

13 Nov. 2008 Goethe-Institut Dublin, 37 Merrion Square, Dublin 2

## Inch'Allah Dimanche (Inch'Allah Sunday)

Yamina Benguigui, France/Algeria, 2001, 98 mins.



French-Algerian director [Yamina Benguigui](#) brings us a film about 'family reunion,' the French government's euphemism for a 1974 law allowing Algerian wives to rejoin their husbands working in France. Zouina (Fjeria Deliba) leaves her homeland with her three children to join her husband in France, where he's been living for the past 10 years. In a land and culture foreign to her, Zouina struggles against her mother-in-law's tyrannical hand and her husband's distrustful bitterness as she adjusts to her life in exile.

[Peter O'Mahony](#), former Director of The Irish Refugee Council will facilitate a discussion.

20 Nov. 2008 Goethe-Institut Dublin, 37 Merrion Square, Dublin 2

## Mulo

Almorek Marsha, Israel, 2007, 30 mins.



38-year-old wife and mother, *Mulo*, is an Ethiopian emigrant. When Mulo becomes pregnant, she stands as a punching bag between her eldest daughter, (a student of economics and part of the new generation that integrates within Israeli society) who proposes that she have an abortion; and on the other, her husband Gashua (the dominant figure in the family), who advocates that she have the baby.

## Yolki Polki

Alex Gentelev, Israel, 2008, 92 mins.



In *Yolki Polki*, the last great wave of Russian immigration is unfolded through the stories of Russian immigrants scattered across Israel and afar. Director Alexander Gentelev's personal journey confronts what it is to be Israeli and asks what chance does a million people have of receiving the stamp of "Israeliness" - a question that has accompanied the director since his arrival in Israel in the early 1990s.

[Ziv Naveh](#), Director of Gesher Multicultural Film Fund, will participate in a discussion following these films.

## FOMACS

FORUM ON MIGRATION AND COMMUNICATIONS

FOMACS is a partnership project led by the Centre for Transcultural Research and Media Practice, DIT. Partners include: Immigrant Council of Ireland; Migrants Rights Centre, Ireland; Refugee Information Services; Irish Refugee Council; Integrating Ireland and Metro Eireann.

## FOMACS

FORUM ON MIGRATION AND COMMUNICATIONS



centre for  
Transcultural Research  
and Media Practice



**moving worlds : cinemas of migration** is an initiative of the Forum on Migration and Communications (FOMACS, School of Media, Dublin Institute of Technology) in association with the Goethe-Institut Dublin, Instituto Cervantes, L'Alliance Française and the Austrian Embassy.



Austrian Embassy  
Dublin



GOETHE-INSTITUT  
DUBLIN



## ADMISSION IS FREE AND OPEN TO ALL.

To reserve a place for the screenings, please contact series co-ordinator:

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design [www.pcc.ie](http://www.pcc.ie)

## FOMACS

FORUM ON MIGRATION AND COMMUNICATIONS

# moving worlds: cinemas of migration

## PART 2



Part II of Moving Worlds: Cinemas of Migration runs from 16 October to 20 November, 2008.



# moving worlds:

## cinemas of migration

### PART 2

**moving worlds: cinemas of migration (PART 2)** explores the many faceted stories of migration, drawing on drama and documentary and the critical fusion between the two. Film, perhaps like no other medium, draws us into unexpected affinities/ solidarities with human subjects and their stories: from comparative histories of family reunification; marginalised histories of labour migration; power relations and complicit relations associated with human trafficking; to hybrid cultural forms initiated by second/ third generation immigrants, and much more.

**moving worlds** features the moving and beautiful *Inch'Allah Dimanche* by French-Algerian filmmaker, [Yamina Benguigui](#). Her filmwork is acutely autobiographical in its crafting of a drama about a generation of Algerian women who immigrated to France in the 1970s. As Benguigui notes:

*France didn't recognise us or talk about us; the countries which we came from didn't talk about us and knew nothing about us; and our parents were silent, told us nothing. I realised that in France we had this first generation, this first wave of immigrants, who were slowly dying out and vanishing, and it was important for me to stop and capture them, to transcribe their experiences. As the daughter of immigrants, it was important for me... to capture this memory, and to work with memory.*

[Anja Salomonowitz's](#) compelling film *It Happened Just Before* tackles the charged issue of human trafficking through docu/drama, without undermining the authentic 'voice' and agency of the women whose stories speak to complex power relations driving a global yet very local phenomenon.

