In director Martina Attille’s own words *Dreaming Rivers* ‘illustrates the spirit of modern families touched by the experience of migration.’ Awarded a prestigious Filmdukaten at the XXXVII Internationale Filmwoche Mannheim (1988), the film evocatively weaves together the ambition-fuelled dreams and memories of Caribbean-born Miss T. and her family.

The screening is followed by artist Sonia Boyce MBE, Professor of Black Art and Design at University of the Arts London (and set designer on *Dreaming Rivers*) in conversation with Dr. Amna Malik, Senior Lecturer in Art History and Theory at Slade School of Fine Art.
DREAMING RIVERS
Martina Arthile (dir), 1988, 16mm film, 30 min


In celebrating 20 years since its release, the film was presented at the 68th Annual Convention of the College Language Association, (Re) Roots and (Re) Routes: Transatlantic Connections in Language and Literature (2008).

About the participants:

Martina Arthile
Born 1959, St Lucia.
Lives and works in London.

Born in the Caribbean island nation of St Lucia, before its full independence from colonial rule, filmmaker Martina Arthile has lived in London since 1961. She graduated in 1983 from Goldsmiths University, London, and entered the media profession in 1984, as a trainee with Large Door, working on three programmes for Vision, a documentary series on world cinema for Channel Four. As a visiting professor in the Visual Art Department, University of California San Diego (1990), Arthile designed a programme of study for undergraduate students titled Contemporary Dialogue: Constructing The Frame. She also collaborated with Sonia Boyce on I'm Almost Blushing, a site-specific installation devised with students, for the Mary Louis Williams Center, at Duke University Durham (1992). Arthile continues her work in film-education and research in the UK.

Sonia Boyce
Born 1962, UK.
Lives and works in London.

Sonia Boyce studied art at East Ham College and Stourbridge College of Art until 1981 and became a key figure in the 1980s Black British art scene, with artworks that spoke about race and gender. Since the 1990s, her practice has expanded to include the organisation of performative collaborations addressing the relationship between sound and memory, and the dynamics of space and the spectator.


Boyce's work is represented in the Arts Council Collection, The British Council Collection and Tate collections, among others.

In 2007, Boyce received commendation for the edited volume Shades of Black: Assembling Black Art in 1980s Britain (Bute University Press/Iniva) and in the same year received an MBE in the Queen's Birthday Honours List, for services to art. She is Professor of Fine Art at Middlesex University, Chair of Black Art in 1980s Britain and Contemporary Dialogue and Black British Art through the lens of exile in Exiles, Diasporas and Strangers, Iniva (2008). "Racial and Repetition Beyond Conceptual Art On Isidra Khan" in Portfolio Contemporary Photography in Britain Vol. 52 (2010), and "Kobena Mercer" in Fifty Key Writers on Photography, Routledge (2012).

Her recent online project Transnational Slade: mapping the diaspora of an art school examines the presence of Asian and African artists at the Slade in the 1950s. Malick is currently working on a book that explores aesthetics and art practice across diasporas from Africa, Asia and the Middle East.