMPLETE CALENDAR

WED, NOV 18 AT 7:00PM
INNIS TOWN HALL

CANADA, IRAN, TURKEY, VENEZUELA, 2026
TORONTO PREMIERE

LANGUAGE: ARABIC, ENGLISH, FARSI, SPANISH

RUNTIME: 77 MIN
RATING: GA

DIRECTOR
Sanaz Sohrabi

PARTICIPANTS
Jihan El-Tahri
Murtaza Vali
Laleh Khalili
Layla Maghribi

OFFICIAL SELECTION
- Cinéma du Réel, 2026
- Vancouver International Film Festival, 2026

AWARDS
- First Film Loridan-Ivens Award & GNCR – Young Jury Award, Cinéma du Réel International Documentary Film Festival, 2026
- Best Feature Film—International Competition, Olhar de Cinema – Curitiba International Film Festival, 2026
- International Jury Award Winner, Pesaro International Film Festival, 2026

In a striking finale to her documentary essay trilogy, director **Sanaz Sohrabi** continues her exploration of resource extraction across Iran and West Asia with *An Incomplete Calendar*. Using a remarkable wealth of archival material seamlessly woven into a creative, scrapbook-style tapestry, the film centres on a rare and surprising artifact: the vinyl record of *Rhymes and Songs for OPEC*, or the Organization of the Petroleum Exporting Countries, recorded by the Concert Choir of the Central University of Venezuela to commemorate OPEC's 20th anniversary.

Interweaving rarely seen news clippings, expert testimony, and her own astute narrative voice, Sohrabi masterfully unpacks a complex history with gripping accessibility. Contrasting nations that viewed oil strictly as a market commodity against those that sought to use it as political leverage for Palestinian liberation struggles and pan-Arab solidarity movements, *An Incomplete Calendar* is told with singular creative vision, standing as a timeless record of seismic political shifts and providing an essential historical blueprint to understanding the fractured geopolitics of our world today.

– Mariam Zaidi

Sanaz Sohrabi is a visual culture researcher and an artist-filmmaker based in Montreal, working on visual histories of resource sovereignty and post-colonial ecologies from the Global South. Her films and installations have been shown and awarded in various festivals and biennials including Berlinale, International Film Festival Rotterdam, the Ljubljana Biennale of Graphic Arts, and the Montreal Museum of Contemporary Art.

GOD SKIN *หมัดเทวา ท้าเดิมพัน*

THURS, NOV 19 AT 7:00PM
INNIS TOWN HALL

THAILAND, 2026
TORONTO PREMIERE

LANGUAGE: THAI

RUNTIME: 126 MIN
RATING: AA

Win is a struggling gig worker whose mom is sick — and the hospital bills are about to force them out of their home. By chance, an old schoolmate gives Win the opportunity to make a quick buck by fighting in an underground MMA venue. And to his surprise, his high school sweetheart Praewa works there as a hostess. Together, Win and Praewa come to terms with the harsh reality that their bodies are their only way out of debt.

And this isn't just any fight night. Combatants are inked with tattoo nanobots (a.k.a. "god skin") that give them unreal power-ups according to the betting audience's whims. As Win bruises his way through the ranks, will he and Praewa get a storybook ending?

God Skin features the hallmarks of the best maximalist action movies: bone-crunching action (from the team behind 2003's *Ong-Bak: Muay Thai Warrior*); fantastical, video-game-like set pieces; and pointed social critique about control and greed, with winking nods to the tropes of the genre all along the way. Noice!

– Aram Siu Wai Collier

Paween Purijitpanya is an acclaimed Thai film director known for his innovative visual storytelling and mastery of horror and genre cinema, including notable features and international projects.

DIRECTOR
Paween Purijitpanya

CAST
Gee Sutthirak Subvijitra
Minnie Phantira Pipityakorn
Jaii Itkron Pungkiatrussamee
Pae Arak Amornsupasiri

OFFICIAL SELECTION
- Fantasia International Film Festival, 2026

CONTENT ADVISORY
- Graphic violence

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Shorts

PARTS & LABOUR

Consider the rhythms of labour: in the home, at the workplace, and on the streets. These films capture the stories of those who power our cities and ask, “How do we better meet each other where we are at?”

THURS, NOV 12 AT 5:30PM
TIFF LIGHTBOX CINEMA 4

RUNTIME: 70 MIN 41 S
RATING: PG

AVAILABLE ONLINE

FOR:
those looking to connect the rapid pulse of the city with compassionate peer support

THE WORKER’S HYMN 棒棒棒

DIRECTOR
You Li

LANGUAGE
Chinese

COUNTRY, YEAR
China, 2025

RUNTIME
12 MIN 51 S

In the mountain city of Chongqing, the “Bangbang Army” – pole-bearing labourers averaging 62 years of age – navigate the vertical labyrinth of this metropolis with bamboo poles slung across their weathered shoulders.

You Li’s short films have been officially selected for the Beijing International Film Festival, the One Shot Film Festival, and the International Folklore Film Festival.

PERMIT GARDEN

DIRECTOR
Yujia Shi

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2024

RUNTIME
5 MIN 33 S

A dreamlike parable about immigration, *Permit Garden* follows a nameless child who toils to exit the garden. But as time goes on, they wonder if escape is even possible.

Yujia Shi 施雨迦 is an animation filmmaker and visual artist based in Nova Scotia. Shi has directed animated shorts independently and with the National Film Board of Canada.

LANDLINES

DIRECTOR
Miru Yogarajah,
Jay Aramboo

LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

RUNTIME
12 MIN 40 S

Interwoven with animation, observational footage, and shadow puppetry, *Landlines* follows migrant truck drivers living in the Greater Toronto Area as they navigate the unjust realities of their industry.

Miru Yogarajah (they/them) is a doc filmmaker and multidisciplinary creator.

Jay Aramboo (they/them) is a queer and Tamil self-taught animator, video editor, and music producer.

DAILY WORKER

DIRECTOR
Ting Su

LANGUAGE
Mandarin

COUNTRY, YEAR
USA, China, 2025

RUNTIME
10 MIN

In a dark preservation lab in New York City, international student **Ting Su** works to digitize archival film negatives from the *Daily Worker*, a union newspaper that began in Chicago in 1924.

Ting Su is a Chinese filmmaker and sound designer based between New York and Shenzhen. Her diaristic work crawls between themes of migration, archive, and queer identity through hybrid non-fiction forms.

PANKAJA

DIRECTOR
Anooya Swamy

LANGUAGE
Kannada, Telugu

COUNTRY, YEAR
India, USA, 2026

RUNTIME
14 MIN

The story follows Pankaja, a woman who, along with her daughter Lalli, desperately navigates the city slums and bureaucracy of Bangalore in a quest to find her missing husband.

Anooya Swamy is a New York–based Indian filmmaker at the NYU Tisch School of the Arts pursuing an MFA in film and TV production. She is a Sundance Ignite x Adobe fellow.

NOW CRY

DIRECTOR
Hiromu Yamawaki

LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

Runtime
11 MIN 30 S

Struggling actress Devin and sound mixer Tom share an unlikely behind-the-scenes moment of connection, leads to an outpouring of emotion that neither of them expected.

Hiromu Yamawaki (he/him) is a Vancouver-based writer and director from Tottori, Japan.

