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TORONTO INTERNATIONAL
FILM FESTIVAL 2023



SEAGRASS

a film by Meredith Hama-Brown

WINNER FIPRESCI Prize (TIFF)



Feature Completion Date MARCH 2023

Director MEREDITH HAMA-BROWN

Cast ALLY MAKI, LUKE ROBERTS, NYHA BREITKREUZ,
REMY MARTHALER, SARAH GADON, CHRIS PANG

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A young girl with a purple hair tie is looking down in a forest. In the background, other children are visible, some wearing hats. The scene is set in a lush, green forest.

LOGLINE

Set in the mid 1990's, a Japanese Canadian woman grappling with the recent death of her mother brings her family to a self-development retreat. When her distressed relationship with her husband begins to affect the children's emotional security, the family is forever changed.

SHORT SYNOPSIS

Desperate to find a deeper connection in her marriage after the recent death of her mother, Judith, a Japanese Canadian woman, brings her family to a self-development retreat on a remote island. But when they befriend another interracial couple who seem to have the perfect marriage, Judith begins to recognize how irreparably fractured her relationship is. Meanwhile, their two daughters are plunged into a destabilizing world under the constant stress of their parents' crumbling relationship. In the end, the family must collectively face their most unnerving insecurities before they become permanently broken.

SYNOPSIS

Desperate to save her collapsing marriage, Judith (Japanese Canadian) brings her husband, Steve (white, Canadian), and two daughters to a self-development retreat on a remote island. But when they befriend another interracial couple, Pat (Chinese Australian) and Carol (white, Canadian), who seem to have the perfect marriage, Judith begins to recognize how stifled she has been. She finds herself infatuated with Pat, which leads to more resentment towards her emotionally stilted and privileged husband. Sensitive to the tensions, the children's already fragile sense of security begins to erode.

Their youngest, Emmy, who is timid and dependent on her sister, has a horrific time at the day camp where she is introduced

to an eerie seaside cave that is rumoured to be haunted. The eldest, Stephanie, who is headstrong yet impressionable, meets an enigmatic girl with a mean streak and is taken under her wing, leaving her sister to fend for herself. The growing stress in the family heightens Emmy's anxiety and she begins exhibiting compulsive behaviours that go unnoticed by her preoccupied parents.

In the end, the family must collectively face their most unnerving insecurities before they become permanently broken.



DIRECTOR'S STATEMENT

SEAGRASS is a fictional film that looks at some themes that are personal, however, it is not based on my family directly or on events in my life. The writing process began with some key ideas, but developed much beyond that, touching on a web of interweaving subjects that matter to me.

When writing SEAGRASS, I was interested in looking at divorce, but not so much asking the central question of whether a couple would stay together. Instead, I was curious to uncover how this fundamental event in a family causes each characters' internal foundations to destabilize under the uncertainty. My parents did go through a divorce when I was a child, however the relationship depicted in SEAGRASS is very much fictional. My parents went through a very responsible divorce in real life, unlike the characters in the film, and I actually never saw them argue once during this time. Also, my father is a polar opposite person to Steve's character so the reasons for their divorce were very different from those shown in the film. However, a divorce of any type will often always cause monumental internal shifts and fractures for everyone involved. It was this sense of uneasiness that I can relate to and that I wanted to explore within the three female characters in particular.

From exploring questions relating to the theme of unstable foundations, I found a story that speaks to many topics. SEAGRASS is about a distressed family,

motherhood, the deep bonds between sisters, irrational fears, grief, shame, intergenerational trauma and racial identity. It is about all of these seemingly disparate things, but the thematic tissue that connects them all is "fear" and the various ways that uncertainty affects our lives.

One of the themes I'd like to speak to further is my exploration of racial identity in the film. I knew as I became more invested in the story that it would need to be something that I incorporated. As Judith struggles to find her identity as a mother, wife and woman, I knew her racial identity would be a large question for her as well.

