

Motectum

Elpida Hadzi-Vasileva

Gloucester Cathedral Residency 2008-09



Motectum

Elpida Hadzi-Vasileva
artist in residence at Gloucester Cathedral 2008-09

Beginning with an ending...



*"And for that minute a blackbird sang
Close by, and round him, mistier,
Farther and farther, all the birds
Of Oxfordshire and Gloucestershire."*

(From 'Adlestrop', Edward Thomas)

Thomas' train has stopped, yet has not arrived at its destination. An unauthorised stop, it has paused, a gap for something to happen in. For nothing to happen in, in fact - as 'No-one went and no-one came'. And that's what gives the poet his chance to notice, in between, in that empty space, the otherwise passed-over. For another life to intrude. The war Thomas will die in is a distant unheard rumble, its antiphon here (we're in poetry's eternal present) is birdsong - another battle but where territory is fought out in song

Voices heard in the silence, structuring the space (the mist paradoxically making this clearer). The non-space the train has stopped in is transformed by - receives its identity, is mapped from - the music. The cloister or ambulatory you could be reading this in is similarly structured by such a coincidental sound: a lone bird, organ practice, a dog's bark, fragments of conversation on the wind. (The cloister being the only space in which voices were permitted). A circle of voices, gathered from afar both in time and space, as

though a memory. And this gathering, this assembling of voices and fragments, restoring an order, arresting decay. Is this what poets and artists do?

All the birds of Oxfordshire and Gloucestershire...
Does a bird from Gloucestershire have a different voice?

A cathedral also marks its territory, stands at the centre of its diocese calling out to the faithful - in sound, when the bells are rung - or silently, where each spire marks a point in the air above it like a lark (of course, ascending). Always the struggle to be seen, to be heard, managed all the same where the architecture adapts itself to the landscape; while below the diocese stretches out, with imaginary boundaries fixed in the head and on the map, not the ground, a territory more fluid than the birds', more prey to disputes, sins of pride or envy pushing the boundaries either outwards or inwards depending on the shifts of history. Land is 'held' by the church and state (not in their hands); poets, artists and birds of course fly free.

Beyond the dedicated space is the space outside it. A clear division sets aside what is consecrated from what is not. According to the cathedral's guidebook Bishop Hooper

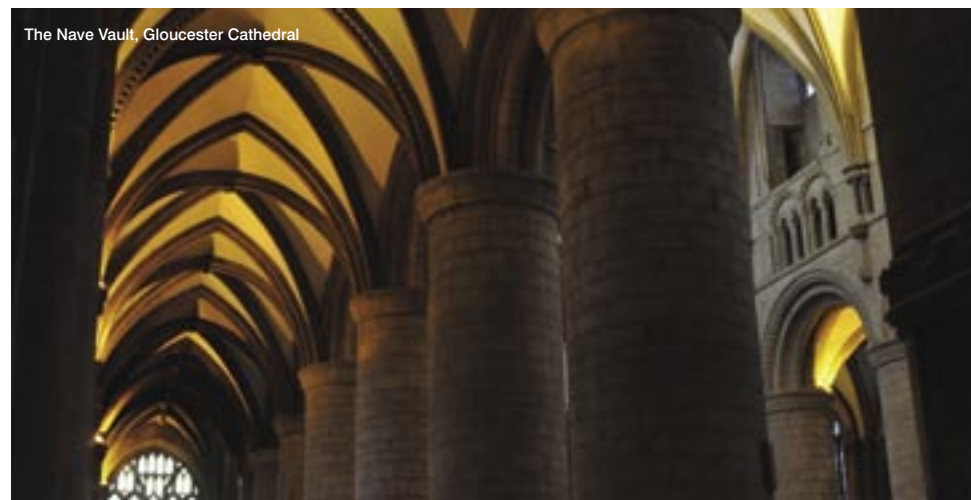
was burnt at the stake in 1555 in front of this cathedral for the crime of being an 'unrepentant heretic'. Someone who no longer fitted in. (Though in just a few years 'inside' and 'outside' would change places and different - opposite - designations would apply. The Bishop's accusers would become heretics overnight, ready for the pyre themselves. The verse and response of history. The boundaries are not fixed, after all. They are immaterial, we could say, if it wasn't a question of life and, once more literally, death.)

Another unscheduled stop, here, a pause in the ambulatory, the circling of this square of cloisters. According to Poussin's two great paintings 'The Funeral of Phocion' and 'Landscape with the Ashes of Phocion' (the pair now split between Cardiff, and Liverpool), the Athenian general and statesman Phocion, falsely accused of treason, was cremated outside the city walls in disgrace, his ashes painstakingly gathered illegally by his dutiful wife. Phocion and Hooper: another two reference points brought together. In the turbulence caused by the movement of memory, echoes collect and are gathered together. These landmarks

in the territories of the mind; like stations of the cross - are points of reflection.

