



# ReOrientations:

*A Retrospective  
on the Works of Richard Fung*

Oct 25 – 26, 2013

MUNK  
SCHOOL  
OF  
GLOBAL  
AFFAIRS



UNIVERSITY OF  
TORONTO

ASIAN INSTITUTE

DR. DAVID CHU PROGRAM  
IN ASIA PACIFIC STUDIES

# Schedule

FRIDAY, OCTOBER 25

## » Innis Town Hall

4:00 PM

### OPENING WELCOME

- » **Takashi Fujitani**  
Dr. David Chu Professor and Director in Asia Pacific Studies, Asian Institute, University of Toronto

### INTRODUCTION BY DIRECTOR

- » **Richard Fung**  
Visual Artist and Cultural Critic; Associate Professor, OCAD University

4:15 – 5:30 PM

### SCREENINGS

***Orientations***  
1985 | 56 Min.

***School Fag***  
1998 | 17 Min.

5:30 – 6:30 PM

### IN CONVERSATION WITH ...

- » **Richard Fung**
- » **Chair: Nayan B. Shah**  
Professor and Chair of American Studies and Ethnicity, University of Southern California

6:30 – 7:30 PM

### BREAK

(light refreshments provided in foyer)

7:30 – 8:50 PM

### SCREENINGS

- » **Director Richard Fung introduces screenings**

***My Mother's Place***  
1990 | 49 Min.

***Sea in the Blood***  
2000 | 26 Min.

***Islands***  
2002 | 9 Min.

SATURDAY, OCTOBER 26

## » Innis Town Hall

2:15 – 3:15 PM

### SCREENINGS

- » **Director Richard Fung introduces screenings**

***Dirty Laundry***  
1996 | 30 Min.

***Rex vs. Singh***  
2008 | 30 Min.

3:15 – 3:30 PM

### BREAK

3:30 – 5:30 PM

### ROUNDTABLE

- » **Kass Banning**  
Lecturer in Cinema Studies Institute, University of Toronto
- » **Roland Sintos Coloma**  
Associate Professor of Humanities, Social Sciences and Social Justice Education, Ontario Institute for Studies in Education (oise), University of Toronto
- » **Ramabai Espinet**  
Professor of English, Seneca College; Writer and Critic
- » **Lisa Lowe**  
Professor of English and American Studies, Tufts University
- » **Monika Kin Gagnon**  
Professor of Communication Studies, Concordia University
- » **Chair: Rinaldo Walcott**  
Associate Professor of Humanities, Social Sciences and Social Justice Education, Ontario Institute for Studies in Education (oise), University of Toronto

5:30 – 7:00 PM

### BREAK

## » Bloor Hot Docs Cinema

7:00 PM

### OPENING WELCOME

- » **Takashi Fujitani**  
Dr. David Chu Professor and Director in Asia Pacific Studies
- » **Robin Smith**  
President of Kinosmith Inc., Programmer of Bloor Hot Docs Cinema

7:15 – 8:35 PM

### RICHARD FUNG PRESENTS

***Dal Puri Diaspora***  
2012 | 80 Min.

8:35 – 9:00 PM

### Q&A WITH DIRECTOR

- » **Richard Fung**
- » **Moderator: Takashi Fujitani**

## » Munk Observatory

9:00 PM

### VIP RECEPTION

*By Invitation Only*

OCTOBER 24 – 29

## » OCAD University

11:00 AM – 6:00 PM daily  
(closed Sunday)

**RICHARD FUNG**  
***ReOrientations***  
***Projections***

***Jehad in Motion***  
2007

***Landscapes***  
2008

# ReOrientations: A Retrospective on the Works of Richard Fung

**DR. DAVID CHU PROGRAM  
IN ASIA PACIFIC STUDIES**

**ASIAN INSTITUTE  
AT THE UNIVERSITY  
OF TORONTO**

Munk School of Global Affairs  
1 Devonshire Place  
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Canada  
M5S 3K7  
T 416 946 8996  
F 416 946 8838  
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URL [www.utoronto.ca/davidchu](http://www.utoronto.ca/davidchu)

The Dr. David Chu Program in Asia Pacific Studies at the Asian Institute and our co-sponsors are thrilled to present a retrospective on the work of Richard Fung, the renowned Toronto-based video artist, writer, cultural theorist, activist, and educator. Beginning in 1985 with *Orientations* – his pioneering video on queer sexuality and its intersections with race and class – Fung’s creative and often highly experimental works have questioned normative understandings of history and memory, temporality, sexuality, identity, colonialism, empires, racism, classism, labour, authenticity, communities, the body, illness, trauma, food, writing, and so much more. The themes are expansive, global in scope, and usually deeply historical; yet his stories are always embedded in complex interrelations, and nestle together with intimate and highly personal narratives from and about concrete individuals, communities, and places.