THE VOICE OF MOTHER (د مور غږ)

DIRECTOR
Mian Ijlal Ahmad

LANGUAGE
Pashto

COUNTRY, YEAR
Pakistan, 2024

RUNTIME
4 MIN 7 S

A young delivery rider navigates a tough day in Lahore, away from home.

Mian Ijlal Ahmad is a graduate from the National College of Arts in Lahore. Ahmad makes films rooted in the culture of the city in which he was born and raised, Peshawar.

ALPHABET SOUP

One day, you choose to look beyond the stadium show and find yourself in the cracks of the stage. There, you encounter charm, playfulness, and invention beyond imagination. Do you venture in?

FRI, NOV 13 AT 6:00PM
TIFF LIGHTBOX CINEMA 4

RUNTIME: 91 MIN 15 S
RATING: PG

AVAILABLE ONLINE

FOR:
zinesters • DIY aficionados • lovers of camp, melodrama, wigs

THE STRINGS OF FATE
姻緣琴弦

DIRECTOR
Gavin Baird

LANGUAGE
Chinese, English

COUNTRY, YEAR
Canada, 2026

RUNTIME
6 MIN 56 S

A violinist and a violin fall in love. When the violinist is spotted with another instrument, drama ensues.

Gavin Baird is a Métis artist born in Prince Albert, Sask. His projects have screened at the Festival du Nouveau Cinema, International Film Festival Rotterdam, Fantaspoa, and the Toronto International Film Festival.

UNBOUND ZINE: XIAOMEI GOING OVERSEAS

DIRECTOR
Oyester

LANGUAGE
English, Mandarin

COUNTRY, YEAR
UK, 2025

RUNTIME
29 MIN 51 S

A surreal and kitschy drag performance is mixed with prerecorded, lip-sync-style interviews based on the stories of East and Southeast Asian self-publishing underground heroes.

Oyester is a Chinese artist and filmmaker exploring feminism, queer culture, self-publishing, and collective identity through moving image, performance, and participatory art.

EGG YOLK CUSTARD BUN
奶黃包

DIRECTOR
Soya Wu

LANGUAGE
Cantonese

COUNTRY, YEAR
Canada, 2025

RUNTIME
2 MIN

At a dim sum table where food meets kink, three friends push playfulness and intimacy to its sticky, steamy edges — until a sudden interruption challenges who gets to claim pleasure.

Soya Wu is an ecoqueer artist and sex educator whose practice explores the mycelium-like interconnections between human and nonhuman beings, and collective liberation. Tropical Canton-raised, Coast Salish-based.

UNTITLED DIRT PALACE FILM

DIRECTOR
EXYL

LANGUAGE
No Dialogue

COUNTRY, YEAR
Singapore, USA, 2025

RUNTIME
8 MIN 24 S

This film was shot in the Dirt Palace, a feminist-artist-run space project founded in 2000 in an abandoned library building in the commercial corridor of Olneyville in Providence, R.I.

EXYL is a filmmaker working under the umbrella of experimental animation. They love cheap work and they care about being honest. They currently live and work in Singapore, helping organize underground cinema screenings and spaces.

A SUNFLOWER IN DELHI

DIRECTOR
Revantika Gupta

LANGUAGE
English, Hindi

COUNTRY, YEAR
India, USA, 2026

Runtime
23 MIN

In the intimate oasis of a tiny women's-only beauty parlour, generations of devoted customers, including the filmmaker's family, reflect on letting their hair go grey.

Revantika Gupta is a PhD candidate in the cinema studies department at the NYU Tisch School of the Arts. She is currently thinking about Delhi films, women loitering, garbage, and hip-hop.

LETTER TO CELESTIAL

DIRECTOR
Wawa Li,
Sinéad O'Halloran

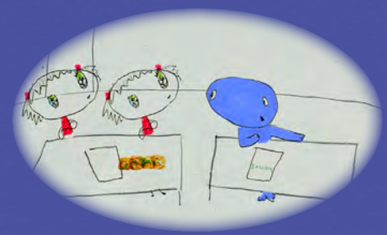
LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

RUNTIME
11 MIN 22 S

Letter to Celestial is a reanimation and reimagination of archival documents found in the search for Asian sex workers in Montreal's Chinatown and historic red light district.

Wawa Li and **Sinéad O'Halloran** are historical researchers, artists, and activists engaged in discovering and honouring the invisibilized histories of sex workers in Montreal through creative and coded storytelling tactics.



(KLORA, MINKY)

DIRECTOR
Noopur Dayal

LANGUAGE
English

COUNTRY, YEAR
USA, 2025

RUNTIME
9 MIN 42 S

Klora and Minky work together to solve a very, very "important" equation.

Noopur Dayal is an animator and writer based in Brooklyn. She uses glitter to explore semantics, semantics to model math, and math to fathom the space between cyberbullying and kindness.

WHAT BLOOMS, WHAT LINGERS

We are all guided by desires — some physical, some emotional, some impossible to name. These films explore the tender spaces where craving becomes intimacy, curiosity becomes discovery, and desire leaves a trace.

FOR:
what draws us closer, what opens within us, what lingers

FRI, NOV 13 AT 8:45PM
TIFF LIGHTBOX CINEMA 4

RUNTIME: 89 MIN 20 S
RATING: PG

AVAILABLE ONLINE

MOLLY

DIRECTOR
Darius Shu

LANGUAGE
English

COUNTRY, YEAR
UK, 2025

RUNTIME
22 MIN 52 S

A chance encounter at a laundromat sparks a meaningful connection between Vinnie and Ryan. As closeness blurs into desire, they are forced to confront what love demands.

Darius Shu is a British writer-director and cinematographer drawn to humanistic, emotionally resonant stories told through a visually poetic lens. His work often centres on underrepresented voices and overlooked narratives.

THE ITCH *KUCHAR*

DIRECTOR
Vaidaangi Sharma

LANGUAGE
Hindi

COUNTRY, YEAR
India, 2025

RUNTIME
20 MIN

This coming-of-age tale follows Chanda, who unexpectedly discovers masturbation on an otherwise ordinary day — set off by nothing more than the whirl of a washing machine.

Vaidaangi Sharma is an independent filmmaker based in Mumbai. Her work explores gender and interpersonal dynamics, often through female protagonists who exist outside prescribed roles.

THE FRUSTRATION

حرمان

DIRECTOR
Barbod Ataie

LANGUAGE
Persian

COUNTRY, YEAR
Iran, 2026

RUNTIME:
15 MIN

Mr. Monzavi, a reclusive man, lives in an ice shop alongside a mysterious block of ice that never melts. Their quiet, intimate bond is threatened when a group of strangers arrive.

Barbod Ataie is an emerging filmmaker and cinema student. His work explores intimate human experiences through a distinctive cinematic perspective, with two films selected for international festivals.

OUT OF THE BLUE

变声期

DIRECTOR
Lam Can-zhao

LANGUAGE
Chinese (Chaozhou/ Teochew Dialect)

COUNTRY, YEAR
China, Canada, Switzerland, 2026

RUNTIME
13 MIN 29 S

A boy's breaking voice derails his dream of reunion, forcing him to confront the irreversible passage into adulthood.

Lam Can-zhao is a Chinese filmmaker whose works include *A Bright Sunny Day* (La Cinef, Cannes Film Festival, 2023) and *A Summer's End Poem* (Generation Kplus, Berlinale, 2024).

