



BUCKINGHAMSHIRE NEW UNIVERSITY

EST. 1891

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VOICES of MEMORY

11 —————→ 21
NOVEMBER
2025

Brunel Engine Shed
Station Approach, High Wycombe

The exhibition is accompanied by the symposium

Curator:

Dr. Nela Milić (BNU)

in collaboration with

Dr. Branislava Kuburović

and **Dr. Irena Řehořová**



BUCKINGHAMSHIRE
NEW UNIVERSITY
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EXHIBITION “VOICES OF MEMORY”

11-21st November 2025

Brunel Engine Shed, Station Approach, Crendon St, High Wycombe HP13 6NE

Curator: **Dr. Nela Milić** (BNU) in collaboration with **Dr. Branislava Kuburović** (The Academy of Performing Arts, Prague) and **Dr. Irena Rehorová** (Charles University, Prague)

The exhibition shows how the theme of memory permeates and is reflected in artistic practice. Through diverse means of expression, including photography, paintings, installations, film and video, the artists explore ways to deal with the legacy of an often difficult past.

The exhibition brings together Buckinghamshire New University (BNU) academics with artists from different parts of the world who engage with personal or social memories in their projects, as well as with the memory inscribed in the natural environment. Their artistic practice touches on concepts such as remembering, inheritance, resilience, intersection between present and past, bodily experience or solidarity. The title of the exhibition evokes the different “voices” or perspectives of memory presented through various artworks and also the variety of media that can be used for their expression.

The exhibition brings together Buckinghamshire New University (BNU) academics with artists from different parts of the world: **Olga Bubich, Rosell Meseguer, Grace Schwindt, Franziska Windolf, Michal Kindernay, Lisa Glybchenko, Nela Milić, Alexandra Murphy, Liana Psarologaki, Fil Ieropoulos, Cole Robertson, Tom McGorrian, Elisavet Kalpaxi and Anne-Marie Perks.**

Voices of Memory project is initiated by the Centre for Enrichment of Culture and Identity, BNU.

ARTISTS AND ARTWORKS

Olga Bubich

Memory Landscapes, Mixed-Media, 2023 -

The sites commemorating the victims of Nazism and Bolshevism, along with the literary and historical narratives surrounding them, reflect not only the events themselves but also the national myths, ruptures, archetypes, and ideologies that shape remembrance. The architecture and iconography of memorials embody specific political and cultural understandings, influencing how future generations perceive and interpret those tumultuous times.

“Memory Landscapes” is a multidisciplinary project that explores temporal and spatial representations of World War II memory, with a particular focus on the role of nature - as witness, hostage, and victim of the violence that marked the twentieth century. At its core lies the juxtaposition of scales, modes of image production, and degrees of tangibility in artworks documenting thirteen former concentration camp sites across Europe, as well as broader reflections on what ultimately remains of traumatic memory in the places of its immediate birth or contact.

A recently developed chapter of the project is dedicated to the tragic death of Walter Benjamin, who took his life in Portbou, on the French-Spanish border, while fleeing Nazi persecution in 1940. His death - often read as both a personal tragedy and a symbol of the intellectual exile of his generation - positions Portbou as a threshold site, where memory, philosophy, and history converge. Within Memory Landscapes, Benjamin’s final journey functions not only as a biographical reference point but also as a metaphor for the precariousness of human existence in the face of totalitarian violence.

Biography: Olga Bubich is a Belarus-born essayist, visual artist and memory researcher living in exile in Berlin. Her work explores traumatic past, displacement, and the politics of language through prose, photography, and interdisciplinary projects. Her essays and political articles have been published in “The Baltic Worlds”, “Blätter für Deutsche und Internationale Politik”, “Springerin”, “Versopolis”, “Eurozine”, “Der Freitag” and other international journals, while her artistic practice has been featured in exhibitions across Europe, often focusing on questions of

collective memory and the legacies of dictatorship. A former ICORN fellow in Berlin, she continues to write and curate independently while navigating the realities of exile and cultural work under conditions of political repression.



Former Płaszów concentration camp Memory Landscapes

www.bubich.by

Michał Kindernay

Těžby oběti / Mining Victims, Photography, 2018
Vanished Villages of the Ore Mountains: The Price of Coal

A long-term project exploring memory, loss, and landscape transformation. The Ore Mountains (Krušné hory) and their foothills—especially the regions of Most and Chomutov—witnessed one of the most radical environmental and social transformations in 20th-century Central Europe. Massive surface mining of brown coal in the Most Basin, combined with the broader postwar historical context, led to the destruction of over 100 villages, towns, and historic landmarks. Entire communities were displaced, homes razed, and the landscape drastically altered.