Outside and inside, again. Spaces named. How enclosing takes possession of the emptiness and gives it a meaning. Rather, creates that meaning, it's tempting to say 'out of thin air'. Poussin himself like any artist gathers the fragments he needs. And 17th century France reaches back to Athens in the 4th century BC; ordered by Poussin's feeling for the Italian landscape, his powers of composition, his sense of how according to his own complex of beliefs, the classical past can specifically infiltrate the present.

Tallis and Mouton also create a space within a space, collecting their strands of polyphony into a whole, a circle of voices that fills and reaches into all corners of the architecture. (Which is itself according to Goethe "frozen music" . "... Really there is something in this; the tone of mind produced by architecture approaches the effect of music.") We are surrounded in this setting by the music in a quite different way from any conventional concert hall experience - the space is a world of itself and we are one with it, dissolved in that world articulated by sound.



The Nave Vault, Gloucester Cathedral

In his own different gathering-and-fashioning Olivier Messiaen faithfully (and literally, faith-fully) transcribes the songs of birds direct from nature, the notation true to that moment's song, but the orchestration able only to fix, interpret, re-invent, betray; bring the notes indoors, give them a new voice, making one music into another, the same but not the same at all, its use moved from the practicalities of the struggle for existence to... well, to whatever art does, its own particular function in that struggle as we know it.

Single voices composed into a chorus, the same process as any polyphony, all counterpoint: the songs of individuals built into a single structure, the music removed from its natural setting and reset as art. Not natural any more, not remotely; but set as a stone might be, solid in a wall. Kept permanent - or, given the permanence of walls, cathedrals even, more so, more permanent because disembodied. Able to last, quite feasibly, continuing in music's ever-present till, let's say, the end of time.

And ending with a beginning.

Edward Thomas was on the edge of the hills bounding the Severn valley. Another poet, Gerard Manley Hopkins, can be imagined - if the dates only fitted (as of course in imagination they do, although in a perversity of chronology, Thomas was killed the year before the belated posthumous publication of Hopkins' poems) - responding from the other side on the brow of a Welsh hill. Offering, with a neat circularity, a question whose form, in poetry, immediately answers itself.

Keran James, Studio 1.1 Gallery, London

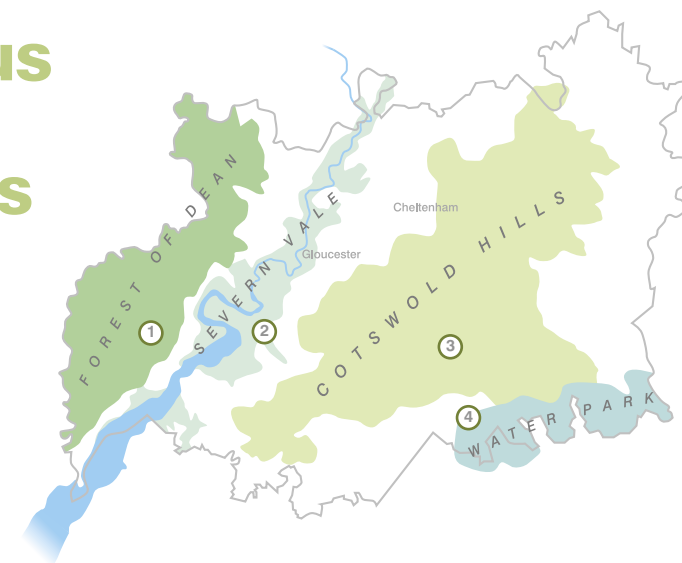


Severn vale woodland

*'HOW to kéep - is there ány any, is there none such, nowhere known some, bow or brooch or braid or brace, láce, latch or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty, ... from vanishing away?'*

(From 'The Leaden Echo and The Golden Echo', Gerard Manley Hopkins)

Chorus in the woods



The artist is indebted to the four organizations listed below for their support on the project.

All four areas of the County of Gloucestershire aim to sustain appropriate habitats for a number of bird species that are under threat. Their sounds have been used in the creation of Motectum.