SHY EYES, SINGING STONE

DIRECTOR
Ron Siu

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2025

RUNTIME
5 MIN 3 S

Using cyanotype animation, feelings of desire, romance, and melancholy are drawn from the lingering memory of a young man who falls in love with a statue.

Ron Siu is a Toronto-based artist working across animation, painting, and print media. He is currently pursuing his MFA in visual arts at the University of Guelph.

TAMASHI

DIRECTOR
Ashima Shiraishi, Jess X. Snow

LANGUAGE
English, Japanese

COUNTRY, YEAR
USA, France, Canada, 2026

RUNTIME
12 MIN 56 S

Ashima Shiraishi, a former child prodigy climber, and their Butoh-dancer father offer a ceremony of climbing and dance to invite healing to both their fractured relationship and the land of Paiute.

Ashima Shiraishi was born to Japanese immigrants in New York City. Shiraishi is focused on storytelling, and exploring the intersection of climbing, art, culture, ecology, and social justice.

Jess X. Snow is a Chinese Canadian filmmaker and multidisciplinary artist committed to bringing the healing journeys of queer diasporic people to the big screen.

VIEWS FROM THE PIER: TAIWAN

We present a collection of short films from the Kaohsiung Film Festival. These shorts present a diverse set of perspectives from Taiwan — wistful, ambivalent, and restless connections across generations of people trying to get through this thing called life.

IN PARTNERSHIP WITH 高雄市電影館 KAOHSIUNG FILM ARCHIVE

SAT, NOV 14 AT 12:00PM
TIFF LIGHTBOX CINEMA 4

CONTENT ADVISORY: **DEATH, NUDITY**

RUNTIME: **82 MIN 41 S**
RATING: **AA**

AVAILABLE ONLINE

SEE PG. 66 FOR RA:X VR PROJECT

VOR 春天

DIRECTOR
Huang Ping-an

LANGUAGE
Mandarin, Taiwanese

COUNTRY, YEAR
Taiwan, 2024

RUNTIME
17 MIN 31 S

Daikon and Bean meet at the edge of the world, and then the hot summer turns into spring.

Huang Ping-an (b. 1999) loves to drink Coke.

THE FOREIGNER 浮游物

DIRECTOR
Hsueh Wen-shuo

LANGUAGE
Mandarin, Taiwanese, Vietnamese, English

COUNTRY, YEAR
Taiwan, 2024

Runtime
18 MIN

As a night-shift security guard at a factory, A-Bang kind of likes his job. Patrolling, taking photos, signing in — it's all quite easy, but also quite solitary...

Hsueh Wen-shuo graduated from the radio, television, and film department at Shih Hsin University. His short film *Lovely Sundays* won the Grand Prize and Best Director Award at the 2019 Golden Harvest Awards.

J IS FOR JUST AN AFTERNOON THUNDERSTORM 山雨欲來

DIRECTOR
Chuang Yung-hsiang

LANGUAGE
Mandarin, English

COUNTRY, YEAR
Taiwan, 2023

RUNTIME
22 MIN 10 S

A casual couple's outing, a mysterious encounter, and an afternoon thunderstorm.

Born in Taiwan in 1987, **Chuang Yung-hsiang** is a filmmaker based in Taipei. As a director, he often sets eyes on the minority while exploring the boundaries of narration.

THE SAME 隔河

DIRECTOR
Hsu Sheng-tsung

LANGUAGE
Mandarin, Taiwanese

COUNTRY, YEAR
Taiwan, 2023

Runtime
25 MIN

Don, in his adolescence, feels low self-esteem due to his awkward gait. The problem now is his father, who is coming home after years of far-sea fishing.

Born in Kaohsiung in 1999, **Hsu Sheng-tsung** is currently in the Taipei National University of the Arts' graduate programme of filmmaking. Focused on his characters' psychologies, his works depict subtle emotions and relationships with minimal dialogues.

ADVANCED LESSONS IN SECOND GUESSING

Perhaps it's time to reconcile your version of reality with the world that's in front of you. It may be more distant than you'd care to admit.

FOR:
miscommunicators • careful optimists • doubtful yearners

SPONSORED BY
Dr. David Chu Program in Asia-Pacific Studies | ASIAN INSTITUTE | munk school OF GLOBAL AFFAIRS & PUBLIC POLICY

SAT, NOV 14 AT 2:45PM
TIFF LIGHTBOX CINEMA 4

RUNTIME: 81 MIN 31 S
RATING: PG

AVAILABLE ONLINE

THE MOMENT THAT HAS GONE
LAMHA-E-RAFTA

DIRECTOR
Haaris Qadri

LANGUAGE
English, Urdu

COUNTRY, YEAR
Canada, 2026

RUNTIME
12 MIN 10 S

Fatima gets invited to her first husband's *chaliswa*, the 40th-day-after-death commemoration. She comes face to face with his widow, Safeena, and the memories they have both carried for decades.

Haaris Qadr makes films that blend the authenticity of naturalism with the vividness of a painter's realism. His works delve into the essence of everyday life, capturing moments that evoke deep emotions.

GOLDEN ISLAND
KOTA EMAS

DIRECTOR
Arief Budiman

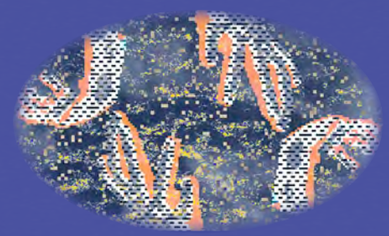
LANGUAGE
Papuan, Indonesian, Javanese

COUNTRY, YEAR
Indonesia, Singapore, 2026

RUNTIME
22 MIN 28 S

Videographers Arief and Edi exchange memories and imaginations about Papua based on the footage they captured during their time there.

Arief Budiman is an artist-filmmaker based in Yogyakarta, Indonesia, working with sonic traces, distorted histories, fabricated realities, desktop cinema, collage film, and media installations.



SEEING HANDS

DIRECTOR
Penakee Das

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2025

RUNTIME
4 MIN 20 S

Intuitively layered, textual animation is used as a tool to describe and come to terms with hallucinations as a part of sight.

Penakee Das is a multidisciplinary artist focusing on the combination of animation and real-world materials. He is currently studying at OCAD University for an MDes in inclusive design.

TYPHOON MAMBO

DIRECTOR
Domenico Singha Pedroli

LANGUAGE
Thai

COUNTRY, YEAR
Switzerland, France, Thailand, 2026

Runtime
23 MIN 30 S

Rusmee keeps interacting with her dead husband, Chalerm, in the form of an AI chatbot. It is only with the arrival of Fa, Chalerm's former caretaker, that the memories inhabiting the house are released.

Domenico Singha Pedroli is a Swiss Thai filmmaker based between Paris and Bangkok. His works articulate complex narratives that explore memory, identity, and diaspora, in all their mutability.

ONE, TWO, THREE, FOUR, FIVE, SIX
淼淼淼

DIRECTOR
Yingdan Lai

LANGUAGE
Chinese

COUNTRY, YEAR
USA, 2025

RUNTIME
8 MIN 10 S

MiaoMiao receives a box of chocolate balls. As she clings to this small treasure, a mix of doubt and quiet rebellion begins to blur the boundaries between order and desire.