As a half-Japanese, half-white Canadian, I have often considered questions around my identity. So much of my Japanese Canadian family history and culture were not passed on to me. When I look at the root cause of this, I feel that it is a direct result of the incarceration of Japanese Canadians during WWII.

My grandparents didn't speak much about their experiences during the 1940's with their children, I think because it caused them to feel shame. My mother and her six siblings grew up in the interior of British Columbia, in a predominantly white community; a place her family ended up residing because of her parents' unjust displacement and the fracturing of the Japanese

Canadian community in BC during that time period. Through Judith's character, I look at how intergenerational trauma has caused history and culture to be lost in the Japanese Canadian community. I am also exploring through her crisis, the feelings of anger, shame and longing that come along with losing touch with one's own history. I've come to understand that this intergenerational response is extremely common for many Japanese Canadians/Americans whose family lived in Canada or the US during the 1940's.

Pat's character (played by Chris Pang) is Chinese Australian, and therefore we see in the film a difference between the relationship he has to his Asian identity and Judith's relationship to her Japanese Canadian identity. It was important for me to show this contrast in the film to highlight the very specific experience that Japanese Canadians have to their identity.

The film ends somewhat jarringly; each storyline and conflict isn't perfectly resolved in a neat and conclusive way. I felt this was the most enriching and truthful ending for the film. To tie everything up neatly felt like it would be an overly simplistic ending for the complex questions being explored. It speaks to the many ways that the characters' lives have been fragmented and instead of being able to fix these ruptures, the only answer is to simply see the truth head on, at last.

-Meredith Hama-Brown



PRODUCTION NOTES

SEAGRASS is a Canadian production produced by Experimental Forest Films and Ceroma Films. Although the film is set on a fictional or unnamed island off the coast of BC, the project was predominantly shot on Gabriola Island (BC) with a few additional days being shot in Tofino and Ucluelet (BC).

This film was shot on 35mm by cinematographer Norm Li, csc. He is a long time collaborator with Meredith, having shot all of her prior shorts/music videos in the last decade. They have shot all of their prior work on film (from 8mm to 35mm) as it is a medium that they both love. Set in the 1990's, the choice to shoot on film was also to support the strong sense of nostalgia, as well as, the emotional undercurrent inherent in the story.

Meredith and Norm chose to shoot the children's scenes handheld and the adults using a static camera or controlled camera moves. This was to highlight the separation between these two drastically different worlds; the children's worlds feeling more chaotic yet also free flowing, while the adults' world has a sense of stagnancy to it. Differing from both of these distinct shooting styles are the portions where the camera takes on the perspective of the ghost watching over the family. These portions of the film were achieved using a three-axis remote head on a jib arm and dolly to capture the ghost's fluid, wind-like motions.

Although the film is set during the height of the summer in 1994, it was shot during an especially rainy June (2022). This required constant shifting around in the schedule to ensure the film had the hot, summery feeling that the filmmakers were hoping to achieve.

Our main retreat location was at The Haven on Gabriola Island. This retreat center is, interestingly, also a self-development center that holds a variety of therapeutic workshops on site. The group therapy sessions shown in the film, however, are not modelled specifically on the activities that take place at The Haven in real life.

The eerie seaside cave seen in the film is a combination of two real caves and one cave build. The real caves are located in Rosie Bay (near South Chesterman Beach) in Tofino. During the scenes that take place inside the cave, when it is full of water, the cave shown here was a built cave, installed inside of a pool on Gabriola Island.

Filming at the real caves in Tofino was particularly challenging, as there were extremely short 3 hour periods of time when the caves were accessible during low-tide. At high-tide, they filled with water (as in the film), and so our cast and crew had to be incredibly well prepared and collaborative to pull off these scenes. The caves are also only accessible by foot, and all the gear,

cast and crew had to walk out, along the beach, and around a bluff to reach the set, and then as the tide returned, retreat back before being trapped by the tide. All while wrangling a group of 5-8 year olds!