Dozens of villages—including Vršany, Bylany, Ležáky, Rudolice nad Bílinou, Dolní Jiřetín, and the historic city of Most (whose medieval center was demolished and relocated) — became enduring symbols of this erasure. These settlements vanished beneath the expansion of open-pit mines such as Vršany, Jan Šverma, Bílina and the Czechoslovak Army Mine (ČSA). On June 10, 2018, we held a commemorative action at the edge of the Vršany mine. Using laser projections, we displayed the names of villages that once stood on this land: Ervěnice (†1957), Vršany (†1978), Holešice (†1979), Pohlody (†1979), Nové Sedlo nad Bílinou (†1975), and others. It was a gesture of remembrance in a landscape where memory has been nearly erased. In the Most and Chomutov districts alone, more than 106 settlements disappeared during the second half of the 20th century. Nearly half were lost to coal mining; others were sacrificed for reservoir construction, industrial zones, ash dumps, or disappeared due to the displacement of German-speaking inhabitants and the failure to resettle them. Based on 1950 population data, over 67,000 people lost their homes. The demolition of old Most, once home to 30,000 residents, marked a profound cultural loss.

This long-term project is rooted in research on memory, erasure, and the afterlife of loss. It also explores the revitalization of postindustrial landscapes, including ecological restoration and the role of public memory in former mining areas. The vanished villages of the Ore Mountains remain a quiet testimony to an era when energy policy overruled heritage and community.

They ask us to remember:

What are we willing to sacrifice for progress?

And who remembers what was lost?

Biography: Michal Kindernay is an intermedia artist, sound artist, performer, and curator. His audiovisual installations connect the fields and tools of art, technology, and science. He often explores ecological themes and reflects on environmental issues through the application of technological approaches in relation to nature. His work includes video performances and interactive installations, intermedia and documentary projects, as well as musical sound sculptures and compositions. He collaborates on numerous theater, dance, and music projects. He is a co-founder of the non-profit art organization yo-yo and the initiator of

the RurArtmap project. He also worked as a lecturer at the Center for Audiovisual Studies at FAMU in Prague, within the ITT program at the Institute of Intermedia, and at Prague City University. He is currently pursuing a PhD at the Faculty of Fine Arts. Michal Kindernay lives and works in Prague. As a curator, organizer, or artist, he has been involved in many international projects.



Sacrifices of Mining

Rosell Meseguer

Rare earth (Tierras Raras) - Quadra minerales, Installation
2017-2024

All the works belong to the project: Quadra Mineral e-Rare Earth Elements 2017-2025

On the basis of the war, deeply linked to mineral colonization, Rare

Earth Elements, has sought to expand the geopolitical reading on the subject and the problems derived from it - technology, economy and society - from a publication, installations of the creative process, pictorial polyptych and various works in drawing, printmaking, video and photography.

In 2010, the press began to talk about the so-called "war of the rare earths". Rare Earths and lanthanides, have been extracted from the end of the 19th century. They belong to a large group of the periodic table of elements, which celebrates 150 years of history in 2019.

In the 1960's, they started being used for high technology. China, United States, India and Brazil, are major producers of rare earths. China is now a key country in the production of the Rare Earths and its tight control has generated profound disagreements and conflicts - affection and disaffection - worldwide.

This project has been carried out thanks to the support of the Botín Santander Center (Production Grant) and the Geominer Museum, IGME, Instituto Geológico y Minero de España.

Biography: A visual artist and Extraordinary Doctorate Award in Fine Arts Universidad Complutense Madrid, where she has taught as well in other universities. All her projects -developed in different media- analyze the construction of history and methodologies of documentation developed since 2001 at M.O.MA, New York; Tate Britain, London or Centre Georges Pompidou, Paris.

As an artist, she was shortlisted at PHOTO España 2004 to be part of the exhibition: "Mediterranean Between Reality and Utopia", at The Photographers' Gallery London, with her project: "Bateria de Cenizas..." (1999-2025), focused on the bunker icon, also exhibited at Bilker Bunker, Düsseldorf, National Museum of Photography, Copenhagen, or Museo Leopoldo Rother, Bogotá.

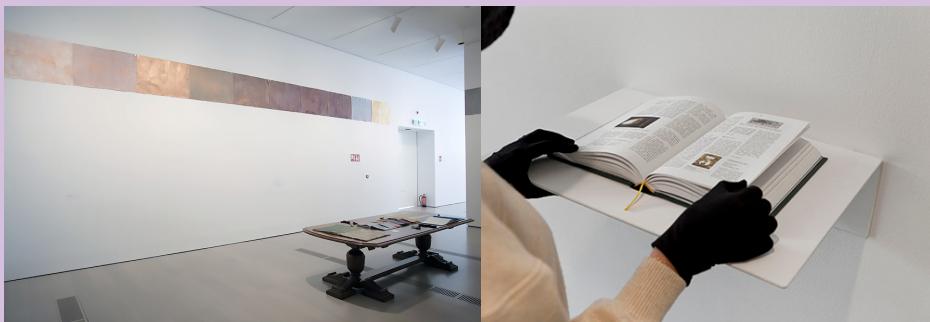
Fascinated by Cold War, she developed: "OVNI Archive" (2007-2017), an unusual archive displayed at Matadero Madrid (2010-2011); Galerie im Taxispalais, Innsbruck or Museo Carrillo Gil, Mexico City.