Tracing diasporic movements and communities, as well as the complex and constantly changing identities of Asians and others in places across the globe – especially North America and the Caribbean – Fung’s works far exceed the conventional boundaries of what has come to be known as Asian Studies. To be sure, his body of work tells us a great deal about how we might think about Asia, Asians, and Asian diasporas; but it does so in ways that resist simple narratives about traditional cultures and habits, origins, authenticity, and especially the conventions that locate the East, the West, and the Rest, as geographically fixed, hermetic locations on a map. Instead, Fung places these categories under interrogation, so that what we see and hear are fragments of truth – glittering through so many layers of misrepresentations – that testify to the fluidity of places, identities, objects, and communities through time. Thus while many of Fung’s works are about Asia and Asians, they are not moored to these markers of place and identity. They concern the historical constructions of the categories through which we presume to know – such as heterosexual and homosexual, the West and the Orient, the civilized and the natives, rationality and superstition – as well as the erasures from memory that such ways of knowing produce. They take us on spatial travels across oceans, continents, and islands, on boats, planes, and railways, as well as on passages through time that trouble linear stories of origins and endings.

The title of this retrospective, *ReOrientations*, seeks to capture the ways in which Fung’s video art has so effectively taken us on such journeys across time, space, and identity formations, always inviting us to travel beyond what we know, and who we think we are. Yet *ReOrientations* is as much about probing new pathways as it is a celebration of past accomplishments. It gives me great pleasure to invite you to join us for as much of the program as possible as we look toward the future through the lens of retrospection.

Sincerely,  
Takashi Fujitani  
Professor of History  
Dr. David Chu Professor and Director in Asia Pacific Studies

**ORGANIZED BY**



ASIAN INSTITUTE

DR. DAVID CHU PROGRAM  
IN ASIA PACIFIC STUDIES

# Sponsors

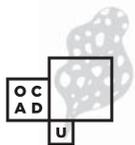
**CO-PRESENTED WITH**



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# Registration & Tickets

*please register for each  
portion of the program  
you wish to attend*

## THURSDAY, OCTOBER 24 – TUESDAY, OCTOBER 29

11:00 AM – 6:00 PM DAILY — OCAD UNIVERSITY

*ReOrientations Projections: Jihad in Motion,  
Landscapes*

FREE

*(closed Sunday)*

## FRIDAY, OCTOBER 25

4:00 PM – 6:30 PM — INNIS TOWN HALL

*Orientations, School Fag,  
In Conversation With ...*

FREE WITH REGISTRATION

[munkschool.utoronto.ca/ai/events](http://munkschool.utoronto.ca/ai/events)

7:30 PM – 8:50 PM — INNIS TOWN HALL

*My Mother's Place, Sea in the Blood, Islands*

FREE WITH REGISTRATION

[munkschool.utoronto.ca/ai/events](http://munkschool.utoronto.ca/ai/events)

## SATURDAY, OCTOBER 26

2:15 PM – 5:30 PM — INNIS TOWN HALL

*Dirty Laundry, Rex vs. Singh, Roundtable*

FREE WITH REGISTRATION

[munkschool.utoronto.ca/ai/events](http://munkschool.utoronto.ca/ai/events)

7:15 PM – 9:00 PM — BLOOR HOT DOCS CINEMA

*Dal Puri Diaspora, Q&A with Director*

Members

\$8.00

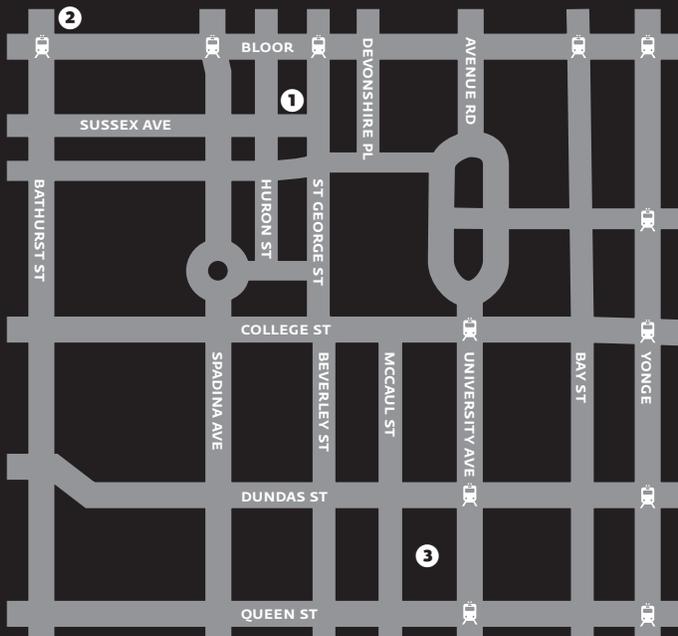
Regular

\$11.00

[bloorcinema.com](http://bloorcinema.com)

*Tickets also available to purchase at box office at least 30 minutes prior to screening.*

## Venues



### 1 INNIS TOWN HALL

Innis College at the University of Toronto  
2 Sussex Avenue at St. George (south of Bloor)

### 2 BLOOR HOT DOCS CINEMA

506 Bloor Street W

### 3 OCAD UNIVERSITY

49 McCaul Street

### TTC SUBWAY STATIONS



UNIVERSITY OF TORONTO  
FACULTY OF ARTS & SCIENCE

October 25, 2013

A Message from the Dean  
Faculty of Arts & Science  
University of Toronto

On behalf of the Faculty of Arts & Science, I am delighted to welcome participants and guests to *ReOrientations: A Retrospective on the Works of Richard Fung*.

Fung's creative and experiential work as an artist, cultural theorist, educator and writer challenges our usual understanding of many things: history and memory, temporality, sexuality, identity and racism, to name but a few. *ReOrientations* is a wonderful opportunity for us all to question traditional boundaries and explore different ways we might think about Asia, Asians and Asian diasporas.