Filming inside the built cave was also involved in many ways. The cave set was built nearby, and transported to and installed in the pool onsite at The Haven, where we could safely have our actors in the water. The scene was achieved using a 30' techno crane, while using a very lo-fi 'wave machine' to create the effect of the ocean: 3 crew members in the pool with garbage bins jumping up and down, in sync, to create waves. Add some baby shampoo for sea foam, and we had our scene set.



IMPORTANT CULTURAL NOTES

- Japanese Canadians are people of Japanese ancestry, either full Japanese ancestry or mixed race, who are Canadian citizens. It is most culturally sensitive to refer to Japanese Canadians as “Japanese Canadian” rather than simply “Japanese” for some obvious reasons but especially since historically many Japanese Canadians had to fight to be seen as Canadian even when many of them were born in Canada and had never been to Japan.

- Judith’s parents in the film were not necessarily immigrants to Canada. This is culturally important because it is inaccurate to assume someone of Japanese descent from this time is an immigrant. Many Japanese Canadians were seen as “enemy aliens” during the 1940’s in Canada even though many were born in Canada.

- Many Japanese Canadians, including my grandparents who were not married to each other at the time, had differing experiences during the 1940’s. Most were forcibly removed and sent to incarceration camps, to work camps, self-supporting incarceration sites (ghost towns where they had to use their savings to pay for their incarceration so as not to be split up from their families), and some who resisted being separated from their families were sent to POW camps. Many Japanese Canadians at the time were also incarcerated at Hastings Park (sometimes for months) before being sent to incarceration sites in the interior of BC. Each story is

unique and most Japanese Canadians have now lost the ability to truly know their grandparents/parents’ full stories from the time. There are research projects available that have archives where one can find documents on their family history. But even using these resources, there are many holes in most Japanese Canadian family histories.

- With this film we want to encourage viewers to consider the reasons why history and culture have been lost in the Japanese Canadian community. To say that it is simply a “lack of interest” that has caused Judith (or any Japanese Canadian person) to lose touch with their culture and history is an oversimplification and a judgment that puts Japanese Canadians at fault for what was taken from them. Families during the 1940’s were persecuted simply for being of Japanese ancestry, creating trauma, shame and a sense of not belonging. Understandably, this had a psychological impact on the survivors. This resulted in intergenerational trauma which created a culture of silence with their descendants. Japanese Canadian communities were never able to rebuild since many of them were dispossessed of their homes and displaced across the country. These circumstances led to an entire generation of Japanese Canadians who lost touch with their ancestry and family history. This is not about one individual being disinterested in learning about their roots, but about an entire generation’s collective response to a trauma that was

inflicted upon them. We encourage you to view this loss of culture and history as being the fault of those who disposed, incarcerated and forcibly removed innocent people and not the fault of the Japanese Canadians and their descendants who had this taken from them.

- Please note, it is incorrect to assume the character ‘Pat’ is Japanese Canadian. His character is Chinese Australian, which further shows the difference that he and Judith have to their Asian identity.

ALLY MAKI Judith

Ally Maki is a Japanese American multihyphenate creative and entrepreneur who is making an undeniable mark in the industry while inspiring change and amplifying voices in her community.

Maki can currently be seen opposite Chris O'Dowd in the Apple TV+ original comedy series, *THE BIG DOOR PRIZE*, which debuted on March 29th following its buzzworthy premiere at South by Southwest. Based off the M.O. Walsh bestselling novel of the same name, it follows a small town that is forever changed when a mysterious machine appears in the grocery store, promising to reveal each resident's true life potential. She portrays 'Hana', a local bartender at The Bedford Bar who is a keen observer of human nature but maintains an emotional distance from the local community.

Upcoming, Maki will star opposite Justin Min and Sherry Cola in Randall Park's directorial debut, *SHORTCOMINGS*, based on the graphic novel by Adrian Tomine, who also adapted the screenplay. The observational comedy premiered at the Sundance Film Festival to much acclaim earlier this year and was quickly acquired by Sony Pictures Classic. She has also wrapped production on the independent film, *SEAGRASS*, from writer-director Meredith Hama-Brown.