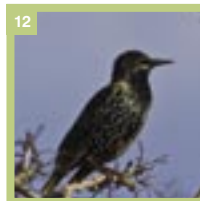
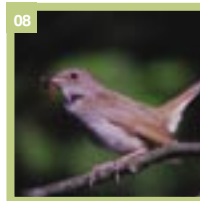
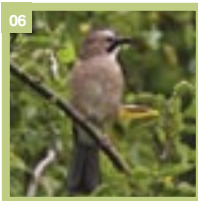
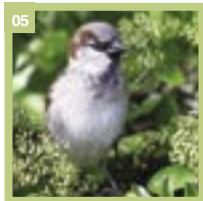
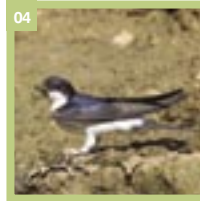
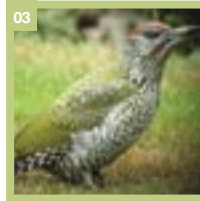
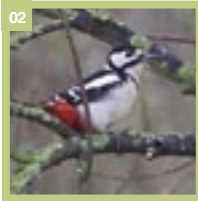
- ① The Forest of Dean, through the RSPB, with the support of one million members, it conserves and enhances the populations of wild birds and their habitats. The range of the Nightingale has receded in the UK, and the population at Highnam in Gloucestershire is now very important to the region.
- ② Gloucestershire Wildlife Trust's Severn Vale Living Landscapes Project is concerned with restoring and creating wetland features for wildlife in the Gloucestershire floodplain. In partnership with other land based organisations, the project focuses on several species, such as wading birds; Lapwing, Redshank, Curlew and Snipe.
- ③ The Cotswold Hills Farmland Bird Project looks to address the large decline in the number of farmland birds since the 1970s and sustain their recovery by helping to deliver national targets to sustain wider farmland biodiversity.
- ④ The Cotswold Water Park Society agreed its second Biodiversity Action Plan 2007-16 in 2008. The plan targets conservation action for key habitats and species within the CWP and provides both information and a work programme to other local BAPs.

01. Blackbird
02. Great Spotted Woodpecker
03. Green Woodpecker Juvenile
04. House Martin
05. House Sparrow
06. Jay
07. Lesser Spotted Woodpecker

08. Nightingale
09. Nightjar
10. Redstart
11. Peregrine
12. Starling
13. Tawny Owl
14. Wood Warbler

Forest of Dean

Each of the four sides of the cloisters represents one of the four main natural areas of the county of Gloucestershire - the Forest of Dean, Severn Estuary and Vale, Cotswold Hills and Cotswold Water Park - and the songs used in this exhibition are from all the birds listed below associated with that area.

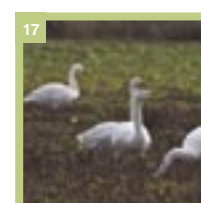
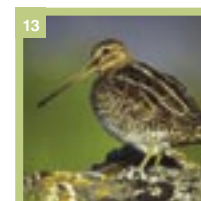
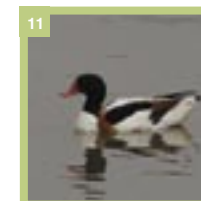
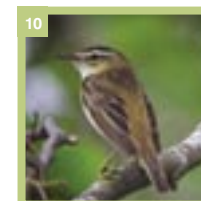
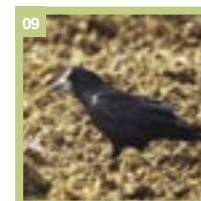
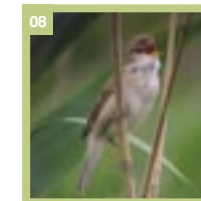
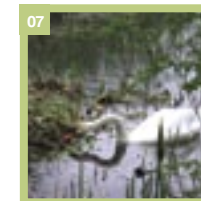
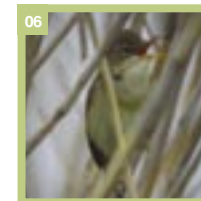
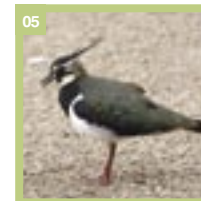
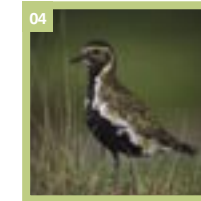
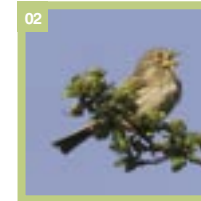
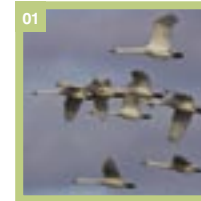


01. Bewick's
02. Corn Bunting
03. Curlew
04. Golden Plover
05. Lapwing
06. Marsh Warbler

07. Mute Swan
08. Reed Warbler
09. Rook
10. Sedge Warbler
11. Shelduck
12. Skylark

13. Snipe
14. Teal
15. Turtle Dove
16. Whitefronted Geese
17. Whooper Swans
18. Yellow Wagtail

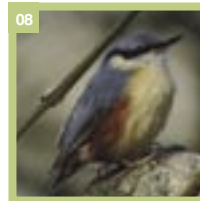
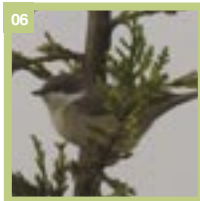
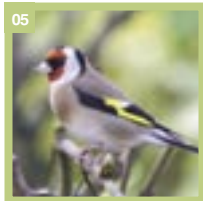
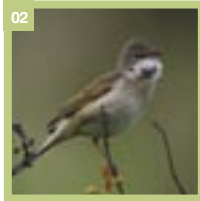
Severn River Vale