Congratulations to the Dr. David Chu Program in Asia-Pacific Studies in the Asian Institute at our Munk School of Global Affairs for organizing this innovative forum of film screenings, roundtables as well as conversations with Richard Fung himself.

My colleagues at the University of Toronto and I are delighted that you are here and hope you will take the time to explore and enjoy our beautiful campus.

Sincerely,

David Cameron, FRSC  
Interim Dean & Professor of Political Science  
Faculty of Arts & Science

OFFICE OF THE DEAN  
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October 11, 2013

Dear Colleagues,

It is with great pleasure that I extend my congratulations to Richard Fung on behalf of OCAD University on the occasion of his retrospective. I offer my thanks to the David Chu Program in Asia-Pacific Studies at the Asian Institute for creating this wonderful occasion to celebrate Richard's work as a video artist, writer, cultural theorist, activist and educator.

Dr. Sara Diamond  
O. of Ont., RCA  
PRESIDENT/  
VICE-CHANCELLOR  
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M. 416 500 9026

OCAD UNIVERSITY  
100 McCAUL STREET  
TORONTO, ONTARIO  
M5T 1W1

OFFICE  
115 McCAUL STREET  
3RD FLOOR

Richard has taught at OCAD University since 2003 and is an Associate Professor in the Faculty of Art, contributing to the Integrated Media undergraduate program and our graduate programs. Richard elegantly bridges the identity of teacher and artist. He has shared his knowledge of documentary and experimental media practices, cultural studies, and politics and art with many fortunate students, leaving a powerful and positive impact. Richard's contribution to research/creation excellence has been acknowledged through funding by agencies such as the Social Science and Humanities Research Council and the Canada Council for the Arts. His recognition through numerous exhibitions, residencies, awards, publications and citations has brought honour to OCAD University.

Richard's contribution to OCAD University is consistent with his artistic activism. He has been a powerful and effective voice for equity and diversity at OCAD University and for an engaged internationalism. Richard has helped to continuously transform our campus to become a welcoming and open environment that truly reflects the global diaspora and supports gender, sexual, cultural and other forms of difference.

I have known Richard Fung for over two decades in my roles as video artist, curator, and activist, historian of media and more recently academic administrator. Richard is an impressive figure whose multiple contributions continue to enrich our lives. I wish him well and again offer my congratulations.

Sincerely,

Dr. Sara Diamond, Ord. of ON, RCA, Queen's Diamond Jubilee Medallist  
President and Vice-Chancellor, OCAD University

www.ocadu.ca

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WWW.HOTDOCS.CA

October 25, 2013

Greetings,

On behalf of the Bloor Hot Docs Cinema, it is my pleasure to welcome you to *ReOrientations: A Retrospective on the Works of Richard Fung*, taking place October 25-26, 2013.

*ReOrientations* is presented by The Dr. David Chu Program in Asia-Pacific Studies at the Asian Institute, Munk School of Global Affairs, and we are proud to co-present this event recognizing Richard Fung's esteemed thirty-year career as a video artist.

As one of the world's only documentary cinemas we are delighted to feature the film *Dal Puri Diaspora*, directed by Richard Fung, at the Bloor Hot Docs Cinema as part of this conference. Please enjoy your time at *ReOrientations* and at the Bloor Hot Docs Cinema.

With warmest regards,

Chris McDonald

President, Hot Docs Canadian International Documentary Festival

TORONTO  
reel asian  
INTERNATIONAL FILM FESTIVAL

Friday, September 20, 2013

Reel Asian is honoured to work with the Dr. David Chu Program in Asia Pacific Studies, Asian Institute at the University of Toronto, on the presentation *ReOrientations: A Retrospective on the Works of Richard Fung*.

The two-day intensive spotlight on Richard Fung offers viewers the opportunity to revisit some of his most influential work. We are very much looking forward to the "Conversation" between Fung and Nayan Shah and a roundtable discussion with Monika Kin Gagnon, Kass Banning, Lisa Lowe, Roland Sintos Coloma, Rinaldo Walcott, and Ramabai Espinet.

It is certainly a timely opportunity to continue a critical discussion about representation and freedom of cultural expression through media arts in an increasingly global context. Over his career as an artist, activist and academic, Fung has made a substantial positive impact on the discourse around politics and art in Canada. There is no doubt that the media arts landscape would not be what it is without him. Recent shocking international events show how the voices of filmmakers continue to be aggressively silenced, and are an alarming reminder of the fragility of freedom of expression, highlighting the importance of hearing Fung speak about his work today.

As Canada's largest showcase dedicated to presenting contemporary Asian and Asian Canadian film and video, many of the key concepts that Fung has tackled in the last 30 years have had an incredibly significant impact on the artistic direction of our organization.

Sincerely,

Heather Keung  
Artistic Director  
Toronto Reel Asian International Film Festival

401 RICHMOND STREET WEST, SUITE 309 | TORONTO, ONTARIO | CANADA M5V 3A8 | T 416 703 9333 | F 416 703 9986 | WWW.REELASIAN.COM | CHARITABLE #870021383RR0001



October 2013

The Images Festival is thrilled to welcome participants to the program *ReOrientations: A Retrospective on the Works of Richard Fung* presented by the Dr. David Chu Program in Asia-Pacific Studies at the University of Toronto's Asian Institute at the Munk School of Global Affairs this month.