Yingdan Lai is an animation director originally from China and currently based in Los Angeles. Working with hand-drawn 2D animation, she wraps discomfort, unease, and the unspeakable in deceptively childlike lines.

ONE LAST WALK

DIRECTOR
Andrea Bang, Diana Bang

LANGUAGE
Korean, Mandarin, English

COUNTRY, YEAR
Canada, 2025

RUNTIME
10 MIN 53 S

Two lonely grandmas from different cultures connect through daily walks around the neighbourhood. Today is their last walk before one of them flies back home to South Korea.

Andrea Bang and **Diana Bang** are Korean Canadian actors, writers, directors, and sisters based out of Vancouver on the traditional unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations.

SPOILED, ROTTEN, SOUR

Under suspicious circumstances, you wonder if the entities around you are withholding your full autonomy. Do you fight back?

SAT, NOV 14 AT 8:00PM
TIFF LIGHTBOX CINEMA 4

CONTENT ADVISORY: BLOOD, ABORTION, HOMOPHOBIA, FORMICATION

RUNTIME: 74 MIN 28 S
RATING: AA

AVAILABLE ONLINE

FOR:
those feeling suffocated, unheard, vengeful

THE APPLE DOESN'T FALL... *环岛*

DIRECTOR
Dean Wei

LANGUAGE
Chinese

COUNTRY, YEAR
China, 2026

RUNTIME
18 MIN

A portrait of an ordinary "one-child" Chinese family in their habitat in an ordinary apartment.

Born in Cologne, Germany, **Dean Wei** is a graduate of Beijing Film Academy. Wei is currently based in Beijing as a director, composer, and cinematographer.

FOREIGN BODIES

DIRECTOR
Lysander Wong

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2025

RUNTIME
3 MIN 30 S

A simple itch spirals into an outbreak with many legs. Certain things will always find their way to the surface.

Lysander Wong is a Hong Kong animator and artist based in London and creating playful and tactile work.

PORTRAIT

DIRECTOR
Farzam Tabibi

LANGUAGE
Persian

COUNTRY, YEAR
Iran, 2025

RUNTIME
15 MIN

In a photography studio, a woman and a photographer struggle to capture an innocent portrait of the woman.

Farzam Tabibi (b. 1997) is an Iranian filmmaker whose journey in cinema began in 2020 through experimental, low-budget student films. His second short, *Portrait*, was made with support from Tehran's underground cinema.

THIS HOUSE THAT BEARS NO FRUIT

DIRECTOR
Chantal Leong

LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

RUNTIME
6 MIN

A teenage girl must come to terms with her tense relationship with her mother while reckoning with the suspicion that she may be eating far more than just fruits from their garden.

Chantal Leong is a writer, director, and arts worker based in Toronto. She is drawn to dissecting Chinese diaspora culture, imagining self-contained worlds drenched in vibrant and gothic atmospheres.

YOU ARE NOT PART OF THE CAKE *你不在這個蛋糕裡*

DIRECTOR
Ting-Jui Chen

LANGUAGE
Mandarin

COUNTRY, YEAR
Taiwan, UK, 2026

Runtime
4 MIN 33 S

Ping faces conflict with her girlfriend's homophobic and aggressive father. As tensions escalate, Ping is forced to take drastic action to save herself.

Ting-Jui Chen is an animator from Taiwan, based in London. Blending heavy subjects with a touch of humour, she uses mixed media to evoke feelings that are as strange as they are familiar.

FRUIT *BUAH*

DIRECTOR
Jen Nee Lim

LANGUAGE
Malay

COUNTRY, YEAR
Singapore, 2025

RUNTIME
14 MIN 35 S

In a time and place where abortion is illegal, a woman's repeated attempts to end her pregnancy fail, until she crosses paths with a strange bus driver.

After 15 years as producer-writer, **Jen Nee Lim** pivoted to directing in 2019. Her latest short, award-winning *Fruit (Buah)*, competed in the Busan International Film Festival, the Sundance Film Festival, the Clermont-Ferrand International Short Film Festival, and South by Southwest, among others.

THE MARKET *ANG MERKADO*

DIRECTOR
NOFAC3

LANGUAGE
English, Tagalog

COUNTRY, YEAR
Canada, 2026

RUNTIME
12 MIN 50 S

In a rural Philippine market, a street dog scavenges for scraps while a mother and son, fleeing Canada, search for a fresh start.

Khrysta Lloren (NOFAC3) is a Filipino stop-motion animator and visual artist in Vancouver. Their multidisciplinary practice explores surrealism, psychological horror, memory, identity, and transformation.

UNSUNG VOICES 15

This past summer, six emerging filmmakers embarked on a months-long filmmaking workshop. We're proud to present their world premieres here in the 15th edition of Reel Asian's filmmaking programme.

SUN, NOV 15 AT 1:00PM
TIFF LIGHTBOX CINEMA 2

RUNTIME: 62 MIN 49 S
RATING: PG

AVAILABLE ONLINE

THE LANTERN

DIRECTOR
Minjae Kwak

LANGUAGE
Korean

COUNTRY, YEAR
Canada, 2026

RUNTIME
12 MIN 49 S

A tick infestation drives a group of campers out of their tent as their only light source slowly loses power. Their conflicting instincts pit them against one another.

Minjae Kwak is a Korean Canadian filmmaker based in Toronto. He is drawn to stories that truthfully explore the human condition; his perspective is shaped by his experiences living in both countries.

ROUTE 16

DIRECTOR
Angeline Javier

LANGUAGE
English, Tagalog

COUNTRY, YEAR
Canada, 2026

Runtime
9 MIN 40 S

Ira reluctantly takes the bus to meet up with a guy from online, but when her date cancels mid-ride, she decides to join the middle-aged bus driver on his smoke break.

Angeline Javier is a photographer and filmmaker based in Winnipeg. Drawing from stories from the Filipino diaspora, her films aim to explore relationships, culture, and the politics that shape identity.

DREAM GIRL

DIRECTOR
Nidhil Vohra

LANGUAGE
Hindi

COUNTRY, YEAR
Canada, 2026

RUNTIME
11 MIN 45 S

A middle-aged Indian mother is faced with the dilemma of a lifetime when her yesteryear Bollywood crush arrives at her door with just one request for her husband and kids — to marry her.

Nidhil Vohra is a writer, filmmaker, and film critic. His work seeks to amplify the voices of minoritized communities, often using humour to explore identity, class, religion, and belonging.

FUNDED BY

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THE CHILDREN TRAP

DIRECTOR
Yasmin Lau

LANGUAGE
English, Cantonese

COUNTRY, YEAR
Canada, 2026

Runtime
10 MIN 50 S

In a home where fights erupt and everything is quietly reset by morning, two young sisters begin secretly plotting their parents' divorce, believing it's the only way to save their family.

Yasmin Lau is a Chinese Canadian filmmaker and actor. She is drawn to intimate storytelling that explores family, cultural identity, and the moments that reveal what words often don't.

CABBAGEWORM

DIRECTOR
院 Fanny Lord-Bourcier

LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

RUNTIME
6 MIN 30 S

Cabbageworm is a horror stop-motion animation film, exploring queer desire and emancipation after the death of Michelle's abusive and homophobic mother.