Previous notable projects include: Pixar's beloved *TOY STORY 4* where she voiced 'Giggle McDimples,' Marvel's *CLOAK & DAGGER* opposite Olivia Holt; the HBO Max adventure comedy series, *WRECKED*; the Disney+ reboot, *HOME SWEET HOME ALONE*, alongside Ellie Kemper, Rob Delaney and Kenan Thompson; and the critically acclaimed HBO Max comedy series, *HACKS*, opposite Jean Smart and Hannah Einbinder.

Maki is also the founder of Asian American Girl Club (AAGC), an apparel company and social impact community that aims to redefine what it means to be a modern Asian American woman. Her continued work in leading and empowering others resulted in her inclusion in the 2021 Gold House A100 list of most impactful leaders in the Asian community. Maki is dedicated to her mission of creating equitable and promising opportunities for Asian Americans across all walks of life, especially amongst young women and the next generation. As part of that, AAGC currently has television projects set up in development at Apple TV+ and Universal Television Studios.

The Seattle native currently resides in Los Angeles. // [IMDB](#)

A close-up, profile view of a man's face, looking towards the right. The lighting is dramatic, with the left side of his face in shadow and the right side highlighted. The background is a soft, out-of-focus green. The text is overlaid on the left side of his face.

LUKE ROBERTS *Steve*

Luke Roberts has amassed an incredible body of work that includes international projects in both film and television. Luke was the lead of the CBS series RANSOM for 3 seasons and as Olivia Munn's love interest "Marcus Kevlar" on Starz's THE ROOK. Prior to that, he starred as "Woodes Rogers" on BLACK SAILS for Starz. Other television credits includes GAME OF THRONES, HOLBY CITY, WOLF HALL, TAXI BROOKLYN, and REIGN. On the feature side, Luke has appeared in Disney's PIRATES OF THE CARIBBEAN: ON STRANGER TIDES and 300: RISE OF AN EMPIRE, and now SEAGRASS.

He will next be seen in Guillermo del Toro's anthology series CABINET OF CURIOSITIES for Netflix. // [IMDB](#)



CHRIS PANG Pat

Chris Pang is an Australian actor whose breakout role was a lead and love interest to the protagonist in Paramount's TOMORROW WHEN THE WAR BEGAN, which went on to be the highest grossing Australian film of 2010 and collected many awards; also subsequently breaking DVD sales records in Australia.

Chris recently starred in the Jason Katims Amazon series AS WE SEE IT and will next be seen in THE PORTABLE DOOR, starring alongside Christoph Waltz. He also appears in Netflix/Universal's 47 RONIN'S sequel in which he plays a duty-bound ass-kicking samurai. He also appears as a love interest in Adele Lim's Lionsgate comedy JOY RIDE. You can also find Chris in the Sundance hit and record-breaking PALM SPRINGS directed by Max Barbakow opposite Andy Samberg, Cristin Milioti and Tyler Hoechlin.

In 2019, Chris was seen in Sony's reboot of the iconic Charlie's Angels franchise opposite Kristen Stewart and directed by Liz Banks. Before that, Pang was memorably seen

in Warner Bros. feature film CRAZY RICH ASIANS, which won the Critics' Choice Award for best film (Comedy).

Pang has also appeared in CROUCHING TIGER, HIDDEN DRAGON: THE GREEN LEGEND, the sequel to Ang Lee-directed 2000 martial arts epic which premiered on Netflix. He popped off of his feature film debut as a lead role in CITIZEN JIA LI (2008) for which he won an Asians on Film (LA) 'Best Actor' award. He also had a supporting role in I, FRANKENSTEIN (2014) opposite Aaron Eckhart. On the TV side, Chris did a season-long recurring role on Netflix's MARCO POLO as the tribe leader Arban.