In 2005 Meseguer started developing projects on mining and since 2017 on the Rare Earths, as a result she published the vademeum: "Quadra Minerale" (2021) included in this show, thanks to the Botín Center Grant.

Her work is at collections such as C.A.2M., Madrid; BBVA Foundation; AENA; Royal Academy of Spain, Rome; UNICAJA or IVAM, Valencia as well as in private collections in the United States (Whitney Museum's Board Member, NY) or Latin America (MAC Museum Contemporary Art Santiago de Chile) and Spain (Seguros DKV).



Countless books painted (copper)



Rare Earth Archive - Quadra minerale

The vademecum (dictionary)

www.rosellmeseguer.com

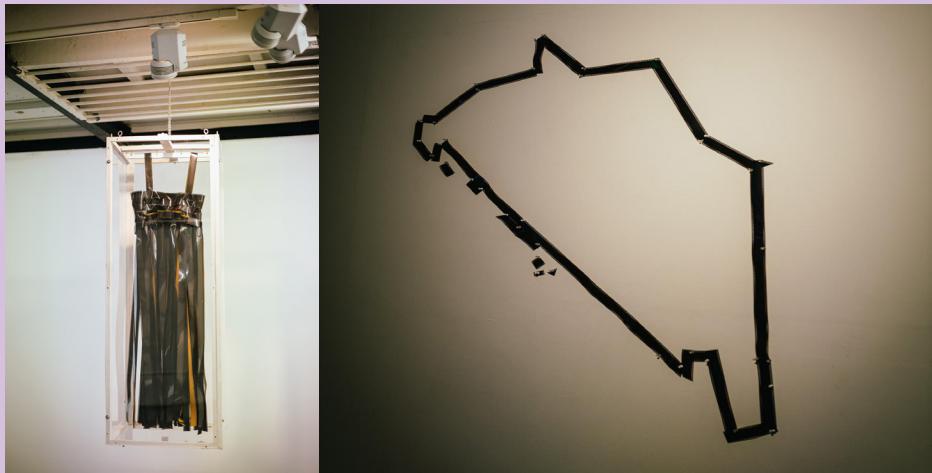
Nela Milić

Wear and Tear, Installation, 2024

This artwork addresses the blurring of family and individual memory, as well as ambiguities in the formal readings of the past. This has been captured in ephemeral wearable object made out of analogue film tape, which is the main fabric of the exhibited garment – a female dress. By embodying the fragility of memory due to its brittleness, the tape served as a vessel to accessing material and immaterial memory. Non-exposed film further contributed to an understanding of traumascape (Tumarkin, 2005) where the blackness of the tape acts as a metaphor for a protective tool in the brain, a black-out in remembrance.

Biography: Dr Nela Milic is a research professor at BNU and an artist with more than 25 years of experience managing and executing projects with artists, academics, journalists and community groups. Nela has delivered creative projects for organisations including the Royal Opera House, Barbican, Arts Council England, John Lewis, Al Jazeera, Campbell Works, Oxo Tower, LIFT, and London Film Festival. Her work has been exhibited at Venice Biennale in 2024 as part of Vlatka Horvat's Croatian Pavillion project [By the Means At Hand](#). Belgrade's Culture Centre in Serbia has Nela's work in its collection. She had a few solo and many group exhibitions as well as artist residencies. Nela ran Refugees and the Arts Initiative – a British national organisation for the 'refugee arts' and her work has been displayed at the Olympic stadium in London.

She is a recipient of the European Cultural Foundation Artistic Grant for the project [Wedding Bellas](#) and she won Southwark community arts award for her project [Here Comes Everybody](#) in 2015. Nela is part of the AHRC funded [Peace and Conflict Cultural Network](#) and [Arts and Reconciliation](#) research project for which she has created an installation [Text Illuminations](#). Nela is a co-chair of Art and Memory Working Group of [Memory Studies Association](#) (MSA).



Wear and Tear

www.nelamilic.org

Grace Schwindt

Skeleton Dress, Installation, 2016

This work engages with the absence or the memory of the body. The embroidered skeleton imagines the inside of the body while from the back, the fabric appears like a fluid metal speaking about a fluid notion of the body. The sculpture has the potential of movement through its materiality as a costume, however it is presented in total stillness and its life remains in the imagination of the viewer.