01. Barn Owl
02. Common Whitethroat
03. Corn Bunting
04. Garden Warbler
05. Goldfinch
06. Lesser Whitethroat
07. Linnet

08. Nuthatch
09. Swift
10. Pheasant
11. Quail
12. Skylark
13. Song Thrush
14. Yellowhammer

Cotswold Hills

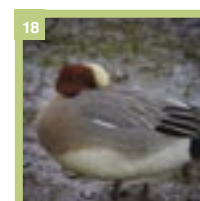
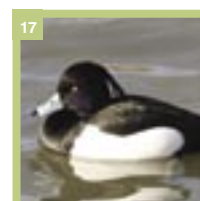
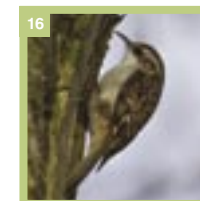
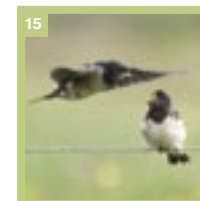
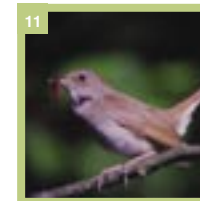
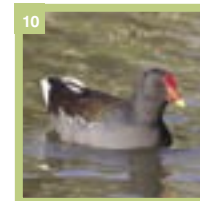
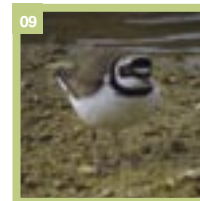
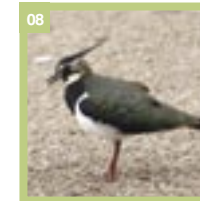
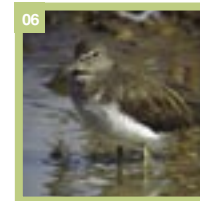
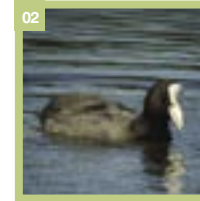


01. Blackcap
02. Coot
03. Goldcrest
04. Goldeneye
05. Grey Heron
06. Green Sandpiper

07. Hobby
08. Lapwing
09. Little Ringed Plover
10. Moorhen
11. Nightingale
12. Raven

13. Redshank
14. Starling
15. Swallow
16. Treecreeper
17. Tufted Duck
18. Wigeon

Water Park



Bird photos by kind permission of the North Cotswold Ornithological Society from their forthcoming book 'Birds of the Cotswolds: A New Breeding Atlas' published by Liverpool University Press, and by Richard Tyler and Graham Watson. Artist and photographers retain copyrights to their works.

Motectum

The sound installation uses the structure of Thomas Tallis' (1505 - 1585) remarkable 40-voice Spem in Alium.

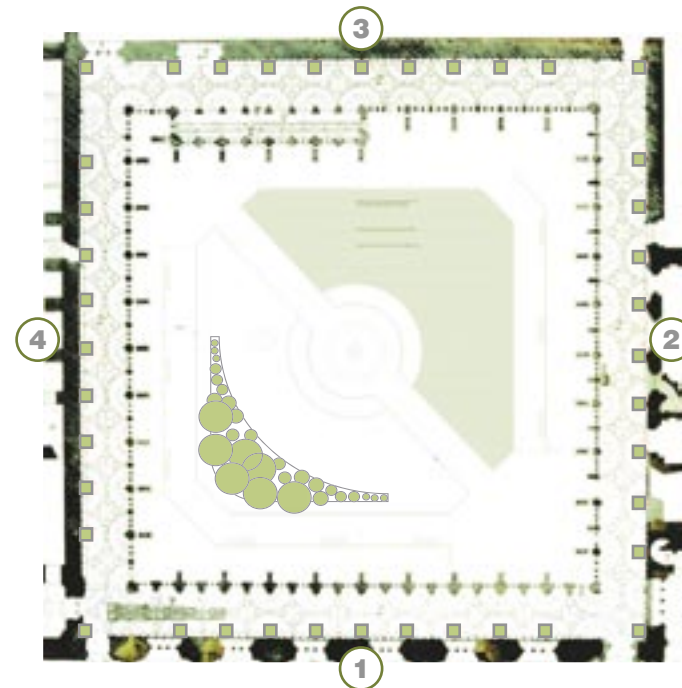
It includes 40 individual sounds, played by 40 speakers around the cloisters. 32 of the speakers play recorded sounds of bird calls and Gregorian chants while four speakers transmit live bird song from the Garth (garden) of the cloisters. Four other speakers relay birdsong from nearby Highnam Woods - famous for its nightingales.