院 **Fanny Lord-Bourcier** is an animator and artist, based in Tio'tia:ke. Lord-Bourcier uses animation to bring to life playful interpretations of reality, with a particular interest in dream, memory, and diaspora.

DON'T BAIL

DIRECTOR
Nick Patel

LANGUAGE
English

COUNTRY, YEAR
Canada, 2026

Runtime
11 MIN 15 S

A 45-year-old corporate worker befriends a group of young skaters and secretly begins learning to skateboard during his lunch breaks. When doubt and judgment creep in, he must decide whether to abandon the joy he's found or embrace the risk of starting over.

Nick Patel is a Toronto-based filmmaker, actor, writer, and producer making his directorial debut. His work explores growing up, identity, and the diverse experiences of Asian voices through storytelling.

RA:X

In the spirit of Reel Asian's 30th anniversary, the extended reality (XR) programme this year is both a retrospective celebrating the breadth of work in immersive media and an opening for playful explorations of how established and emerging artists are exercising their right to speak their truth into reality. Explore and take a step into the many projects and events in the world of Expanded Dis/Closures.

FUNDED BY

CANADA MEDIA FUND

OCAF FMCO ONTARIO CULTURAL ATTRACTIONS FUND LE FONDS POUR LES MANIFESTATIONS CULTURELLES DE L'ONTARIO

TORONTO

WITH SUPPORT FROM

TD READY COMMITMENT

Expanded Dis/Closures Keynote: Ana Serrano

FRI, NOV 13 AT 7:00PM

SARI-SARI RECEPTION AT 7:00PM–9:00PM

FOR MORE INFORMATION, VISIT REELASIAN.COM

Ana Serrano, president and vice-chancellor of OCAD University, is the recipient of Reel Asian's 2026 Fire Horse Award honouring trailblazers of the Asian Canadian media arts community.

An award-winning producer, visionary leader, and innovator in Canada's arts and creative industries, she has continually pushed boundaries in media while expanding opportunities for artists across the country. A Reel Asian alumna as a producer on innovative projects such as live cinema/theatre musical *Prison Dancer* (RA'12) and VR experience *Yumi and Boom* (RA'17) and countless other internationally recognized projects, Serrano has produced work that bridges creativity, technology, and cultural leadership, shaping new ways in which stories are made, shared, and experienced.

Join Serrano in opening our Expanded Dis/Closures exhibition and conference with this keynote address discussing ever-changing media and the role of creators in the challenges of our time.

Expanded Dis/Closures probes what constitutes truth and reality — and on whose terms. Taking reality as a continuum that is always in the making, this programme explores themes of reiteration, revisiting, and return in media formats including 360-degree cinema and docufiction, VR theatre, and interactive and multiplayer XR.

Views From the Pier: Taiwan VR

IN PARTNERSHIP WITH

SEE PG. 56–57 FOR ACCOMPANYING SHORTS

THURS, NOV 12–SAT, NOV 21 (EXCEPT MON, NOV 16)
FROM 12:00PM–5:00PM
LOWER LOBBY, 401 RICHMOND LL108

In celebration of the pioneering Kaohsiung VR Film Lab, established in 2017 to push the boundaries of immersive storytelling, *Views from the Pier* presents selected works supported by the Kaohsiung Film Festival over the past decade. These works explore how histories and memories can be told, revealed, and expressed through expanded forms of narrative.

Projects
Sense Of Nowhere (dir. Hsin-Hsuan Yeh)
Home (dir. Chih Yen Hsu)
The Train Hamasen (dir. Kuan-Yuan Lai)
Limbophobia (dir. Wen-Yee Hsieh)
The Man Who Couldn't Leave (dir. Singing Chen)

Book of Distance

THURS, NOV 12–SAT, NOV 21 (EXCEPT MON, NOV 16)
FROM 12:00PM–5:00PM
BACHIR/YEREX PRESENTATION SPACE, 401 RICHMOND

In 1935, Yonezo Okita left his home in Hiroshima, Japan, for Canada. Then, war and racism changed everything. Three generations later, his grandson **Randall Okita** leads us on an interactive pilgrimage through an emotional geography of immigration and family to recover what was lost. In this VR experience, Randall explores new possibilities for deeply personal storytelling.

Palace Immersive GOONG

이머시브궁

THURS, NOV 12–SAT, NOV 21 (EXCEPT MON, NOV 16)
FROM 12:00PM–5:00PM
OCAD UNIVERSITY - OPEN SPACE GALLERY

Join a multi-user VR journey set in Korea's iconic Gyeongbokgung Palace, where the grandeur of the Joseon Dynasty's last unrealized royal banquet comes to life. More than a spectator, you are a part of the celebration in this cutting-edge, location-based entertainment experience that seamlessly blends history, culture, and technology in real time.

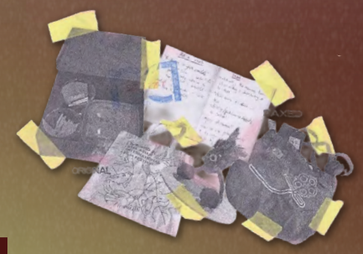
Expanded Dis/Closures XR Summit

MON, NOV 16 FROM 10:00AM–7:00PM VISIT REELASIAN.COM FOR DETAILED SCHEDULE
OCAD UNIVERSITY - SCHOOL OF GRADUATE STUDIES

WITH SUPPORT FROM

Reel Asian's XR Summit is a space for dialogue between emerging and established artists and studios, professionals from the industry, media scholars, and the wider communities who will connect and explore the state of the creative industries and the market trends leading innovation within the domains of XR and spatial media, both globally and locally.

RARARA



Reel Asian Digital Community Archive

The Reel Asian Digital Community Archive was dreamed up to reflect on the festival's history as we approached our 30th anniversary. From cleaning out the office and sorting through boxes of storage materials to public callouts for community members old and new to submit their personal materials, we embarked on a six-month journey of collecting and documenting. The archive is now live and available for anyone interested in looking at the festival through its traces. Come visit the RARARA Internet Cafe during the festival to check it out, or head to **rarara.ca/archive** anytime.

FUNDED BY

Conseil des arts du Canada
Canada Council for the Arts

WITH SUPPORT FROM

OCAF FMCO
ONTARIO CULTURAL ATTRACTIONS FUND
LE FONDS POUR LES MANIFESTATIONS CULTURELLES DE L'ONTARIO

RARARA Internet Cafe

THURS, NOV 12–SAT, NOV 21
MON–FRI: 11:00AM–7:00PM | SAT–SUN: 10:00AM–7:00PM
THE GLASS ROOM, 401 RICHMOND

The RARARA Internet Cafe is your chill and lounge space during the festival season! Hop into our computer booths to peruse the digital archive, spend some down time between screenings at our library, see the artist installations, or engage in our many activities, from the trading-card post to the communal stop-motion activity.
Visit the RARARA Internet Cafe on select days to peruse artist books, magazines, and zines from Asia on cinema and art, or order something delicious to drink!