Seeing as Richard is a co-founder of our festival and subject of our 2002 Canadian Artist Spotlight and publication *Like Mangoes in July*, we are of course incredibly fond of his video work, writing, scholarship and his immense contributions through the aforementioned outlets toward raising awareness around issues of colonialism, representation, sexuality, gender and power, among many others!

Your important gathering of academics, artists and students is fortunate to have a focused series of panels, screenings and discussions about this vital contributor to the cultural and critical landscape in Canada and beyond.

On behalf of the Board and Staff of the Images Festival, we send heartfelt congratulations to the organizers of this event (and Richard!) and wish you every success with *ReOrientations*.

Warm regards,

Scott Miller Berry  
Executive Director  
The Images Festival

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facsimile: +1 416.971.7412  
world wide web: [imagesfestival.com](http://imagesfestival.com)



CINEMA STUDIES INSTITUTE  
University of Toronto

October 2, 2013

As Director of the Cinema Studies Institute at the University of Toronto, I want to express our great pleasure in aiding the Dr. David Chu Program in Asia Pacific Studies at the Asian Institute in the planning and programming of *ReOrientations: A Retrospective on the Works of Richard Fung*. This comprehensive overview of Mr. Fung's career as a video artist demonstrates convincingly the scope and complexity of his artistic practice. Through a series of screenings, roundtable discussions of his work, and interview sessions with Mr. Fung himself, *ReOrientations* will confirm Richard Fung's prominence within Toronto's alternative arts scene, but, equally important, indicate the myriad ways that his video work has interrogated issues of identity, history, and community and their role in shaping the Asian diaspora in Canada.

In a program that stretches from *Orientations* (1985) to *Dal Puri Diaspora* (2012), *ReOrientations* charts the multiple concerns that define Richard Fung's varied video output. His formally innovative work has stretched categories of genre and narrative while also complicating any singular idea of what constitutes the term "Asia." We applaud the Asian Institute for making the work of an innovative artist such as Mr. Fung available to a wider audience, and wish them the best of luck with this rich and suggestive retrospective.

This latest event marks several years of productive collaboration between the Asian Institute and the Cinema Studies Institute. We hope for many more years of fruitful cooperation in the future.

All the best,

Professor Charlie Keil

Director, Cinema Studies Institute  
University of Toronto



Innis College

2 Sussex Avenue, Toronto Ontario M5S 1J5

Undergraduate Program - Room 233A  
Telephone 416. 978. 5809

Graduate Program - Room 233A  
Telephone 416. 978. 5809

[www.utoronto.ca/cinema](http://www.utoronto.ca/cinema)

## DR. DAVID CHU UNDERGRADUATE PROGRAM

# Mentoring Students

## Contemporary Asian Studies Program

[www.utoronto.ca/cas](http://www.utoronto.ca/cas)

photo: Weronika Czaplá



REORIENTATIONS PROJECTIONS

## *Jehad in Motion*

2007 | 2 PROJECTIONS; 30 MINUTE LOOPS

Jehad Aliweiwi is a Palestinian Canadian who lives in Toronto but regularly visits his family in Hebron/El Khalil. *Jehad in Motion* is a double portrait of the man and of the two cities he calls home. In Hebron, Jehad navigates the old market where Jewish settlers have colonized the upper stories, forcing Palestinians to build a horizontal fence to protect themselves. In Toronto, he wanders through Thorncliffe Park, where he works providing services to newly arrived immigrants. In Hebron, Jehad celebrates his sister's wedding at a feast for one thousand men. In Toronto, he cooks at a Passover Seder for peace. Jehad synthesizes the challenges and possibilities in these two very different but overlapping geographies. *Jehad in Motion* ruminates on diaspora, urban space, and the interpenetration of politics and cultures.

THURSDAY, OCT. 24  
TO TUESDAY, OCT. 29  
OCAD UNIVERSITY  
49 MCCAUL STREET  
11:00 AM – 6:00 PM DAILY  
(CLOSED SUNDAY)



## REORIENTATIONS PROJECTIONS

# Landscapes

2008 | 3 PROJECTIONS; APPROXIMATELY 20 MINUTE LOOPS

*Landscapes* arose from a commission by the McMaster Museum of Art to respond to its collection. The projections reference the almost one hundred engravings by landscape painter J.M.W. Turner stored in the museum's vault, and the realization that many of the British sites Turner painted have Canadian namesakes. Turner painted as British settlers sought to map the geography of their localities onto Indigenous territories through naming and land use. *Landscapes* foregrounds the notions of copy and original as each projection blends the image of a Turner watercolour, the black and white engraving published from it, and original video footage gathered in Ontario. The limestone cliffs of Scarborough, Yorkshire, transform into Toronto's Scarborough Bluffs. Arundel Castle, looming over the Arun Valley, becomes Hamilton's Dundurn Castle, backed by the Niagara Escarpment and the city's industrial sprawl. Warkworth Castle morphs into Warkworth Institution, Canada's largest prison, while Northumberland County's Crowe River stands in for Northumberland's River Coquet. The sign for Alderville First Nation digitally planted on the riverbank affirms resilience in the face of the colonial project.