As you proceed through the space the voices mix with the sound of birds. Each human voice is matched to a particular bird. Each of the four sides of the cloisters represents one of the four main natural areas of the county of Gloucestershire - the Forest of Dean, Severn Estuary and Vale, Cotswold Hills, and Cotswold Water Park - and its songs are from birds associated with that particular area.



Trees and shrubs planted in the Garth at the Cathedral

Native trees and shrubs are planted in the Garth to give good cover for the birds to enter, hide and feel safe. Bird feeders attract local birds and invite them to use the space. This sanctuary will remain and continue to evolve beyond my residency.



Plan of the Trees and speakers in Garth and Cloisters
modified plan: Stainburn Taylor Architects

Bird Chorus:

- ① Forest of Dean
- ② Severn Vale
- ③ Cotswolds Hills
- ④ Water Park

Tree Planting:

- 1 x Silver Birch
- 2 x Rowan Trees
- 2 x Holly Trees
- 2 x Apple Trees
- 4 x Hawthorns
- 6 x Guelder Roses
- 6 x Lavenders
- 6 x Pyrocanthers
- 4 x Dogwoods
- 4 x Buddleia Globosas

■ speaker

● tree / shrub



Panoramic views of all 4 sides of the cloisters



Gunna - 1850's Gown,
Gloucester Cathedral,
135cm x 155cm x 125cm,
mannequin, chicken
skins, cotton.



Raw Presence

Elpida Hadzi-Vasileva produces artworks that are carefully balanced between the beautiful and the brutal.

There is a disjunction between the materials she uses: a cow's stomach, pigs caul fat, one ton of butter, duck heads, salmon skins - and the exquisite sculptures and installations that she creates. 'Matter out of place', Mary Douglas writes in her great study of pollution taboos, is dirt, and yet she explains, dirt has a powerful creative charge (1966: 35). The materials Hadzi-Vasileva uses have a raw, uncanny presence to them because we know (and can sometimes smell as well as see) that this matter was formerly part of a living organism: an animal, bird or fish. Her work is full of paradoxes, between animate and inanimate, transcendent and abject. She recomposes decomposition into gorgeous forms.

Trees, animals, birds, food, clothing and architecture are recurring motifs in Hadzi-Vasileva's work, as she sets up a visual and material dialogue between the structures of the natural world and the structures of

human culture. Her work is responsive to specific sites and engages with local industries, communities and environments: the fishing industries in Berwick and Brighton, for example, or Indian restaurants in London's Brick Lane.

The culmination of her year-long residency in Gloucester Cathedral is Motectum, a work which has three parts linked by the overarching theme of birds. She has created a sound installation mixing human and bird song in the cloisters and re-landscaped the cloisters garden; a crinoline dress made by stitching together translucent yellow chicken skins; and forty portrait busts of the feathered heads of dead ducks, pheasants and chickens.

When you step over the threshold into Gloucester Cathedral time seems to slow and stop - partly because of the weight of history here, but also because of the sheer volume of still air. The columns, buttresses and vaults of the cathedral rise up around the visitor like a great stone forest. The earliest parts of the Cathedral were built in 1089, alongside the Benedictine monastery that had been on the site since 678. The Cathedral has witnessed the crowning of Henry III, the burial of Edward II and the burning of Bishop Hooper. The monastery



Gunna - detail



Angel VII - XIV, detail, 10cm x 15cm x 5cm, preserved pheasant head.