He is actively engaged in developing projects and is fluent in Mandarin and Cantonese. Pang has practiced over 15 years of martial arts and is proficient in hand-to-hand combat as well as weapons. // [IMDB](#)



SARAH GADON *Carol*

Sarah Gadon is an award-winning actress and producer. Her passion and dedication to cinema began as a Film Theory student at The University of Toronto. Her body of work is distinguished by its commitment to working with auteur filmmakers. Gadon is known for her work in Mary Harron's award-winning Netflix limited series ALIAS GRACE. She has received critical recognition for her starring roles in films such as David Cronenberg's MAPS TO THE STARS, COSMOPOLIS and A DANGEROUS METHOD, Denis Villeneuve's ENEMY, Amma Asante's BELLE, Xavier Dolan's THE DEATH AND LIFE OF JOHN F. DONOVAN, and Lawrence Levine's BLACK BEAR. Gadon most recently served on the Competition Jury at the 78th Venice Film Festival. Her upcoming films include Michael Mann's FERRARI and Meredith Hama-Brown's SEAGRASS. Gadon is currently participating in the Tiff Industry's talent development program as the recipient of the Micki Moore Residency. 2023 will see the theatrical release of Carly Stone's NORTH OF NORMAL, Meredith Hama-Brown's SEAGRASS and Michael Mann's FERRARI. // [IMDB](#)

NYHA BREITKREUZ *Stephanie*

A bright new talent from the West Coast, Nyha Huang Breitkreuz was born in Vancouver, BC from a background of German and Chinese descent. She is a talented, creative and driven young girl who has a passion for the arts, acting, modelling, dancing and rhythmic gymnastics. She competes at a competitive level in gymnastics and has won several medals within provincial and international competitions. She has a natural talent for languages and speaks English, French and some Mandarin and is currently attending French immersion school. Nyha is also a natural in front of the camera and has modelled for several Vancouver kids fashion shows, multiple photo shoots for local magazines, kids clothing and also a photograph piece with well known Canadian artist Jeff Wall. She has recently begun acting for film and television and has appeared in GRANDMA'S DRESS, MY CHRISTMAS TREE and more recently, SEAGRASS. SEAGRASS was Nyha's first full length film for which she landed a co-lead role opposite Ally Maki, Luke Roberts, and Remy Marthaller, and she enjoyed the experience and the social friendships she made in the process. // [IMDB](#)





REMY MARTHALLER *Emmy*

Born on Vancouver Island, BC, Remy Marthaller is a Canadian actor known for playing a diverse range of characters. Her first on-camera appearance came at 11 months old, when she was cast in an international ad campaign. Two years later, she signed with Natasha Trisko of Trisko Talent Management and went on to book further commercial and print projects.

Remy's first featured role on television came after her fifth birthday, when she appeared in one episode of The CW's SUPERGIRL. From there, she booked her first principal role, as Maile in Stage 13's TWO SENTENCE HORROR STORIES, and her first feature film role in director Sherren Lee's adaptation of Kate Marchant's Wattpad novel FLOAT, starring Andrea Bang (Kim's Convenience).

More recently, Remy played opposite Sarah Chalke (Scrubs) and Ben Lawson (Designated Survivor) in her Netflix debut as 4-year-old Marah on FIREFLY LANE, following this with a role in the opening episode of THE NIGHT AGENT alongside Gabriel Basso (Super 8). Future releases include Remy's first recurring television role, in Hallmark's WHEN CALLS THE HEART, her first major supporting role in a film, as Young Lily in THE ISLAND BETWEEN TIDES from Andrews and Holmes, and her first lead role, as Emmy in writer/director Meredith Hama-Brown's film SEAGRASS. // [IMDB](#)



writer and director **MEREDITH HAMA-BROWN**

MEREDITH HAMA-BROWN'S work as a director has taken part in various international film festivals including: Palm Springs Shortfest, Shnit, Fantastic Fest, and Fantasia International Film Festival. In 2018 she won the Telus Sea to Sky Award at the Vancouver International Film Festival, the Best Narrative Film Award at Las Cruces International Film Festival and the Best Film Award at the Future of Film Show for her film BROKEN BUNNY. Her music video for Alaskan Tapes' song 'And, We Disappear' (2019) was nominated for a UKMVA, won the runner up award for Best Music Video of the Year on Booooooom, a Graphite Pencil from the D&Ad Awards for cinematography and a Canadian Society of