THURSDAY, OCT. 24  
TO TUESDAY, OCT. 29  
OCAD UNIVERSITY  
49 MCCAUL STREET  
11:00 AM – 6:00 PM DAILY  
(CLOSED SUNDAY)



KEYNOTE SCREENING

## *Orientations: Lesbian and Gay Asians*

**4:00 PM**

**OPENING WELCOME**

» *Takashi Fujitani*

Dr. David Chu Professor and Director in Asia Pacific Studies, Asian Institute, University of Toronto

**INTRODUCTION  
BY DIRECTOR**

» *Richard Fung*

**5:30 – 6:30 PM**

**IN CONVERSATION  
WITH ...**

» *Richard Fung*

» *Chair: Nayan B. Shah*

Professor and Chair of American Studies and Ethnicity, University of Southern California

**1985 | 56 MINUTES**

In his path-breaking first video, Richard Fung utilizes primarily interviews and explorations into the art and performances of his subjects to meditate on the complex and challenging, but in the end hopeful and liberated, lives of lesbian and gay Asians in mid-1980s Toronto. The interviewees discuss their experiences and observations on coming out, sexual desire, normativity, the body, sexism, racism, classism, and making communities. Challenging homogenizing forms of identity politics, the tape celebrates differences within as well as outside of lesbian and gay communities. Above all, the work reflects on individual and community lives at the intersections of race, sexuality, and labour. A segment on lesbian and gay pride day in 1984 evokes questions of change and continuity for us today.

— Takashi Fujitani

FRIDAY, OCT. 25  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
4:00 PM



## *School Fag*

1998 | 17 MINUTES

CO-DIRECTORS | RICHARD FUNG AND TIM MCCASKELL

Wearing in turns a “White Trash” T-shirt, a Wonder Woman outfit, and the drag queen dress he donned at his high school prom, nineteen-year-old Shawn Fowler talks about his experiences as the “school fag.” Even as he describes the traumatic events stemming from homophobia and his own “queenie” disposition, Shawn manages to talk about them with a good dose of humour and self-deprecation. In his semi-comedic testimonial, Shawn’s resistance to violence against non-normative sexuality and gender identities intersects with cutting observations on other issues such as class privilege. From his positive experience in the Triangle Program, Canada’s only high school for LGBTQ students, Shawn looks hopefully and with a wry sense of humour toward the future.

— Takashi Fujitani

FRIDAY, OCT. 25  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
4:00 PM



## *My Mother's Place*

1990 | 49 MINUTES

This tape takes its viewers on a memory journey from a Toronto suburb to Trinidad, the place of Rita Fung. This is where Richard Fung's mother, the grandchild of an indentured labourer, was born, grew up, worked, and raised her family. While the video follows the mother's stories, the journey achieves its fullness through the questions asked by the son and the meta narratives offered by four women with incisive perspectives on the colonial condition. Here recuperation of the past is enabled not only through the strength of individual remembering or the empirical research of the historian, but also through dialogues and collaborations. Fung subtly announces to his viewers that this is not meant to be a project of objective historical reconstruction. Instead, through the network of storytelling, retrospection, and images, we catch glimpses of growing up and through colonialism in the Caribbean, where racism, sexism, patriarchy, and class were woven into the fabric of everyday life. As he has said in his own words, however, "These hierarchies of race and class, though not so fixed or monolithic, persist today. The tape looks at the two of us; it's about place, people's place in society" (from *Thinking Pictures*, 2007).

— Takashi Fujitani

FRIDAY, OCT. 25  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
7:30 PM



## Sea in the Blood

2000 | 26 MINUTES

In this deeply moving and personal film, Fung mines what it means to “have always lived close to illness,” first through his relationship with his older sister Nan, and later, with his life partner Tim. As a belated elegy to Nan, who passed away in 1977, the film paints a loving portrait of his sister as he attempts to reconstruct their shared past – from their inseparable connection as kids dressing up in their mother’s pearls, to playing in the snow during a family trip to England where Nan received medical care, to his painful absence in her final hour. Approximating the fragmentary nature of remembering in filmic terms, Fung utilizes voiceover narration, subtitles, letters, interviews, home movies, medical footage, and animation to vividly illuminate the past, which continues to exert its presence. While the film’s title is the literal translation for *thalassemia*, his sister’s rare genetic blood disease, “sea in the blood” also functions as a visually arresting trope of crimson water. The recurring motif of water reverberates with the well of Nan’s memory and attests to movement as a simultaneous looking forward and behind. Fung’s endlessly recurring mobile camera undulates with the waves, submerging and searching, resembling a search for memory’s trace.

— Jennifer Sider,  
Graduate Student, Cinema Studies, University of Toronto

FRIDAY, OCT. 25  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
7:30 PM



## Islands

2002 | 9 MINUTES

This experimental video deconstructs Hollywood's version of both the Asia Pacific and the Caribbean by juxtaposing footage from John Huston's 1957 film about the Second World War in the Pacific with local Trinidadian knowledge and experiences of the film's actual shooting in Trinidad and Tobago. The film, *Heaven Knows Mr. Allison*, centres on a shipwrecked American marine (Robert Mitchum) and a stranded Irish nun (Deborah Kerr) as they work through their desires, fantasies, and anxieties in the face of the invading Japanese. The Japanese were played by Trinidadian Chinese extras such as Fung's "Uncle Clive," who had "never seen a Japanese." As in several of his other tapes, Fung works through the experiences and memories of a close relative to engage with larger issues concerning sexual desire, militarism, racism, war, memory, history, colonialism, and neo-colonialism. Fung himself has written,

Growing up in Trinidad whenever I saw images of the Caribbean in film or television, they were usually shot in California and featured African American actors with phony accents. As the first piece in the National Sex series, *Islands* poses questions of visibility, desire and authenticity: is it possible to actually see the Caribbean, so shaded is our vision by tourism and other mediating lenses?