Omíkhlē Bookshop

SAT, NOV 14 FROM 11:00AM–7:00PM
SAT, NOV 21 FROM 11:00AM–7:00PM
THE GLASS ROOM, 401 RICHMOND

Omíkhlē Bookshop is a Toronto-based independent Asian art bookshop originally founded in Kunming, China. The name *"Omíkhlē,"* meaning "mist" in Greek, was inspired by Theo Angelopoulos's film *Landscape in the Mist (1988)*, reflecting the belief that a bookshop can be a landscape that cuts through the mist of disorienting times. Focusing on photography, cinema, visual culture, and independent publishing, they work with artists and publishers across China, Hong Kong, Taiwan, Malaysia, Cambodia, Japan, and beyond.

Café An

FRI, NOV 13 FROM 11:00AM–7:00PM
SUN, NOV 15 FROM 11:00AM–7:00PM
THE GLASS ROOM, 401 RICHMOND

A place for calm or connection, Café An is a pop-up bakery and café that began as a way to meet neighbours and gather friends together. The menu at Café An reflects the nostalgia of growing up in Chinatown.
Café An is hosted and organized by Doris Chu.

Flush & Brew

FRI, NOV 20 FROM 11:00AM–7:00PM
THE GLASS ROOM, 401 RICHMOND

Flush & Brew is a tea-focused series of pop-up events run by Jasmine Gui. Drop by the Internet Cafe to chat, chill and have a warm cup of tea.

Communal Stop-Motion Film

THE GLASS ROOM, 401 RICHMOND & ALL SCREENING VENUES AND GALA RECEPTIONS THURS, NOV 12–SAT, NOV 21

In a sequel to last year's wishing stump installation, we invite you to contribute to our collaborative stop-motion film project, animated by Akash Jones with music composed by Pantayo! Find a stop-motion station at our events (except for Opening Night) or visit the RARARA Internet Cafe to customize your own frame and be part of this community-made film in celebration of our 30th anniversary!

Orbit Artist Residency Installations

THE GLASS ROOM, 401 RICHMOND

The Orbit Artist Residency was a three-month programme inviting artists and researchers to engage with the film festival archive. Residents were free to take any direction they wanted with the material, and produced short dispatches of works-in-process, reflections, and artwork. They further developed these in the early fall into fully formed artist installations. Come visit the **RARARA Internet Cafe** to see their completed works!

Karaoke from the Archive • Aaisha Salman

Artist Statement: *Karaoke from the Archive* draws on *Empty Orchestra*, a 2008 Reel Asian exhibit, working through karaoke as a minor archival practice. Rather than pursuing fantasies of recovery or mastery in a cultural archive, the work approaches the past through approximation, i.e., embracing the amateur, imperfect quality that karaoke performance inherently carries. Just as the karaoke singer never fully becomes the original vocalist, this piece resists the idea that archival engagement can offer complete access to what came before. Instead, it treats imprecision and imitation as generative modes of remembering.

Aaisha Salman is a PhD candidate in cinema studies at the University of Toronto, where they research television and cinema archives from Pakistan. Working at the intersection of arts and research, they are committed to communal archiving practices and thinking critically about digitality and preservation.

Thirty Years in Six Drawings • Em Cheng

Artist Statement: I believe the act of drawing is an act of research. I've been studying the malleability of perception and portrayal of the past. Overwhelmed by choices of colour, I draw exclusively in greyscale.

Em Cheng is a licensed architect and visual artist. Her projects have been supported by the Canadian Centre for Architecture, the Canada Council for the Arts, and the Ontario Arts Council.

Branches broken in the same direction • Yvette Sin

Artist Statement: *Branches broken in the same direction* is a wayfinding experiment that visualizes three archive films as maps. This cartographical effort considers these narratives as landscapes, their traces as trails, and their spaces as proximities. If the archive is a forest, these maps invite you to feel lost, which is also the feeling of wonder, which is the question that will lead me to you, you to me.

Yvette Sin is a filmmaker, collage artist, and writer based in Toronto. She is easily excitable! And easily vexed. She is learning how to endure.

In the Reel Asian Archive: Artist Talk

SUN, NOV 15 FROM 5:30PM–7:00PM
THE COMMONS LOBBY, 401 RICHMOND

MODERATOR:
Jasmine Gui—Special Projects Programmer

SPEAKERS:
Aaisha Salman—Artist
Em Cheng—Artist
Yvette Sin—Artist

Learn more from our Orbit artists-in-residence, **Aaisha Salman**, **Em Cheng**, and **Yvette Sin**, about their time spent in the Reel Asian archives, approach to creative research, and journey toward the artist installations.

30th Anniversary Trading Cards

Tricennium Reel Forever

BUY CARD PACKS AT ANY OF OUR MERCH TABLES OR AT THE RARARA INTERNET CAFE

For the festival's 30th anniversary, RARARA commissioned Toronto artist **Philip Leonard Ocampo** to design a deck of 30 collectible trading cards inspired by the festival archive. The deck features 30 unique designs, one for each year of festival history. It also features a special rare-pull holographic card, designed by **Jeffrey Kam**.

Philip Leonard Ocampo

Artist Statement: Commemorating Reel Asian's 30-year milestone, each card reinterprets a single entry into the festival's archive of programme guide covers — a yearly publication through which the festival reimagines itself season after season. Paying homage to the nostalgia of 1980s and '90s trading cards, the iconography of playing cards, and the spirituality of tarot, each year is synthesized into a mythic artifact. Mirroring this same sense of continuous reinvention, *Tricennium Reel Forever* presents an interpretive retelling of the past three decades as the film reel spins eternal, and the story goes on.

Philip Leonard Ocampo (b. 1995) is an artist and arts facilitator based in Tkaronto. Ocampo's multidisciplinary practice involves painting, sculpture, writing, and curatorial projects. Exploring worldbuilding, radical hope, and speculative futures, Ocampo's work embodies a curious cross between magic wonder and nostalgic imaginary.

Jeffrey Kam

Artist Statement: The piece I created for the 30th anniversary of the festival speaks to the questionable creative process in a world where technology pressures traditional methods. In my piece, creatures prepare for a manifestation of a greater unknown, using rituals that break foundations to bring new, inconceivable power. What methods are we using as artists to express ourselves? Is it right to break from traditional methods to stay on pace with the world's progression? In our day and age, artists face the challenge of keeping up with the times at the price of their ethics and core ideals and, more than ever, should examine how they want to build themselves and their craft for the future.

Jeffrey Kam is a Chinese Canadian illustrator and cartoonist based in North York, Ont. His work explores playfulness in introspection and melancholic themes, tethering the line between friendly and bleak through abstract forms.

Trading Card Post

THE GLASS ROOM, 401 RICHMOND

Visit the trading card post at the **RARARA Internet Cafe** to purchase new card packs, prints, swap your duplicates, and complete your collection!

Tricennium Reel Forever: Artist Talk

SAT, NOV 21 FROM 3:00PM–4:30PM
THE COMMONS LOBBY, 401 RICHMOND

MODERATOR:
Jasmine Gui—Special Projects Programmer

SPEAKERS:
Philip Leonard Ocampo—Artist

Come listen to this special presentation by artist **Philip Leonard Ocampo** as he walks through the design process of his 30th-anniversary trading cards, from ideation to completion.

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WEE ASIAN

Turning 10 this year, Wee Asian cultivates a place for all ages and generations to experience the festival together. Come and join our free drop-in programming, featuring relaxed film screenings, storytelling, arts and crafts, and time for play or rest!

More information on activities can be found at **reelasian.com/weeasian**.