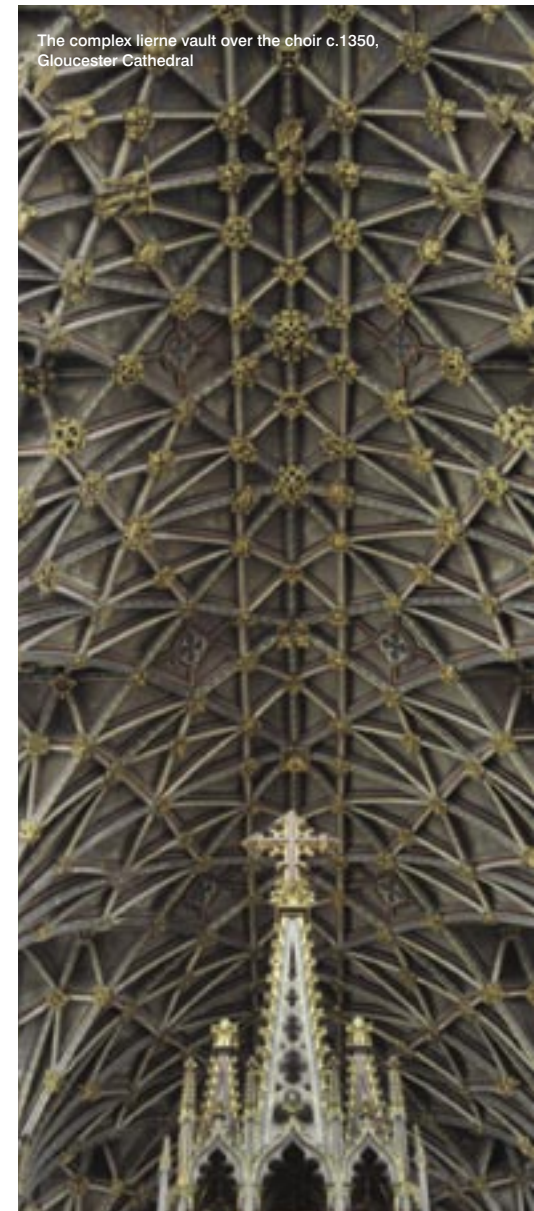
was dissolved under Henry VIII and the Cathedral narrowly escaped demolition under Oliver Cromwell. Its stained glass windows include the earliest image of golf (1350) and a fabulous beaked two-legged grotesque. An Angel Orchestra play their instruments in the ceiling above the choir. Inside the Cathedral are forty carvings of Green Men and outside, gargoyles funnel rainwater away from the walls.

It is easy to imagine monks in the 12th century pacing the quadrangle of the cloisters underneath the intricate stone latticework of their fan-vaulted ceilings, or to see them seated at the stone carols contemplating the enclosed garden through a colonnade of arched windows. The monks were mostly silent so the Cathedral was the sounding space where voices could burst out.

Hadzi-Vasileva's work repopulates the garden with trees, shrubs and birds and reinhabits the cloisters with the soaring sound of Thomas Tallis' *Spem in Alium*. Tallis' 16th century composition is a 40 voice motet. Hadzi-Vasileva has combined the human voices with recorded birdsong and live birdsong relayed from microphones in the garden and in nearby Highnam Woods. The sound installation along the four sides of the cloisters represents birds commonly found in four areas of Gloucestershire: the Forest of Dean, the Severn Estuary, the Cotswold Hills and Cotswold Water Park. The sound moves randomly between forty speakers placed in the cloisters, harnessing the extraordinary acoustics of the space. The ambitious scale of Hadzi-Vasileva's work matches the vastness of the Cathedral itself.

Hadzi-Vasileva's chicken skins dress creates a frisson of disgust. Dead skins, usually sloughed off, are here put back on, and worn against living skin. We sense or imagine a faint whiff of decay. 'A voluntary embrace of the symbols of death is a kind of prophylactic against the effects of death' (Douglas, 1966: 177). Jean Paul Sartre discussed stickiness as the queasy boundary between the self and other matter. Francis Bacon wanted his paintings to bear the trace of a life in the same way as the snail or slug leaves its trail of slime. Hadzi-Vasileva's materials occupy this distasteful zone of inbetweenness. The laborious cleaning and preparation of organic materials in her work are reminiscent of the medieval textile processes of tanning, fulling, lacemaking and needlework. The chicken skins dress, housed within the carapace of the Cathedral itself, recall Gaston Bachelard's discussion of a building as a nest or garment in his book *The Poetics of Space* (1969: 90-104). What is underneath and inside a material world of membranes and skins are recurring obsessions in Hadzi-Vasileva's work. She takes dead waste materials and transforms them into new artefacts that show us the latent beauty of this discarded matter.

Hadzi-Vasileva's portrait busts made from feathered duck, pheasant and chicken heads are in a dialogue with the heads of stone angels and saints in the Cathedral that have been worn down by erosion or damaged by Cromwell's soldiers. The Cathedral's angels and gargoyles are already hybrid bodies: composites of human and bird or animal. Hadzi-Vasileva's work highlights this uncanny hybridity.



The complex lierne vault over the choir c.1350, Gloucester Cathedral

When the Cathedral was built in the Middle Ages, people did not have our contemporary euphemisms and squeamishness about food. They reared, killed and butchered their own animals, and would have trapped and eaten the songbirds too. Partridges, storks, cranes and larks were amongst the many species of birds that were eaten. Peacocks and swans were often skinned and cooked and then presented with their original plumage put back in place.

Sing a song of sixpence
a pocket full of rye
four and twenty blackbirds
baked in a pie.

When the pie was opened
the birds began to sing.
Wasn't that a dainty dish
to set before a king?

A 16th century Italian cookbook included a recipe for pies with live birds inside that flew out when the pies were cut open. These illusion foods were known as entremets or subtleties.