— Takashi Fujitani

FRIDAY, OCT. 25  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
7:30 PM



## Dirty Laundry

1996 | 30 MINUTES

Blending documentary and fiction, this tape excavates alternative sexual and gendered histories that belie the mythology of the lone nineteenth century Chinese male labourer toiling for the Canadian Pacific Railway. In a spatial rendering of a temporal journey into the past, we follow Roger Kwong as he travels the same tracks of the Canadian Rockies that his great-grandfather helped forge, serving to disclose the origins of the Chinese Canadian community. Paralleling Kwong's findings in historical documents, a richer perspective of the past emerges, gleaned through archival material, stylized reenactments, and interviews with historians like Nayan Shah and Anthony B. Chan. During Kwong's great-grandfather's time, racist immigration policies largely excluded Chinese women, fostering Chinese men to form intimate relationships in so-called "bachelor societies." While this behaviour was deemed as outlaw sexuality and cleansed from official history, a spectrum of affiliations nonetheless existed within societal conceptions of sexuality that were different than those of today. After Kwong accidentally breaks the frame of a photograph of his grandfather, collective history becomes personalized as he discovers a provocative image showing his grandfather fondly holding another man's hand. This queer revelation in Kwong's own ancestry later colours a sexual encounter he has with a Chinese Canadian train conductor. As in *Rex vs. Singh* (2008), Fung scrutinizes an aspect of Canadian history, exhuming "dirty laundry" to reveal occluded histories.

— Jennifer Sider

SATURDAY, OCT. 26  
INNIS TOWN HALL  
2 SUSSEX AVENUE  
2:15 PM



## *Rex vs. Singh*

CO-DIRECTORS | ALI KAZIMI, JOHN GREYSON, RICHARD FUNG

2008 | 30 MINUTES

This collaborative film, made with fellow directors John Greyson and Ali Kazimi, takes as its starting point the 1915 trial of Rex vs. Naina and Dalip Singh, a case study for Canada's legal histories of xenophobia, racism, and homophobia. Tried in one of many sodomy cases involving Sikh men in Vancouver around the turn of the century, Naina and Dalip were South Asian mill workers entrapped by undercover white policemen and accused of initiating sexual relations with them. The vague terms of Canada's gross indecency laws had the effect of penalizing homosexual acts in general, exacerbated by evidence of attempts by Vancouver's nascent municipal court to align Sikh men with homosexuality. Following the infamous Komogata Maru incident, in which a ship primarily carrying Sikh men was turned away from the city's harbour, the case takes on added significance in its historical context - within the city's ideological divide between the Anglo-Saxon elite and Asian immigrants, the apartheid-like geographical lines of Carroll Street, and oppressive societies like the Asiatic Exclusion League. In their formally innovative approach to this perplexing historical account, Fung, Greyson, and Kazimi call attention to the limitations of representing history while simultaneously relying on and sending up a variety of filmic genres and styles including the period drama, musical, and documentary, with both the conventional interview format and reenactment. Commissioned as part of the Queer History Project by Out On Screen, *Rex vs. Singh* offers a stunning and matchless contribution to Canada's queer historical archive.

— Jennifer Sider

SATURDAY, OCT. 26

INNIS TOWN HALL

2 SUSSEX AVENUE

2:15 PM



BLOOR HOT DOCS CINEMA PRESENTS

## Dal Puri Diaspora

2012 | 80 MINUTES

**7:00 PM**

**OPENING WELCOME**

» *Takashi Fujitani*

Dr. David Chu Professor  
and Director in Asia Pacific  
Studies, Asian Institute,  
University of Toronto

» *Robin Smith*

President of Kinosmith Inc.,  
Programmer of Bloor Hot Docs  
Cinema

**8:35 – 9:00 PM**

**Q&A WITH DIRECTOR**

» *Richard Fung*

» *Moderator: Takashi Fujitani*

A Chinese-Trinidadian-Canadian and self-professed food lover, Fung delves into the transnational politics of his favourite childhood food, dal puri or roti. He begins by explaining that while dal puri is widely thought of as a Caribbean specialty, in Trinidad and surrounding countries the dish is considered Indian. Yet this history is more complicated, as the dal puri we know comes from Trinidad and its exact Indian origins remain elusive. Like Fung's ancestors who came to Trinidad from China as indentured workers, Indians were brought during the nineteenth century as coolies to work on sugar cane plantations. At the same time that these new arrivals brought their culture, recipes, and food stuffs to recreate India in the Caribbean, their new surroundings transformed their ingredients, cooking methods, and ways of eating, in turn helping develop an Indo-Caribbean way of life. Resting on the borders of autobiography and biography, or the space where identities blend, the film's subject is multiple: in addition to exploring the diasporic nostalgia for home, the film also speaks to issues of migration, multiculturalism, and hybrid identities. Mimicking the travels of the dal puri tradition, the film is shot in Toronto, Trinidad, and India and features interviews with food writers and scholars including Pushpesh Pant and Naomi Duguid. Playful, pedagogical, and mouth-watering, Fung's signature intersection of the personal and the political once again fosters unexpected global correspondences.