SPECIAL SPONSOR

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WEE ASIAN

Remixing Wee Asian with archival short films, this edition reframes what might be discovered in the programme through craft, narratives, and sensory experiences.

SAT, NOV 21
INNIS TOWN HALL
RELAXED SCREENINGS:
10:00AM & 2:30PM
DROP-IN ART ACTIVITIES:
11:00AM–3:00PM

CONTENT ADVISORY:
FLASHING IMAGES

RUNTIME: 45 MIN 14 S
RATING: PG

AVAILABLE ONLINE

FOR:
anyone with a pen in hand • oddballs • narrators • those following a train of thought

NANU!

DIRECTOR
Ansh Sirohi

LANGUAGE
Hindi, English

COUNTRY, YEAR
India, 2025

RUNTIME
7 MIN 51 S

How do you cancel an online order? Filmmaker **Ansh Sirohi**'s grandfather, Nanu, certainly has no idea.

Ansh Sirohi is an animation filmmaker and illustrator based in India. Like a bird, she is drawn to all things colourful and bright. She brings fun and life to the personal stories she tells.

BASE TRANQUILITY

DIRECTOR
Keith Lock,
James Anderson

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 1970

RUNTIME
6 MIN 49 S

Hand-drawn on film by **James Anderson**, 19, and **Keith Lock**, 18, this film was inspired by the first Apollo moon landing in 1969 and is critical of Western ideations of advancement.

Keith Lock is a filmmaker who works across experimental, dramatic, and documentary films. He is Canada's first Chinese Canadian filmmaker.

James Anderson began making prize-winning films in the 1970s when he was still in high school. In addition, Anderson works as a painter, sculptor, and draughtsman.

FLY

DIRECTOR
Luo Li

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2004

RUNTIME
5 MIN 52 S

Traces of birds become calligraphy. Handmade filmmaking creates impressions of flying.

Luo Li s an independent filmmaker. He was born and raised in China. He studied film and obtained his MFA in Canada.

WANDA & MILES

DIRECTOR
Lesley Loksi Chan

LANGUAGE
English

COUNTRY, YEAR
Canada, 2007

RUNTIME
12 MIN 26 S

Wanda and Miles move a lot. Whenever they feel like it, they just put on their shoes and go! But one day, Wanda realizes that moving too much makes Miles's head hurt.

Lesley Loksi Chan is an artist and filmmaker. Through experimental, handmade, and process-based filmmaking, she creates moving-image works as mementos.

A PRAIRIE STORY

DIRECTOR
Anne Koizumi

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2006

Runtime
1 MIN 37 S

A prairie landscape undergoes a metamorphosis from rural idyll to over-urbanized dystopia.

Anne Koizumi Anne Koizumi is an independent filmmaker and media arts educator. In 2006, she participated in the third edition of the National Film Board of Canada's Hothouse, an intensive for emerging animators, where she completed her first professional film, *A Prairie Story.*

I FLY WHEN NO ONE'S WATCHING

だれにも見えないところでわたしは空を飛んでいる

DIRECTOR
Hana Takubo

LANGUAGE
Japanese

COUNTRY, YEAR
Japan, 2026

Runtime
4 MIN 9 S

A girl walking home alone takes to the sky to shake off her loneliness. Her ability to use magic is a secret from her classmates.

Based in Tokyo, **Hana Takubo** graduated from the Tokyo University of the Arts' design department in 2025 and then entered its graduate school to major in animation.

YOUR LITTLE KAIJU

DIRECTOR
Mari Beatriz Nicole Ramizo

LANGUAGE
No Dialogue

COUNTRY, YEAR
Canada, 2026

RUNTIME
6 MIN 30 S

Ollie wishes to become a kaiju, like the giant lizard monsters he sees at the cinema.

Mari Beatriz Nicole Ramizo is a Filipino Canadian animation student, currently attending Sheridan College. She spent her childhood in the Philippines and has been trying to reconnect to her roots through storytelling and filmmaking.

Reel Ideas

Reel Ideas brings storytellers, artists, and industry voices together to share how the work gets made, the risks that push stories forward, and the ideas that challenge what audiences expect. Discover new work, meet the people shaping what comes next, connect with future collaborators, and take home the skills and insight to bring your own vision to life.

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IATSE 873

Ba's Book: Artist Talk With Ashley Duong

THURS, NOV 12 AT 2:00PM
THE COMMONS LOBBY, 401 RICHMOND

MODERATOR:
Samir Ballou—Industry and Education Manager, Reel Asian

PANELLISTS:
Ashley Duong—Filmmaker, *Ba's Book*

SPECIAL SPONSOR

CANADA MEDIA FUND

Ashley Duong's *Ba's Book*, Reel Asian's opening night film, begins with her father's memoir and unfolds with the process of recreating her family's history of war, displacement, and migration from Vietnam. Moving between documentary, staged scenes, and intimate moments with her family, Duong uses filmmaking itself to uncover memories and guide emotion. She will unpack the creative choices behind the film — from form and performance to image and editing — and how each became a way of making space for her family while finding authenticity in the process of telling their story.

Vertical Series: Finding Your Audience Where They Are

MON, NOV 16 AT 6:30PM
THE COMMONS LOBBY, 401 RICHMOND

SPEAKERS:
Alice Wang—Creator, Director & Writer
John Tan—Producer
Ariel Yang—Producer

Rent A Plus-One, one of the first vertical series to receive funding from the Canadian government, offers a case study in what happens when filmmakers build for a vertical frame. Its creators unpack their journey from traditional web series to vertical, exploring what changes when you write, block, direct, and produce for the format, from creative choices to budgets and shooting schedules. The session examines how filmmakers can use verticals to work within limited resources, reach audiences online, and open new pathways to financing and distribution.

Reframing Access: A Conversation on Equity, Inclusion and Accessibility

TUES, NOV 17 AT 6:30PM
THE COMMONS LOBBY, 401 RICHMOND

PANELLISTS:
Elspeth Arbow—Arts Administrator & Film Programmer
Prasanna Ranganathan—Board Member, Disability Screen Office
Kaila Hunte—Accessibility Consultant

Drawing on the Disability Screen Office's newly launched *Reframing Access: A Best Practices Guide on Disability Inclusion in Canada's Screen Industry*, this conversation will explore how filmmakers can establish inclusive accessibility practices across all stages of production and beyond. Participants will work through practical strategies for identifying and removing barriers, creating more inclusive working environments, and implementing more equitable practices across the screen-based sector.