Cinematographers award for Best Music Video. It was also featured on the 1.4 Flying High Long List and nominated for an MVPA award for 'Best Newcomer Video'. In 2020 she was selected for the TIFF Filmmaker Lab and was awarded the Canada Goose Fellowship for her feature film, SEAGRASS. She completed post production on SEAGRASS in 2023. Her projects have received support from the BC Arts Council, Canada Arts Council and Telefilm Canada. Her films have been selected for numerous Vimeo Staff Picks and featured on Nowness Picks, Directors Library, Directors Notes, Booooooom and Mâché Digital. // IMDB

producer TYLER HAGAN

EXPERIMENTAL FOREST FILMS is an award-winning production company based on unceded x^wməθk^wəy^əm (Musqueam), Skw̓x̓wú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) territory in Vancouver, B.C. Founded by Writer/Director Kathleen Hepburn and Producer/Director Tyler Hagan, Experimental Forest Films is committed to socially relevant, nuanced storytelling that celebrates creative risk and cinematic vision. Their films have premiered at TIFF & Berlinale and their recent project, *THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN* won the prestigious Toronto Film Critics Association Best Canadian Film Award (2020) and was picked up for distribution by Ava DuVernay's ARRAY Releasing. EFF current projects range in form from documentary to narrative features and, more recently, dramatic television series.

Tyler's producing credits include the feature debut from Kathleen Hepburn *NEVER STEADY, NEVER STILL* (2017), *THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN* (2019) by Elle-Máijá Tailfeathers and Kathleen Hepburn; and *UNTIL BRANCHES BEND* (2022) by Sophie Jarvis. In 2022, Tyler was awarded the Kevin

Tierney Emerging Producers Award by the Canadian Media Producers Association.

THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN premiered at the Berlinale 2019 and all his films have played at the Toronto International Film Festival, followed by four selections by TIFF for Canada's Top Ten. *THE BODY REMEMBERS* received 3 Canadian Screen Awards for Best Direction, Best Original Screenplay and Best Cinematography; and 3 Vancouver Film Critics' Circle Awards including Best Canadian Film. *NEVER STEADY, NEVER STILL* was nominated for 8 CSA Awards, again including Best Motion Picture, and won 3 awards from the Vancouver Film Critics' Circle, including Best Canadian and Best BC Film. *UNTIL BRANCHES BEND* recently premiered in 2022 at TIFF and took home the Best BC Film from the Vancouver International Film Festival, followed by the Prix de Soleure at Solothurn Film Festival 2022 and had its US Premiere at SXSW 2023. // [IMDB](#)



producer SARA BLAKE



CEROMA FILMS is a boutique production company making award-winning content and discovering new talent. We focus on debut director-driven work that is fresh and unexpected. We strive to grow with our talented creators through collaborative development and hands-on producing. Our company is always innovating and looking for new ways to bring stories we love to audiences. Although we primarily focus on feature films, we are also exploring new storytelling mediums. Currently we are developing our debut video game OLD PEOPLE ISLAND (NFB, CMF) and venturing into TV with PROJECT SOUVENIR (Limited Series).

Started by award-winning producer Sara Blake (Indiescreen Kevin Tierney Emerging Producer Award), her credits include feature film UNTIL BRANCHES BEND (Toronto International Film Festival '22, Tallinn Black Nights '22, SXSW '23, Prix de Soleure '23, Best B.C. Film '22, Beijing International Film Festival '23), Raf (Toronto International Film Festival '19), Be Still (Vancouver International Film Festival '21). She is currently in post production on SEAGRASS (OMDC Finance Forum '21) and development on THE GOOD LIFE (JETS '21, TIFF Filmmaker Lab '21, TIFF Writer's Studio '23) and PROJECT SOUVENIR (Limited Series).