— Jennifer Sider

SATURDAY, OCT. 26  
BLOOR HOT DOCS CINEMA  
506 BLOOR STREET WEST  
7:00 PM

# Richard Fung

## *Selected Works*

### **SINGLE CHANNEL VIDEOS**

*Dal Puri Diaspora* (2012)

*Rex vs. Singh* (2008)

*Uncomfortable* (2005)

*Islands* (2002)

*Sea in the Blood* (2000)

*School Fag* (1998)

*Dirty Laundry* (1996)

*Out of the Blue* (1991)

*Steam Clean* (1990)

*My Mother's Place* (1990)

*Fighting Chance* (1990)

*Safe Place* (1989)

*The Way to My Father's Village* (1988)

*Chinese Characters* (1986)

*Orientations* (1985)

### **PROJECTIONS**

*Landscapes* (2008)

*Jehad in Motion* (2007)

### **INTERVIEWS**

*Thinking Pictures* (2007)

*Overview: Looking Back and  
Looking Forward* (2007)

*History, Memory, and the Politics  
of Programming* (2003)

*Dirty Dozen* (2002)

*Recent Honours* (2001)

*Connecting Voices* (1991)

*Character Study* (1990)

## **WRITINGS BY RICHARD**

*Remaking Home Movies* (2009)  
*Continental Drift* (2007)  
*Uncomfortable: The Art of Christopher Cozier* (2005)  
*13 Conversations about Art and Cultural Race Politics* (2002)  
*After Essay* (2002)  
*Art for Glob* (2002)  
*Programming the Public* (1999)  
*Uncompromising Positions* (1997)  
*Bodies out of Place* (1996)  
*Colouring the Screen* (1996)  
*Dear Shani, Hiya Richard ...* (1995)  
*Burdens of Representation* (1995)  
*The Trouble with "Asians"* (1995)  
*Seeing Yellow* (1994)  
*Shortcomings* (1993)  
*Working Through Appropriation* (1993)  
*Centre the Margins* (1991)  
*Looking for My Penis* (1991)  
*Films about Interracial Relationships* (1991)  
*Everyday People* (1989)  
*Eyes on Black Britain* (1988)  
*Asians Gay and Proud* (1980)  
*TV Dinner in 24 Languages* (1980)

## **WRITINGS ON RICHARD**

Monika Kin Gagnon (2009)  
Peter Goddard (2008)  
Leah Sandals (2007)  
Brian McCormick (2007)  
Nayan Shah (2002)  
Anne Borden (2002)  
Elaine E. Kim (2002)  
Liam Lacey (2002)  
Cameron Bailey (2002)  
Thomas Waugh (2002)  
Margot Francis (2002)  
Peter Feng (2002)  
Sara Diamond (2002)  
Gina Marchetti (2002)  
José Esteban Muñoz (2002)  
Bell Canada Award (2001)  
Chris Gehman (2001)  
Denaturalizing Identities (2000)  
Stu Dawrs (1999)  
Peter Steven (1996)  
Laura U. Marks (1993)  
Ron Fanfair (1991)  
Cameron Bailey (1991)  
Ramabai Espinet (1991)

# Richard Fung

## Biography



Richard Fung is a renowned video artist, writer, cultural theorist, activist, and educator based in Toronto. Fung's videos and installations have been screened and archived throughout the world and he has been widely recognized with awards such as the Bell Canada Award for Lifetime Achievement in Video and the Toronto Arts Award for Media Art. He holds a degree in cinema studies and a Master of Education from the University of Toronto. He is Associate Professor in the Integrated Media program at OCAD University and a former Rockefeller Fellow at New York University.

His body of work includes pathbreaking videos on subjects ranging from the role of the Asian male in gay pornography to colonialism, immigration, racism, homophobia, AIDS, and his own family history. His essays and interviews have been published in many journals and anthologies, and he is the co-author with Monika Kin Gagnon of *13 Conversations about Art and Cultural Race Politics* (2002), recently updated and translated into French.

Fung has always seen himself as much as an educator as he is an artist, and in Helen Lee's essay "Dirty Dozen: Playing 12 Questions with Richard Fung" from *Like Mangoes in July: The Work of Richard Fung* (Images Festival and Insomniac Press, 2002), he says he aims to produce work that is "pedagogical, but hopefully not pedantic." Fung is a public intellectual who has pushed forward debates about queer sexuality, Asian identity, and the uneasy borderlands of culture and politics.

# Speakers

**KASS BANNING** Kass Banning is a Lecturer in the Cinema Studies Institute, University of Toronto. Her research focuses on minoritarian cinema and media practices, exploring screen alterity, ranging from indigenous to diasporic to queer. She has published in the areas of documentary, Black British, and Canadian cinemas; co-edited *Gendering the Nation: Canadian Women's Cinema*; and co-founded *CineAction* and *Borderlines*. Most recently, Banning published "Strike a Pose': Tableau and Temporality in the Work of John Greyson," in *The Perils of Pedagogy: The Work of John Greyson*. Currently, she is co-organizing a tri-campus retrospective and symposia on the work of John Akomfrah.