Biography: Grace Schwindt, born in Germany and based in London, works with sculpture, painting, performance, drawing and film. Her solo exhibitions include *A History of Touch* at Museum M, Leuven in 2025, *Defiant Bodies* at Kunstmuseum St. Gallen in 2022/2023, *Your Movement* at Kunsthall Gent in 2022, *Five Surfaces All White* at the Centre for Contemporary Arts, Glasgow, *In Silence* at Rozenstraat -- a rose is a rose is a rose, Amsterdam in 2019, *An Exhibition in Three Acts* at MARCO - Museum of Contemporary Arts, Vigo in 2016 and in 2015 at Contemporary Art Gallery, Vancouver, Site Gallery, Sheffield and Tramway,

Glasgow. Recent performances took place at EMST, National Museum of Contemporary Arts, Athens in 2024, at CGAC - Galician Contemporary Art Centre, Santiago in 2023 and at Volksbühne Berlin and Kunstmuseum St. Gallen in 2019. Her sculpture When I Remember Through You is part of Frieze Sculpture 2025 presented in Regents Park.

Schwindt engages with historical trauma, using tenderness and touch as a strategy for resistance and healing. She disrupts narratives based on concepts of separation, instead promotes histories shaped by interconnectedness, not only between different times and cultures, but also between humans, animals and plants, moving away from an anthropocentric understanding.



Skeleton Dress

Franziska Windolf

Handkerchief & Mapping 1, mixed-media, 2024

The sculpture “Handkerchief” is inspired by Herta Müller’s Nobel Prize lecture, “Every Word Knows Something of a Vicious Circle.” Against the backdrop of the Ceausescu’s dictatorship in Romania, Müller shares personal anecdotes, such as her mother’s daily question about her handkerchief. Müller illustrates how even seemingly simple words can carry a hidden, complex meaning, and how genuine human connection is replaced by a prescribed, empty vocabulary. Historically, handkerchiefs often served as a medium for printing important social events.

They were silent witnesses to tears, stories, love messages, and good-byes, thus symbolizing personal narratives that are often not represented by traditional monuments. The sculpture “Handkerchief” depicts a textile sheath that transitions into a knotted handkerchief held in the arm, commonly signifying a memory prompt. Just as different personalities can be projected onto the sculpture, the work is not about one privileged perspective, but the exchange of knowledge and memories. “Mapping 1” is a contemporary reconfiguration of Sebastian Münster’s 1628 allegorical map, “Europa Regina”. The source map—which depicts Europe as a female figure with Bohemia at its center, symbolizing the glorification of the House of Habsburg, with the expression of a general hope for peace—was encountered by the artist while researching her grandmother’s suppressed flight story from Starý Rokytník to Germany at the end of World War II.

The artist intervenes by cutting the map and incorporating narrative elements that allude to her own artistic memory work, transcending the map’s original political or later didactic functions. This physical manipulation of the rigid cartography asserts the flexibility of geographical depictions against claims of cartographic “objectivity,” proposing a more bodily and subjective understanding of mapping ideas and relationships.

Biography: Franziska Windolf is a Munich-based artist who investigates the intersection of memory culture, public space, and the body. Her practice explores the potential of collaboration and encounter to activate (public) sculpture. Windolf holds a BA in Time-based Media from

HFBK Hamburg and an MA in Sculpture from the Royal College of Art (RCA), London, UK (2022). At the RCA, she received the DAAD Scholarship for two consecutive years, and her graduation exhibition, *For Monument's Sake!*, was honored with the Gilbert Bayes RCA Award and a shortlisting for the Kenneth Armitage Award. Her work has been exhibited internationally across the UK, US, Germany, France, and the Czech Republic, with notable venues including Kunsthaus Hamburg (2018), Standpoint Gallery, London (2022), Kammerspiele Munich (2024), and Compound Yellow, Chicago (2024). She has undertaken residencies at the House of Arts Ústí nad Labem (2024) and Käte Hamburger Kolleg global dis:connect Munich (2022/23). Windolf has received project grants from organizations such as BBK Munich and Upper Bavaria (2023), and the Department of Culture of the City of Munich (2024). She also delivers artist talks and workshops at various institutions, including the NSDocumentation Center in Munich.



Handkerchief & Mapping 1

assembliesofimaginatives.com

Lisa Glybchenko

Scrapbooking, Collage, 2025

This two-piece artwork (A4 each) explores the simultaneous coexistence of multiple truths and rifts between realities in the contexts of Finland and Ukraine. The cotton-candy sweet aesthetic and the practice of scrapbooking, often associated with making memories of travels, here shows the movement of a diaspora Ukrainian in Finland (the artist herself) between Tampere and Kyiv in April-May 2024 and making memories of the war experiences. The instant prints, collaged into the artwork, show respectively:

- 1) Maidan Nezalezhnosti (the Square of Independence) in Kyiv, Ukraine, where Ukrainian install flags in memory of the soldiers who died defending Ukraine. Among the Ukrainian flags, a Finnish flag can now be seen too, perhaps signifying the death of a Finnish volunteer soldier defending Ukraine. TUNI Luottamuksellinen - Confidential (3Y)
- 2) The water seen from the turn off the Hämeenkatu bridge, a usual place for the artist to walk when in Tampere, Finland.

