

D A V I S
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C U L T U R A L
C E N T E R

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**Documenting Lives on the Border:
Im/migration Film Program and Discussion Series
Wellesley College, Collins Cinema
October 16 to 21, 2006**

Wellesley, MA – Migration stirs passionate debate. It captures the imagination of national and local authorities, international agencies, as well as the private sector. The benefits and the burden it generates are hard to untangle. What would a discussion of im/migration be like if the experiences of migrants become the starting point? How may that change our understanding of national borders, citizenship, migrants' rights, and globalization processes? **Documenting Lives on the Border: Im/migration Film Program and Discussion Series**, presented by the Davis Museum and Cultural Center, Wellesley College, will be shown at the Collins Cinema from October 16 to 21. This program brings in films on documented and undocumented migration in different parts of the world – Africa, Europe, Asia, and the US – to shed light on the current immigration debate in the US as well as this new era of global mobility.

Admission and parking are free.

Documenting Lives on the Border is organized by Sea-Ling Cheng, Henry Luce Assistant Professor, Women's Studies, and is funded by the Kathryn Wasserman Davis '28 Fund for World Cultures.

October 16 Monday 6 pm

Living with Illegals (UK, 2006, 58 min)
Directed by Sorius Samura

In *Living with Illegals*, award-winning journalist Sorious Samura becomes an illegal immigrant. His journey is epic as he travels from Morocco into Europe through Spain and France, finally crossing the English Channel to Britain. Samura wants to understand the reality of being an illegal immigrant, so he lives in the exact same conditions and experiences the same grueling hardships as his companions.

B.A.T.A.M.: a documentary (USA, 2005, 34 min)

Directed by Liam Dalzell, Per Erik Eriksson, and Johan Lindquist

This film follows the contrasting stories of two Indonesian female migrants on the Indonesian island of Batam: one a factory worker, the other a prostitute. Two economies have developed together -- an official economy of the day based in the factories, and an unofficial economy of the night based on sex work -- causing the increasing in population in Batam from 3,000 to 700,000. As the two economies depend on female labor, the experiences of these two women illuminate the way in which multinational capitalism and migration interact in the shadowlands of globalization.

October 17 Tuesday 6 pm

It Goes On: The Undocumented is Documented (2004, 74 min)

Directed by Joo Hyun Sook

Why do migrant workers leave their countries behind? With that, director Joo Hyun Sook embarks on a journey to uncover the influx of migrant workers in South Korea. Beginning with a trip to Bangladesh, the film exposes the stark economic and social realities that force workers to seek greener pastures in another country. However, new problems appear for those undocumented residents who come to Korea, from government programs that stigmatize overseas workers, to constant harassment from the local police. The oppressive system, however, has gradually driven migrant workers into a new, halting sense of empowerment. *It Goes On* observes the stories of undocumented workers as they struggle to make a living in their new surroundings, and their efforts to organize and advocate for better living conditions and social liberties in the face of restrictive Korean government policies.

Oct 18 Wednesday 5:30 pm – 8 pm

Films by Alex Rivera and Panel Discussion

Recognized for his portrayal of issues of Latino identity, Alex Rivera is a Sundance Fellow, Rockefeller Fellow, and recipient of a Silver Hugo. His work has been screened at Guggenheim, the Lincoln Center, on PBS, and at various international venues.

Papapapá (U.S.A., 1995, 27 min)

Papapapá is an experimental documentary which takes a humorous look at race and immigration, television and nostalgia, distance and the many ways people deal with it. *Papapapá* examines how bodies (people and vegetable) are remade within the new societies they encounter. Looking at the potato, which was first cultivated in Peru as an Inca food staple, *Papapapá* paints a picture of a vegetable which has traveled, and been transformed. The video follows this immigrating vegetable North as it eventually becomes the potato chip, the couch potato, and the 'French Fryè.' While following the potato's journey and transformation, *Papapapá* simultaneously follows another Peruvian in motion, Augusto Rivera. The filmmaker's dad, Augusto Rivera was raised in Lima, Peru, but moved to the United States forty years ago. The stories of these two disparate immigrants, the potato, and the filmmaker's pop, converge as Augusto Rivera becomes a Peruvian couch potato, sitting on the American sofa, eating potato chips and watching Spanish soap operas.

The Sixth Section (U.S.A., 2003, 27 min)

The Sixth Section follows the establishment of an organization of Mexican immigrants who live and work in upstate New York. The men profiled in the film form “Grupo Union,” one of over a thousand hometown associations created by immigrants in the United States. The group is devoted to raising money in the United States to rebuild Boqueron, the Mexican town that they’ve left behind.

Panel Discussion:

Alex Rivera, director; Julie Chu, Assistant Professor, Anthropology; and Political Commentator from Boston

<p><i>The Borders Trilogy</i> (short films by Alex Rivera) Streaming of <i>The Borders Trilogy</i> will take place at the Davis Museum and Cultural Center’s lobby from October 16 – 21 and in the Wang Campus Center on October 17 and 18 from 11:30-1:30pm.</p>

October 21 Saturday 5:30 pm – 8 pm

Marathon Encore Presentation of Films

DAVIS MUSEUM AND CULTURAL CENTER

The museum's collection spans the history of art from ancient Greece to the present, with approximately 10,000 objects of diverse cultures and media.

The Davis Museum and Cultural Center is closed to Fall 2007 for repairs to the roof. While there will be little change to the museum's historic Rafael Moneo design, the repairs will provide the museum with more consistent humidification and temperature controls required to protect works of art in our care.

For more information, visit www.davismuseum.wellesley.edu.