Hadzi-Vasileva's work skirts, but will not be pinned down to, any straight forward thematic reading. She evokes political topics such as animal welfare and ecological issues but she is not judgemental and does not explicitly engage a subject. She makes us aware of the discord between our attitudes towards the garden songbirds and our attitudes towards domesticated birds. Whilst we protect and preserve the songbirds, the chickens, ducks and pheasants are being exploited for food and sport. The difficulty she had in getting well-feathered heads for

the project is evidence of the often appalling conditions in which many domesticated birds are kept. The abject birds are revalued in her work.

Her concern with craft and husbandry suggests pre-digital and pre-industrial eras, and ecologists' current advocacy of the need for the reacquisition of old skills and life styles in a time of climate change. Her work questions the human control and structuring of the natural world. Hadzi-Vasileva's work, however, is materials-led rather than concept-led. She allows the materials to unfold into their own potentiality rather than imposing an idea on the forms that the work takes.

The bird is a symbol of the soul. Like the angels, the birds are of the sphere of transcendence. 'A thing of the field that loves the air between', wrote the Gloucestershire poet and musician Ivor Gurney (Kavanagh, 1982: 206). Angels and birds are messengers from the divine to the human. Alongside the raw presence of offal in Hadzi-Vasileva's work, birds, angels and song transcend. 'That which is rejected is ploughed back for a renewal of life' (Douglas, 1966: 167).

Tracey Warr

References:
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Angel III - XIV, Gloucester Cathedral, 17cm x 25cm x 10cm, preserved male duck head and plaster.

Elpida Hadzi-Vasileva

Elpida Hadzi-Vasileva was born in Macedonia in 1971. She graduated from Glasgow School of Art in 1996 and was awarded an MA in Sculpture at the Royal College of Art, London in 1998. Since graduating Elpida has exhibited internationally including at the 51st Venice Biennale; L'H du Siege, France; Kilmainham Gaol Museum, Dublin. She has also taken part in a number of European residency programmes including at ArtSway, Irish Museum of Modern Art and Berwick Gymnasium Fellowship. She has also worked on a number of public art commissions including 'We Are Shadows', Unit2, London; 'Life Cycle', Bristol; 'Re|Sort', Fabrica Gallery, Brighton; 'Ambush', The New Forest. She lives in Brighton, working across the UK and Europe.

Site specific Commissions and proposals

- 2008 **We Are Shadows:** Unit 2, Whitechapel, London, England
- 2006-08 **Weather Cycle:** Suffolk County Council Felixstowe, Coastal Defence Commission, UK
Commissioned to work closely with a coastal defence scheme to produce proposals for a permanent installation. First stage completed, second stage cancelled.
- 2003-04 **Life Cycle:** The Knowle West Health Park, Bristol, UK. Part of The Art of Well-Being project at Knowle West Health Park in Bristol, commissioned and funded by the Council.
- 2002 **Road to Nowhere:** The Samling Foundation, commission, Kielder Forest, Northumberland
- 2001 **Epidermis:** Berwick Fellowship 2000-2001, Berwick upon Tweed, England
Re|sort: commission for Fabrica Gallery, Brighton, England
- 2000 **Ambush:** YOTA Residency, Rhinefield Ornamental Drive, New Forest, England

Exhibitions (selection of Solo exhibitions)

- 2009 **Motectum:** Gloucester Cathedral, Gloucester, England
Butterflies in the Stomach: National Gallery, Skopje, Macedonia (forthcoming)
- 2008 **We Are Shadows:** Unit 2, Whitechapel, London, England
Butterflies in the Stomach: L'H du Siege, Valenciennes, France
- 2006 **Time stands still (1916-1991-2001):** Kilmainham Gaol Museum, Dublin, Ireland
- 2002 **Re|sort:** Fabrica Gallery, Brighton, England
- 2001 **Epidermis_2:** Kelvingrove Museum and Art Gallery, Glasgow, Scotland
Love Carpet: Hexham Art Centre, Hexham, England
Weet Red (permanent): Nowton Park, Bury St Edmunds, Suffolk
Epidermis: Berwick Gymnasium Gallery, Berwick upon Tweed, England
- 2000 **WHO AM I:** ArtSway, Hampshire, England

Exhibitions and Projects (selection of Group exhibitions)

- 2008 **Around Photography - Brighton Photo Fringe Exhibition** at Apec, Apec Studios, Brighton, England
Skin and Texture UH Galleries, University of Hertfordshire, Hatfield, UK.
- 2007 **Meeting Place** Russell-Cotes Art Gallery and Museum, and **Text+Work**, The Gallery, Arts Institute at Bournemouth, UK
- 2005 **New Forest Pavilion** with ArtSway, Palazzo Zenibio, 51st Venice Biennale, Italy
Urban Condition Meeting House Square, Temple Bar, Dublin, Ireland
- 2004 **Crossovers** Watershed II Ecology Centre, Mile End Park, London, England
- 2002 **Jerwood Sculpture Prize** Talbot Rice Gallery, Edinburgh, Scotland
- 2001 **Jerwood Sculpture Prize** The Jerwood Gallery, London, England