The stylized sunflower and poppy flower respectively are symbols of memory and loss: of life, of peaceful realities and of continuous truth. The floral designs represent activities of memory-making.

Biography: Lisa Glybchenko is an artist, (social) entrepreneur and arts researcher, working at intersections of visual design innovation and digital technologies. In 2016, Lisa founded her artistic startup Color Up Peace, which uses digital visual art-making as a futures design strategy of peace arrangements. Lisa's entrepreneurship is at the core of her completed award-winning PhD project "Visual PeaceTech: Digital Visual Images as Security- Building Tools" at Tampere University, Finland. Together, Lisa's artistic and academic work got a number of international awards such as the 2024 Transformative Futures in Peace and Security Prize (Geneva Centre for Security Policy, 3rd prize), 2023 Jon Rieger award for exceptional work in visual sociology (International Visual Sociology Association), and the 2023 Creative Achievement Award (International Visual Literacy Association). Lisa has exhibited her work in Ukraine, Finland, Lithuania, and the U.S.A. in both solo- and group exhibitions.



Scrapbooking

Alexandra Murphy

Das unheimliche Haus, Installation, 2006

This project explores the Freudian uncanny (Unheimlichkeit) and his early notions of repetition-compulsion, namely, that something which was repressed will eventually return.

In his essay, *The Uncanny*, psychologist Sigmund Freud, considers various expressions of this uncanny experience in the familiar domestic space. He was interested in the slippage or shift between something which might usually be experienced as *heimlich* or *homely* would then, without any rationality, be experienced as *unhomely* or *unheimlich*. The emergence of another idea also emerged in this essay which later formed his death-drive theory and this was our compulsion to repeat or the 'unintentional return'. Freud proposed we do this through the process of sublimation, repressing undesirable behaviours or trauma to lead *homely*, socially acceptable lives, for a time.

Through photographic stills, moving image and audio, the *unheimlich* is explored here through the remnants of a domestic space. By layering expressions of *unheimlich* repression with metaphorical and psycho-

logical representations of the pig-man allegory in George Orwell's, Animal Farm, this project expresses the uncanny notion of otherness. We might experience something long ago, which we no longer remember due to repression, but which has now been compelled to return. This eerie, intense and unfamiliar manifestation of our uncanny experiences and memories, Freud describes as the 'omnipotence of thoughts'.

Biography: Alexandra Murphy is a photographic practice-researcher and educator and is currently Photography Programme Leader at Buckinghamshire New University. She has a PhD from Middlesex University for her practice-led research project, *An Inert State: Tracing a Double-defiance of Death via Photographic Poiesis*. Alexandra's practice-research investigates the photograph's binary expressions of life-death, known-unknown and the seen-unseen, explored via lens-based outputs as well as the preservational properties of printmaking processes. Her work is also concerned with the notions of making as an embodied or haptic methodology and she has an interdisciplinary interest in ecology, visuality, metapsychology and museology. Her project work can be viewed via: www.acm-photo.com.