Building the Image: A Career in Cinematography

WED, NOV 18 AT 6:00PM
THE COMMONS LOBBY, 401 RICHMOND

MODERATOR:
Alan Poon—Cinematographer, *American Born Chinese*

PANELLISTS:
Mrinal Desai—Cinematographer, *Ba's Book*
Gayle Ye—Cinematographer, *Paying For It*

PUBLIC FUNDING

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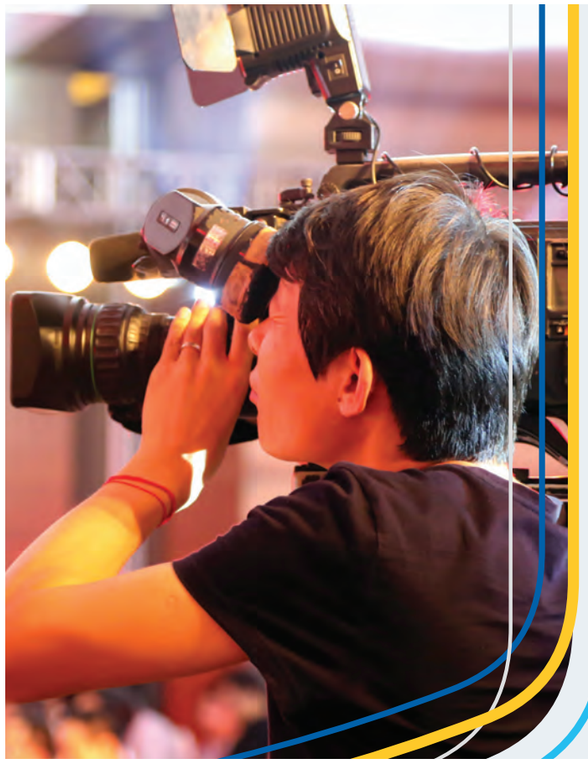
How do cinematographers build sustainable careers while developing their craft across different formats, genres, and production models? This all-cinematographer conversation explores the paths that led them to television and film, and how they continue to build their craft and sustain themselves through commercials, smaller productions, shorts, and gig work while making the leap to larger-scale productions. The discussion will also examine the cinematographer's relationship with the director, including how creative dynamics shift between independent film and television, and how fluidity and trust between the two can shape a safe, efficient, and collaborative production.



The best way to support a community is to be a part of it.

At the heart of every community, you'll find organizations fueled by committed people who are passionate about building a better future for us all. We are proud to support the Toronto Reel Asian International Film Festival.

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Reel Asian PITCH!

Charles Street Video is a non-profit organization supporting artists with affordable access to equipment, Immersive studio, and training.

We foster creativity through workshops, residencies, and a vibrant community of media artists.

charles street video

First Read: Fresh Voices in TV

THURS, NOV 19 AT 7:30PM
IT'S OK* STUDIOS

RECEPTION: 9:00PM–10:00PM

Writers from Reel Asian's TV Writing Program bring their original series to the table for a live reading of selected scenes, presented in collaboration with ACTRA Toronto. Professional actors will bring the characters and stories to life, followed by a reception with the writers, performers, and industry guests.

Sara Jade Alfaro-Dehghani
TV Project Title: *The Olde Guard*
Logline: In the cutthroat world of Niagara Falls dinner theatre, an aging king facing obsolescence and his ambitious young replacement forge an unlikely alliance in their fight for survival, exposing the darkly ridiculous power struggles behind Canada's most beloved fantasy franchise.

Srutika Sabu
TV Project Title: *Peaked*
Logline: The ghost of a girlboss tech executive fails to haunt her husband and childhood rival as they make a legacy-defining documentary about recovering her corpse from Mount Everest. But the down-on-her luck cinematographer who can see her has a question: Why is she still fighting for the man who left her on a mountain?

Jaskaran Singh
TV Project Title: *There Are No Heroes*
Logline: The son of a drunk and abusive Indian psychic goes back in time to kill his father, and must come to terms with his superhuman abilities. When he discovers others have transformed their childhood trauma into extraordinary powers, he must protect them from a world determined to destroy what it doesn't understand.

Claudine Yip
TV Project Title: *Eternal Affairs*
Logline: When a woman unexpectedly dies the day before her 29th birthday, she's in for the shock of her afterlife when her ashes are sold into a ghost marriage with a dead man she's never met. To escape the arrangement, she strikes a deal with the Grim Reaper, only to grow closer to her new husband while unravelling the truth behind their entangled pasts.

Mayumi Yoshida
TV Project Title: *Homestaying*
Logline: With the arrival of new homestay Ayana, a group of misfit immigrants in East Vancouver form an unlikely family and deal with their dreams, relationships, and identity as they try to find a place to belong in their home away from home.

HOST
Vivian Lin — Showrunner & Co-Creator, *Crew Girl*

FEATURING:
Srutika Sabu—Writer, *Peaked*
Claudine Yip—Writer, *Eternal Affairs*
Jaskaran Singh—Writer, *There Are No Heroes*
Mayumi Yoshida—Writer, *Homestaying*
Sara Jade Alfaro-Dehghani — Writer, *The Olde Guard*

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TELEFILM CANADA

Cued Up: Music Video Panel & Party

FRI, NOV 20 AT 7:30PM
IT'S OK* STUDIOS

9:00PM–10:00PM
Stay for a music video party and mingle with fellow guests and artists.

Music videos can turn a song into a visual world, giving us new ways to experience the music we listen to — whether we're watching with friends at a party or alone at 2 a.m. when we can't fall asleep. What draws us in and what makes a music video stay with us? Hear from directors, producers, and creatives working across music and visual media about building worlds around songs, collaborating with artists, and finding new ways to connect music and image while navigating tight budgets and production schedules.

PANELLISTS:
Nathan Lau—Director, Photographer, Producer
Julian Nieva—Executive Producer, Common Good

PUBLIC FUNDING
TORONTO

Pitch!

SAT, NOV 21 AT 7:00PM
BATHURST STREET THEATRE

MC:
Andrew Phung—Actor, Host & Comedian

LIVE JURY:
Saman Malik—Filmmaker & Journalist
Chrisann Hessing—Impact Producer
Marushka Almeida—Filmmaker

PITCH FINALISTS:
Kalpit Patel—*ABHAVA*
Ellen Yuna Ahn—*Loving Living Things*
Nikita Zhang & Roanna De Guzman—*READ 2 FILTH*
Ellie Trip—*Riflery*
Sal Eigh & Jonathan Degousee—*Cerys and Cade Make a Curse*

PITCH MENTORS:
Zarrar Kahn—Filmmaker
Sara Jade Alfaro-Dehghani—Filmmaker

PITCH SHORTLIST JURY:
Michael Fukushima—Board Member, Producer
Prajj Rajj—Filmmaker
Chantal Leong—Industry Coordinator, Reel Asian

Celebrating 20 years of Reel Asian's pitch competition, five finalist filmmakers will take the stage to pitch their projects to a live jury and audience. One will win a prize package designed to help bring their short film to life, including a cash award, in-kind studio packages, and the opportunity to screen the completed film at the 31st edition of the Toronto Reel Asian International Film Festival.

SPECIAL SPONSOR

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Centre for Social Innovation Spadina at 9:30PM

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YOUR LITTLE KAIJU
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As a proud member of the Independent Media Arts Alliance (**www.imaa.ca**), Reel Asian is committed to paying industry-standard artist fees to artists, filmmakers, curators, and professional work in all our initiatives.

Notes

Reel Asian

TORONTO REEL ASIAN
INTERNATIONAL FILM FESTIVAL
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Charitable registration number
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Founded in Toronto in 1997, Reel Asian is Canada's largest pan-Asian film festival and a year-round cultural organization dedicated to championing Asian, Asian diasporic, and Asian Canadian artists and storytellers. What began as a grassroots film festival has grown into a national platform supporting filmmakers and audiences through screenings, education, industry initiatives, artist development, and community programming presented across Toronto, the Greater Toronto Area, and online across Canada. Thank you for celebrating 30 years of Reel Asian with us. We couldn't have done it without you.