Academic experience

- 2008 University of Gloucestershire, Brighton University
- 2000-07 The Art Institute at Bournemouth
- 2006 Chichester School of Art
- 2001-05 Newcastle University
- 2001-02 University of Sunderland, Glasgow School of Art
- 1998 Weymouth College of Art & Design, Brockenhurst College of Art & Design, Canterbury Institute of Art and Design

Artist in Residence (selection)

- 2008-09 Gloucester Cathedral, Artist-in Residence, Gloucester, UK
Butterflies in the Stomach: L'H du Siege, Valenciennes, France
- 2005 Irish Museum of Modern Art, Dublin, Ireland
- 2001 **Epidermis:** Berwick Gymnasium Gallery, Berwick upon Tweed, England
- 2000 **Ambush:** YOTA Residency, Rhinefield Ornamental Drive, New Forest, UK

Awards & Grants

- 2009 Arts Council England South West, Grants for the Arts, for Gloucester Cathedral.
- 2005 Arts Council England South East, Research and Development grant for project in Yugoslavia.
Arts Council England South East, Research and Development grant for IMMA, Dublin
- 2002 The Pollock-Krasner Foundation The Pollock-Krasner Grant, USA
- 2000 Arts Council England The Southern Arts, Year of the Artist Grant for ambush project.

Publications (selection)

- 2008 The Berwick Gymnasium Fellowship, an archival record, editor Judith King, ISBN 978-0-9557478-1-6, page 70-74, 144
- 2007 Meeting Place, by Stephanie James and Les Buckingham, ISBN 978-0-901196-20-0, ISBN 978-0-905173-95-5, page 28-29
Fabrica – the first 10 years, Edited by Nannette Aldred, ISBN 978-0-9543380-2-2, page 54-56
- 2005 Arts in rural England: why the arts are at the heart of rural life, by Francois Matarasso ISBN 0-7287-1164-8, page 5
- 2003 Deep Breathing, by Sonja Abadzieva ISBN 9989-888-05-1, page 45, 57-59, 154, 203

Catalogues and Brochures (selection)

- 2008 We Are Shadows, Published and designed by Unit 2 Gallery, Commissioned text by Alison Wilding
Butterflies in the Stomach, Published and designed by L'H du Siege, commissioned text by Mark Segal
- 2005 The New Forest Pavilion, published and designed by Artsway for the 51st Venice Biennale
Artist Work Programme, annual brochure published by the Museum of Modern Art, Dublin

Press and News reviews (selection)

- 2008 Forum, (Macedonian national magazine), Interview by Zlatica Petkovska, No:164 14.11.2008
Vreme, (Macedonian national paper), 'Candidate for Venice Biennale', Year 5, No:1.516 13.11.2008
Vest, (Macedonian national paper), 'Butterflies in the Stomach', Saturday July 19 2008
Regional hybrids hold sway, Fabienne Nicholas at the New Forest Pavilion, Venice Bienale, RealTime issue #69 Oct-Nov 2005 pg. 24
Tea Moderna Magazine, "Macedonian Artist at the Venice Biennale", May 2005
- 2005 The Times, 'Art of gardening', Monday August 16 2004
- 2004 The Guardian, 'What will happen to upside down tree', Thursday August 19 2004
British Archaeology, Magazine, issue 79

www.elpihv.co.uk

For more information about the project 'Motectum' please refer to website address above.

Further articles, press reviews and information regarding previous and forthcoming projects can also be found on the website.

Re|sort, 2002, Fabrica Gallery, Brighton, England

Site specific installation commissioned by Fabrica Gallery made of salmon skin, bone and fishing line, exquisitely grafted of 1000's salmon skins and suspended on 100's of nylon threads from the roof of the exhibition space.



Butterflies in the Stomach, 2008, L'H du Siège, Valenciennes, France

250 m2 of Caul fat (pigs internal stomach) and sound where visitors can journey through a labyrinth of Caul fat, coming to an inaccessible exit, requiring them to turn around to repeat the journey and leave.

Ambush, 2000, The Rhinefield Ornamental Drive, The New Forest, England

Major architectural intervention in space where engineered tunnels were used to expose the roots of living trees with glazed roof areas allowing the visitors to see the world from below the ground.



thanks...

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Elpida Hadzi-Vasileva is an ArtSway Associate. Funded by the Leverhulme Trust.

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