Das unheimliche Haus

Anne-Marie Perks

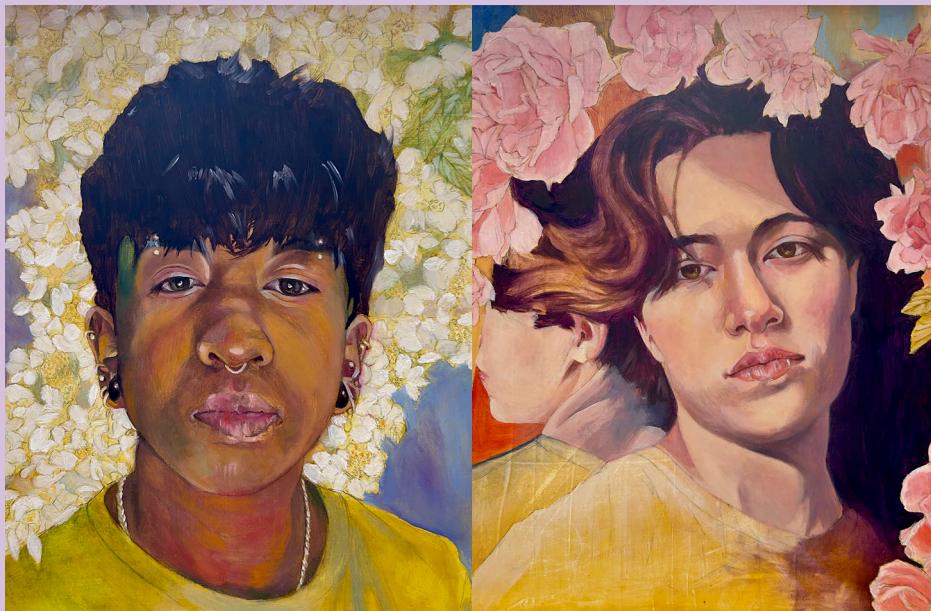
Arden & Rose Crown, Painting, 2025

These paintings originated from a callout for an exhibition titled Bloom, the Beginning of Becoming. Transgender people shared their stories, the memories of their journey to becoming, and the dreams of what is yet to come. Hopeful visions of voices unheard becoming heard. Nineteen artists participated in this callout, painting in a variety of mediums from the photographs sent in by the sitters, responding to the emotion of the memories and the stories told, if not in words, then by the gestures and expressions in their faces.

The following two paintings, Arden and Rose Crown, were my response to the photographs sent in by both transgender young men. The flowers, reminiscent of cycles and growths that come out of memories lived and analysed. To claim an identity that puts them on a hard road within the predominant cultures and societies is an act of bravery and necessary to living an authentic life.

Biography: Anne-Marie Perks is an award-winning painter, author-illustrator and stop-motion animator and maker focusing on book covers, older fiction and graphic novels. She is published in the UK and the US and has exhibited her paintings internationally, including small exhibitions in London. Her current personal projects include an autobiographical fiction graphic novel focusing on the fifteen months with the son she had when she was sixteen years old.

Another project in preproduction is a stop motion animation called Sisters, a view into familial relationships and the process of surviving childhood trauma. Anne-Marie teaches illustration and animation at Buckinghamshire New University.



Arden & Rose Crown

Elisavet Kalpaxi
Seascape 1, Photography, 2019

Seascape 1 belongs to a whole range of sea-related work that I created in response to the refugee crisis in the Mediterranean Sea, and the thousands of people who lost their lives at sea in the last 20 years alone. The series ranges in mediums and forms; the common feature in these works is that they consist entirely of seascapes. The particular series that *Seascape 1* belongs to consists of painted images on board using liquid photographic emulsion. Liquid photographic emulsion is a light-sensitive material, most typically employed to turn surfaces into material for photographic exposure and printing in the darkroom. In this case, it has been used as ink. Not all photographic images are realistic, and a few photographs exclude the possibility of a comparison; however, in this case, the work excludes the automatic attribution of the image to a scene outside representation, it also excludes the notion of instantaneously 'capturing' an image, as time has been suspended

with the work being created through time. This means that the work is photographic in terms of its material qualities, but it does not fully operate as a photograph. This whole process was to complicate notions of indexicality, a feature that is often associated with photography's nature, and Roland Barthes' conception of photographic time, as 'this has been' (from *Camera Lucida*, 1981). It was also about finding ways of writing, recording, and engaging with a theme that deserves further elaboration. I only noticed how much faster the image fades than other photographic surfaces in 2020, when visible signs of deterioration marked the surface of the work. This image once was a seascape and no longer is, as if indexicality strives to win over the work's forcefully attributed painterly and fictitious quality, with implications for memory and the events associated with the series: a sea of time washing away memories, of people, of non-ending war, of boats and travel, of exchange, and greed, and European Policy, and families, and children... A series of commissions led to more such works, which follow their own cycles of aging in the spaces they now occupy, and operate as markers of the passage of time and veil of memory.

Biography: Elisavet Kalpaxi is a UK artist, researcher and lecturer, currently employed as a Senior Lecturer in Critical and Historical Studies at Bucks New University. Completed a practice-based PhD in Art at Goldsmiths College in 2012, with the subject 'Narcissism and Narrativity in Photographic Self-portraiture' under the supervision of Nicholas de Ville, John Chilver and the kind support of Ian Jeffrey, and continues working on practice-based research in art, currently focusing on printmaking, ceramics, installation, and notions of ritual, connectivity and community.



Seascape 1

Fil Ieropoulos

Avant-drag!, Film, 2024

Avant-Drag! explores memory as a living, embodied practice, where drag performance becomes a way to confront and transform histories of trauma. Set in contemporary Athens, the film follows a collective of queer performers whose gestures, costumes, and songs are charged with personal and political remembrance. Their performances re-stage experiences of homophobia, transphobia, racism, and economic precarity, turning wounds into acts of defiance. Memory in the film is not passive recollection but an active rewriting of history, where the stage becomes a space to resist erasure and reclaim agency.