FOMACS' **moving worlds: cinemas of migration** aims to facilitate a comparative dialogue on the subject of migration in Ireland posing a central question regarding the cultural politics of film production: who gets to represent whom and how? A practical question opened up by the inclusion in the series of two films supported by the 'Gesher Multicultural Film Fund' in Israel, whose mission is to support and mentor filmmakers of marginalised ethnic backgrounds. Such is the challenge for **moving worlds: cinemas of migration** in its ongoing endeavour to create a future space for the production and exhibition of films seldom seen and heard on our mainstream screens.

This film series could not have been realised without the help of our partner associates and we take this opportunity to express our gratitude for their support in this initiative.

16 OCT - 20 NOV  
2008 AT 6:00PM

### SCHEDULE

*Film is a fiction and it applies to documentaries as well. But it does have a power to open people's eyes, to show... reality from a different angle and to draw attention to things they know exist but are not aware of.*

[Agnès Varda](#), Filmmaker

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### On N'est Pas Des Marques De Vélo (We Are Not Cheap Brands)

[Jean-Pierre Thorn](#), France, 2002, 89 mins.



Set in France in the 1990s, *On N'est Pas Des Marques De Vélo (We Are Not Cheap Brands)* offers a critical portrait of immigrant youth cultures and their negotiation of life in the 'banlieues', set against their collective and creative self-expression through the medium of hip hop.

The film director, [Jean-Pierre Thorn](#), will be present at the screening and in dialogue with [Bisi Adigun](#), Arambe Productions.

23 OCT. 2008 Instituto Cervantes, Lincoln House, Lincoln Place, Dublin 2

### Auf der anderen Seite (The Edge of Heaven)

[Fatih Akin](#), Turkey/Germany, 2007, 122 mins.



*The Edge of Heaven*, by Turkish-German writer and director [Fatih Akin](#), is a compelling drama of fractured families, dislocated cultures and bridged gulfs, in which several characters shuttle back and forth between Turkey and Germany, even as the quest for home and respite seems increasingly quixotic. '[Akin has made hybrid cultures and hyphenated identities his great subject](#),' writes Elbert Ventura at indieWIRE.

[Dr. Alan Grossman](#), Centre for Transcultural Research and Media Practice, School of Media, DIT will facilitate a discussion.

30 OCT. 2008 Instituto Cervantes, Lincoln House, Lincoln Place, Dublin 2

### El Tren de la Memoria (The Train of Memory)

[Marta Arribas](#) and [Ana Pérez](#), Spain, 2004, 91 mins.



In the 1960s, almost two million Spaniards left Spain in search of work in France, the Netherlands, Switzerland and especially West Germany. Poor, unskilled and largely illiterate, many traveled clandestinely; others left with contracts for work in factories and other industrial establishments. *El Tren de la Memoria* recounts the harsh conditions that forced so many Spaniards to abandon their farms and villages in search of work, as well as the often less than welcoming reception many received upon arriving at their destinations.

A discussion with filmmakers [Marta Arribas](#) and [Ana Pérez](#) will follow the screening.

6 NOV. 2008 Instituto Cervantes, Lincoln House, Lincoln Place, Dublin 2

### It Happened Just Before

[Anja Salomonowitz](#), Austria, 2006, 72 mins.



Utilising an unusual documentary approach, this film examines the real stories of women victimised by human trafficking, where ordinary places serve as backdrops for what can be considered modern slavery. First-person narratives are read by a customs officer, a neighbour, a bartender in a brothel, a diplomat, and a taxi driver - people not directly involved in the women's tragic destinies but, as the film suggests, may have played roles in them.

[Frederic Fichet](#), Editor and [Denise Charlton](#), Director of Immigrant Council of Ireland will participate in a discussion following the film.