**ROLAND SINTOS COLOMA** is Associate Professor and Associate Chair of the Department of Humanities, Social Sciences and Social Justice Education at the Ontario Institute for Studies in Education of the University of Toronto. His research focuses on history, cultural studies, and education; race, gender, and sexuality; and Filipina/o, Asian Canadian, and Asian American studies. He is the editor of *Postcolonial Challenges in Education* (2009) and the lead editor of *Filipinos in Canada: Disturbing Invisibility* (2012). He recently published an article on *Ladlad*, the first LGBT political party in the Philippines and the only existing national LGBT political party in the world.

**RAMABAI ESPINET** is an academic, writer, and critic. She is currently a Professor of English at Seneca College and teaches Post-Colonial Literature and Women's Studies at the University of Toronto. She is also a Fellow of the Centre for Research in Latin America and the Caribbean (CERLAC) at York University. Her novel *The Swinging Bridge* (2003) was a finalist for the Commonwealth Writers' Prize in 2003 and one of the texts chosen for the celebrated Robert Adams lecture (Canada) in the same year. She also received the 2008 Nicolas Guillen Prize for Philosophical Literature. Other publications include the collection of poetry *Nuclear Seasons* (1991), the performance piece *Indian Robber -Talk*, and the children's books *The Princess of Spadina* (1992) and *Ninja's Carnival* (1993). Her short fiction and poetry have been published in a number of journals and anthologies.

**TAKASHI FUJITANI** is the Dr. David Chu Professor and Director in Asia Pacific Studies and Professor of History at the University of Toronto. His publications include *Splendid Monarchy* (UC Press); *Race for Empire: Koreans as Japanese and Japanese as Americans in WWII* (UC Press); *Perilous Memories: The Asia Pacific War(s)* (co-edited, Duke U. Press); and *Transcolonial Film Coproductions in the Japanese Empire*, a special issue of *Cross-Currents* (co-edited). He has held numerous grants and fellowships, including from the John S. Guggenheim Foundation, ACLS, and SSRC. He is editor of the series *Asia Pacific Modern* (UC Press) and the American Studies Association selected his latest book as a 2012 runner-up for the John Hope Franklin Prize (best book in American Studies).

**MONIKA KIN GAGNON** has published widely on cultural politics and the visual and media arts since the 1980s. Her books include *Other Conundrums: Race, Culture and Canadian Art* (2000), *13 Conversations about Art and Cultural Race Politics* (2002) with Richard Fung, and an anthology on Canadian films at Expo '67 with Janine Marchessault is forthcoming next year. Her research on "posthumous cinema" and Korean American artist Theresa Hak Kyung Cha's unfinished film *White Dust from Mongolia* appears in "Communicating the Intermedia Archive," in *Database | Narrative | Archive* (2013), a Scalar anthology co-edited with Matt Soar. She is Professor of Communication Studies at Concordia University.

**LISA LOWE** is a professor of English and American Studies at Tufts University, and a scholar of comparative literature, and the cultural politics of Asian migration within colonialism and global capitalism. She is the author of *Critical Terrains: French and British Orientalisms* (Cornell UP), *Immigrant Acts: On Asian American Politics* (Duke UP), and coauthor of *The Politics of Culture in the Shadow of Capital* (Duke UP). Her current project, *The Intimacies of Four Continents*, is a study of the global conditions for liberal economy, knowledge, culture, and politics.

**NAYAN B. SHAH** is Professor and Chair of the Department of American Studies and Ethnicity at the University of Southern California. He has written extensively about Asian migration to North America, sexuality, health, and the politics of history and culture. He is author of *Contagious Divides: Epidemics and Race in San Francisco's Chinatown* (2001) and *Stranger Intimacy: Contesting Race, Sexuality and the Law in the North American West* (2011). He was interviewed in Richard Fung's video *Dirty Laundry* (1996).

**ROBIN SMITH** is owner and President of boutique Canadian distribution and film marketing company KinoSmith Inc. Some of KinoSmith's most recent releases include *Cave of Forgotten Dreams*, *Last Train Home*, and *Hugh Hefner: Playboy, Activist and Rebel*. Robin brings a strong background of over 19 years of film, video, and arts-related work to his new company. Most recently, he worked at Capri Releasing Inc. as Vice-President of Distribution, triggering and releasing such films as *Away from Her* and *The Squid and the Whale*. Robin was recently hired by the Hot Docs International Documentary Festival to act as their Cinema Programmer for the newly renovated Bloor Hot Docs Cinema. He is also actively involved with various Canadian film festivals, and teaches courses at Ryerson University.

**RINALDO WALCOTT** is Associate Professor in the Department of Humanities, Social Sciences and Social Justice Education at OISE, University of Toronto. His research and teaching is on Black Diaspora Cultural Studies with an emphasis on queer sexualities, masculinity, and cultural politics, as well as multicultural and transnational debates with an emphasis on nation, citizenship, and coloniality. Rinaldo's selected publications include *Black Like Who: Writing Black Canada* and *Rude: Contemporary Black Canadian Cultural Criticism*. He has also published on interdisciplinary topics including music, literature, film, and theatre.



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