This engagement with memory is inseparable from a bold critique of nationalism. Athens is presented not just as a city but as a contested arena where Greek national myths and far-right politics are parodied and dismantled. One of the central performers—of Albanian descent—speaks powerfully about their experience of anti-Albanian sentiment in Greece, while also reflecting on the queer-exclusionary nationalism present in parts of Albanian society. Their testimony exposes the double bind faced by those who live between nations, navigating intersecting forms of exclusion. Through drag, these performers mock national borders and expose the fragility of identities built on ethnic purity or heteronormativity.

The film's festival trajectory amplifies this dialogue, while also placing it in a wider South-East Europe context. Screened at the Sarajevo Film Festival, Sofia Film Festival, Ljubljana Queer Film Festival, and at Prishtina Queer Film Festival, *Avant-Drag!* has resonated deeply within a Balkan region marked by war, displacement, and competing nationalisms. The film speaks across borders, paralleling queer people's experiences of nationalism within a wider Balkan context against memory's manipulation. By weaving together various queer histories and carrying these stories across the world, *Avant-Drag!* reveals how trauma travels across nations while solidarity can also move beyond them. The film transforms drag into a shared language of resistance—one that honours the pain of the past while imagining a future where queer lives are not defined by the nationalist boundaries that seek to contain them.

Biography: Fil Ieropoulos is a filmmaker and artist working in experimental cinema, hybrid documentary, performative and collaborative conceptual art projects. Based between the UK, Germany and Greece, Fil has written and directed a range of performances and feature-length films that combine multidisciplinarity, political analysis, and visual experimentation. His work often blurs the boundaries between fiction and non-fiction, using unconventional narrative structures and striking cinematography to explore contemporary social and cultural themes. Fil's films have been screened at major international festivals, including Rotterdam IFF, Sarajevo FF, Raindance in London, Thessaloniki IFF, and Trieste FF, among others. His projects have also been presented in galleries and art spaces, reflecting a practice that moves fluidly between cinema and installation. In addition to filmmaking, Fil has 20 years of experience as a lecturer and workshop facilitator at BNU, teaching film production, experimental video methods, and practice-based research in academic and community settings.



Avant-drag!

www.filtig.com

Cole Robertson

All this and nothing more, Print, 2019

All this and nothing more started with a Polaroid image of my mother taken just after I was born. The hard flash caught my mother in a crouch on a bed wearing a négligée, arching her back seductively for the camera (and presumably my father behind it - an extreme example of Roland Barthes' '...terrified Photographer [who] must exert himself to the utmost to keep the Photograph from becoming Death'). Taking the title from the Andy Gibb disco smash hit song 'Shadow Dancing' (the number one song on the charts at the time I was conceived), I meticulously documented and traced every scratch, bump, dent, and ding, then blew up the marks and sandblasted them onto the glazing of the picture's new frame.

Biography: I'm an American artist, educator, and writer/curator. Born in Phoenix, I previously lived in Chicago. My artwork deals with photography - its languages, objects, histories, and systems. My research looks at photography, embodied language, and metaphor. Taking myriad forms (including 3D printing, installation, digital systems, and fine printing), my work has been exhibited throughout the US, Europe, and Asia. I've received artist grants from the City of Chicago, the Illinois Arts Council, and the Arizona Commission on the Arts. I recently completed a practice-led PhD at the Royal College of Art and currently live in London. I am a full-time lecturer in Fine Arts Practice at Buckinghamshire New University.



All this and nothing more

Liana Psarologaki and Amanda Hodgkinson

Memories of Springcleaning, Installation, 2022

Chronicles of Cleaning is an interdisciplinary creative practice as research project that explores the transgenerational and connective narratives of care in domestic cleaning. The multimedia installation *Memories of Springcleaning* documents different contexts and sites where domestic cleaning becomes the lever for creative methods such as poetry and sculpture to enact memories, rituals and practices of care and caring for our immediate environment, our loved ones and ourselves. The work consists of a synthesis of artefacts and sound, including an interactive sculpture made of domestic dust, a set of tea towels and recorded spoken word that recite poems of domestic cleaning and the photograph of the Plas Bodfa, the house in Wales the poetry is made for. Part of the work was first exhibited as the multisensory installation [Spring Cleaning at Plas Bodfa](#). It filled the rooms of the large mansion in Anglesey with the noise of cleaning apparatus (dishwasher, vacuum cleaner, sweeper), and spoken poetry depicting acts of cleaning, carrying a hymn to domesticity and the understatement of homeliness called housework. Domestic cleaning is seen here as definitive act of rendering and remembering a home. We can sleep, eat, and gather at many places, but we would not necessarily clean those spaces until dust free. Cleaning is a rendering act of molecular significance, a balancing act, it affirms the space and place we are standing and living within – it is not a coincidence that the vestibular system that controls the body's balance in space is in fact based in the inner ear. The home is strangely placed in our labyrinth. The body recalls, the place remembers, and we connect with ourselves, the space we inhabit and others in meaningful ways. We all have a story of cleaning to tell.

