



*Eat Drink Man Woman (1994)*

# IN SOLIDARITY: CELEBRATING ASIAN/ PACIFIC AMERICAN DIRECTORS

**FREE** film series  
Thursdays, 7:30 p.m.  
July 1–Aug. 19, 2021

Dryden Theatre  
at the Eastman Museum  
900 East Ave

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In solidarity with Asian Americans and Pacific Islander Americans—who have been facing increased violence, harassment, and discrimination over the past 18 months—the George Eastman Museum celebrates the contributions of Asian/Pacific American directors to cinema.

A partnership of the George Eastman Museum and:



Asian/Pacific Islander/American  
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**JUL 01** *The Joy Luck Club*  
(Wayne Wang, US/China 1993, 139 min., 35mm, English, Cantonese and Mandarin w/subtitles)

Based on the best-selling novel by Amy Tan (who adapted the stories for the screen), *The Joy Luck Club* focuses on four sets of mothers who emigrated from China to San Francisco in the 1940s, and their four daughters who grew up in the United States. The mothers came together on a regular basis to play mah-jongg and share their food, informally starting the Joy Luck Club. Over the decades, each set of mother and daughter has their conflicts, as the mothers tell their stories of escape and the daughters cope with combining cultural identities.

**JUL 08** *Boy*  
(Taika Waititi, New Zealand 2010, 87 min., DCP)

Boy is an 11-year-old Maori youth growing up with his cousins and his grandmother on Waihou Bay in northern New Zealand in 1984. Boy's fantasy life is filled with two men: Michael Jackson and Boy's father, Alamein Sr. Michael Jackson can do no wrong and influences the way Boy wants to dress and dance. The absent Alamein, in Boy's imagination, is everything from a master carver to a deep-sea treasure hunter and Green Beret. When Alamein is freed from prison and shows up at the house, Boy is overjoyed that he and his little brother, Rocky, will be able to follow their father on his adventures. But they must deal with the disappointment that Alamein's main purpose in returning home is to look for a stash he deposited on the property before he was arrested, and whether or not he even wants to take them with him.

**JUL 15** *Eat Drink Man Woman*  
(*Yin shi nan nu*, Ang Lee, Taiwan 1994, 124 min., 35mm, Mandarin w/subtitles)

Ang Lee's touching family drama follows a widower and his three grown daughters as their lives and loves interconnect through Sunday meals. Chu has been a chef for decades, although he has been working less lately and is losing his sense of taste. Jia-Jen, the oldest daughter, has been nursing a heartbreak for a decade as she sees the eventuality of caring for her father alone while also considering the new volleyball coach at the school where she works. Jia-Chien is a driven airline executive whose modern approach to relationships provides her freedom, but also often leaves her alone. Jia-Ning, still at university and working at a fast-food restaurant, finds herself falling for her best friend's on-again, off-again boyfriend.

**JUL 22** *In the Family*  
(Patrick Wang, US 2011, 167 min., DCP)

Joey Williams (Patrick Wang) seemingly lives a perfect life with his husband, Cody, and Cody's son, Chip. When Cody is suddenly killed in a car crash, Joey's life is thrown into turmoil as he has to face raising a son on his own. When Cody's will reveals that Chip has been left not to Joey but to Cody's sister, Joey must find a way to keep his family together without tearing apart Chip's entire support system.

**JUL 29** *Picture Bride*  
(Kayo Hatta, US/Japan 1995, 94 min., 35mm, English, Japanese w/subtitles)

The advent of photography allowed marriages to be arranged over thousands

of miles, resulting in "picture brides"—women who have only an image of their prospective husbands before they travel to their new home. Just after World War I, the orphaned Riyo is arranged in such a way by her aunt and travels to Hawaii to marry her new husband. When she arrives, she discovers that the picture was out of date and her husband is twice her age. Working in the sugar cane fields, the couple try to move forward with their relationship while dealing with prejudice and labor strife.

**AUG 05** *Columbus*  
(Kogonada, US 2017, 100 min., DCP)

Columbus, Indiana, an unlikely mecca for modernist architecture, is the setting for this thoughtful drama. Jin (John Cho) is estranged from his architect father, but still rushes to his side when the older man falls into a coma. In Columbus, Jin meets Cassie (Haley Lu Richardson), who is caught between phases of life, interested in architecture but also tied to her hometown and caring for her mother, who is an addict. While Jin and Cassie strike up an unlikely friendship, Cassie takes Jin around to some of her favorite modernist structures as they talk about form and function, both in architecture and in life.

**AUG 12** *Crouching Tiger, Hidden Dragon*  
(*Wo hu cang long*, Ang Lee, Taiwan/Hong Kong/US/China 2000, 120 min., 35mm, Mandarin w/subtitles)

A worldwide phenomenon upon its release, *Crouching Tiger, Hidden Dragon* takes us to the early nineteenth century and the waning days of the Qing dynasty. Palace intrigue

and martial arts magic intersect around the legend of the Green Destiny, a sword being donated to a regional governor for safe-keeping. When a young thief (Zhang Ziyi) steals the sword, she is pursued by two warriors (Michelle Yeoh and Chow Yun-fat) who keep their unrequited feelings at bay, while dealing with her own lost love and betrayal from within. The stunning action is choreographed by Yuen Woo-ping, known for working with Jackie Chan and on the *Matrix* films. Nominated for ten Academy Awards, *Crouching Tiger, Hidden Dragon* took home trophies for Score, Cinematography, Art Direction, and Best Foreign Language Film.

**AUG 19** *Coming Home Again*  
(Wayne Wang, US/South Korea 2020, 86 min., DCP)

Director Wayne Wang (*The Joy Luck Club*, *Smoke*) returns with this story based on a 1995 New Yorker personal essay by Chang-rae Lee. Chang-rae (Justin Chon) returns to his San Francisco home to care for his ailing mother (Jackie Chung). While preparing a traditional Korean New Year's Eve dinner (taught to him over the years by his mother), Chang-rae has time to reflect on his time as her caretaker. Confronting society's expectations of a son and his mother's expectations of his career to her own detriment, Chang-rae needs to forge his own path to happiness, tying in his distant father and his absent sister. An intimate film about generational separation and healing, the film continues to return to food and its preparation (all prepared for the film by acclaimed Korean American chef Corey Lee).



*Coming Home Again* (2020)



*Boy* (2010)



*Picture Bride* (1995)



*The Joy Luck Club* (1993)



*In the Family* (2011)



*Crouching Tiger, Hidden Dragon* (2000)



*Columbus* (2017)