Sara's work has been supported nationally and recognized internationally. She was part of Cohort One of the Banff Spark Accelerator for Women in the Business of Media. She also founded Filmable with some of her closest collaborators. Filmable is a friendly place to ask, answer, hype, gripe, think, drink, and connect with filmmakers in British Columbia.

Prior to producing independently, Sara spent four and half years at independent production and distribution company IndustryWorks Pictures where she co-produced the theatrically released film SELFIE FROM HELL (2018) and associate produced feature film WRECKER (2015) and TV Pilot RESTAURANT RUMBLE (2016). She was also heavily involved in the sales, distribution and release strategies of the company's slate of films - including 2D animated feature BACK TO THE SEA (2012) and Canadian cult hit AMERICAN MARY (2012).

Sara is grateful to be working and playing on the unceded Musqueam, Squamish, and Tsleil Waututh territory also known as Vancouver, BC. // [IMDB](#)

cinematographer NORM LI, CSC

NORM LI is an award-winning cinematographer whose work has garnered international recognition and has screened at film festivals worldwide such as Cannes, Berlinale, Sundance, TIFF, Busan, Tribeca, Fantastic Fest, Sitges, Palm Springs, Rotterdam, and San Sebastián. He is a full member of the Canadian Society of Cinematographers and predominantly shoots features, commercials and music videos.

His cinematography for BEYOND THE BLACK RAINBOW, directed by Panos Cosmatos has gained acclaimed cult status since its festival and theatrical release. In 2017, he was nominated for Best Cinematography at the Canadian Screen Awards for Kathleen Hepburn's award-winning feature debut NEVER STEADY, NEVER STILL, which premiered at TIFF in 2017. In 2016, he worked with celebrated musician/artist Flying Lotus on KUSO, which premiered at the 2017 Sundance Film Festival. He also won the 2020 Canadian Screen Award Best Feature Cinematography for THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN co-directed by Elle-Máijá Tailfeathers and Kathleen Hepburn which had its World Premiere at the 69th Berlinale Film Festival and North American Premiere at TIFF 2019. In 2021, he went on to shoot the feature SOMETHING YOU SAID LAST NIGHT, directed by Luis De Filippis which premiered and won an award at TIFF 2022 as well as awards at

Rotterdam and San Sebastián. He also lensed Lloyd Lee Choi's short film SAME OLD which premiered as an official selection at the 2022 Cannes Film Festival.

Norm has worked with some of the world's top commercial directors and brands including Adidas, Nike, Reebok, BMW, Sprite, Nintendo, Prada, etc. For music videos, he won the 2020 Canadian Society of Cinematography Best Music Video Award, D&Ad Graphic Pencil award for Alaskan Tapes "AND, WE DISAPPEAR", directed by Meredith Hama-Brown. His music videos have screened at the UKMVA's, 1.4 Awards, Berlin MVA's, Kinsale Shark Awards, and been featured on Nowness, Vimeo Staff Picks, Booooooom, Director's Notes, and Director's Library. He is represented worldwide by Artistry Agency based out of LA. // [IMDB](#)



KEY CREW

Cinematographer	<u>NORM LI</u> , CSC
Editors	<u>KANE STEWART</u> AND <u>SHUN ANDO</u>
Production Designer	<u>LOUISA BIRKIN</u>
Costume Designer	<u>ATHENA THENY</u>
Hair and Makeup Artist	<u>ISABEL PAGANINE</u>
Assistant Director	<u>ANTHONY EPP</u>
Composer	<u>OSCAR VARGAS</u>
Colourist	<u>DAVID TOMIAK</u>
VFX	<u>COSAVEX</u> AND <u>DAVID MCDONALD</u>
Sound Designer	<u>OSCAR VARGAS</u>
Mix	<u>MATT DRAKE</u> AT <u>ELEMENTAL POST</u>
Casting Director	<u>JENNY JUE</u> , CSA
Canadian Casting	<u>KRIS WOZ</u> , CSA AND <u>KARA EIDE</u> , CSA



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