Biography: Dr. Liana Psarologaki (BNU) is an architect (UK-Greece), artist, and interdisciplinary scholar, currently associate professor and research and impact lead at Buckinghamshire New University (BNU). She was previously the founding Head of Architecture at the University of Suffolk UK, Chair of Education RIBA East Region (2020-2022), and finalist for the second Greek International Women's award in Design (2021). She is author of two books: *Cultures of Erudition and Desire*

in University Pedagogy (Routledge, 2022) and Site Reliant Immersive Experiences (Bloomsbury, 2025). She leads the international multidisciplinary collective "A Woman's Labor" under the umbrella of the Centre of Excellence of Health Inequalities (BNU) and her work examines how people sense, experience and live in different places, spaces and environments from an ecofeminist and posthuman perspective.

Dr Amanda Hodgkinson (University of Suffolk) is an award-winning internationally published novelist, journalist and writer. She is currently associate professor and the director of the Centre of Heritage and Culture at the University of Suffolk UK where she previously was Associate Dean for Research and Knowledge Exchange in the School of Social Sciences and Humanities. Her writing research focuses on the representation of family relationships and narrative identity with a focus on historical fiction and the importance of place, and the role of memory in writing fiction and poetry. She is the author of many articles and novels including Spilt Milk and 22 Britannia Road (Penguin Books).

Dr Hodgkinson and Dr Psarologaki are the founders of the interdisciplinary project Chronicles of Cleaning exploring the poetics of care in domestic rituals connecting, spaces, people, objects and environments.



Memories of Springcleaning

Tom McGorrian

Emerald Nightingales – Irish Nurses in the NHS, Film, 2025

My oral history film documentary, *Emerald Nightingales - Irish Nurses in the NHS*, engages with the exhibition's theme of memory, both through the voices of its participants and its use of archival materials. Oral history relies on the act of remembering, and in this film, Irish nurses recount their journeys of migration and work within the National Health Service. Their testimonies preserve personal experiences that would otherwise remain hidden, while also resonating with broader histories of migration, healthcare, and identity.

The inclusion of archival footage is central to how these memories are conveyed and experienced. Historical images of NHS wards, training schools, and mid-20th-century Britain provide visual texture to the nurses' stories, grounding their words in the sights and sounds of the era. This footage does more than illustrate; it animates memory. When a nurse recalls her first days in a London hospital, the archival clips situate the audience in that time and place, evoking the atmosphere of long corridors, bustling wards, and the uniforms that marked professional identity. These images create a bridge between past and present, ensuring the audience not only hears the memory but feels its environment and context.

The combination of spoken testimony and archival material underscores how memory is layered and interwoven with history. Personal accounts, rich with emotion and nuance, are brought to life through film fragments that embody the collective memory of a generation. In this way, *Emerald Nightingales* mirrors the exhibition's emphasis on artistic practices that make the past visible and tangible, whether through photography, installation, or painting. Film, with its capacity to juxtapose voice, image, and time, becomes a particularly powerful medium for exploring memory as a living and dynamic process.

Biography: Dr. Tom McGorrian is a documentary filmmaker and academic whose work explores memory, migration, and the ethics of storytelling in sensitive contexts. Currently Associate Professor in Film Production at Buckinghamshire New University, he brings experience

as a broadcast producer and director to his practice-led research. Over his career, McGorrian has worked across factual programming for the BBC, Channel 4, and ITV, as well as corporate and international media, before focusing on independent documentary. His filmmaking often centres on oral history and lived experience, using film as a medium to preserve and interpret memory. Recent projects include *Emerald Nightingales - Irish Nurses in the NHS*, an oral history documentary combining testimony and archival footage to illuminate the migration stories of Irish women who shaped Britain's health service. The film forms part of a wider project including a book, podcast series, and exhibition.



Emerald Nightingales

SYMPORIUM PROGRAMME

11.11.2025

10.30-11.00	Arrival and refreshments
11.00-11.10	Welcome: Dr. Sabuj Mallik, BNU
11.15-12.00	Opening note: Astrid Schmetterling, Goldsmiths, University of London Moderator: Dr. Nela Milić, BNU
12.00-12.30	Break
12.30-13.45	Artists' roundtable: Olga Bubich, Franziska Windolf, Elisavet Kalpaxi Moderator: Dr. Branislava Kuburović, The Academy of Performing Arts, Prague
13.45-14.30	Lunch
14.30-15.45	Artists' roundtable: Rosell Meseguer, Lisa Glybchenko, Alexandra Murphy Moderator: Dr. Irena Řehořová, Charles Uni- versity, Prague
15.45-16.00	Break
16.00-16.45	Closing note: Dr. Nela Milić, BNU Moderator: Dr. Liana Psarologaki, BNU
17.00-18.00	"Voices of Memory", exhibition opening: Dr. Russel Stone, BNU



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