



AMY PARRISH. *Check the Mail for Her Letter*, 2020.
Photocopy with gouache and wax pencil. 4 inches x 6 inches.

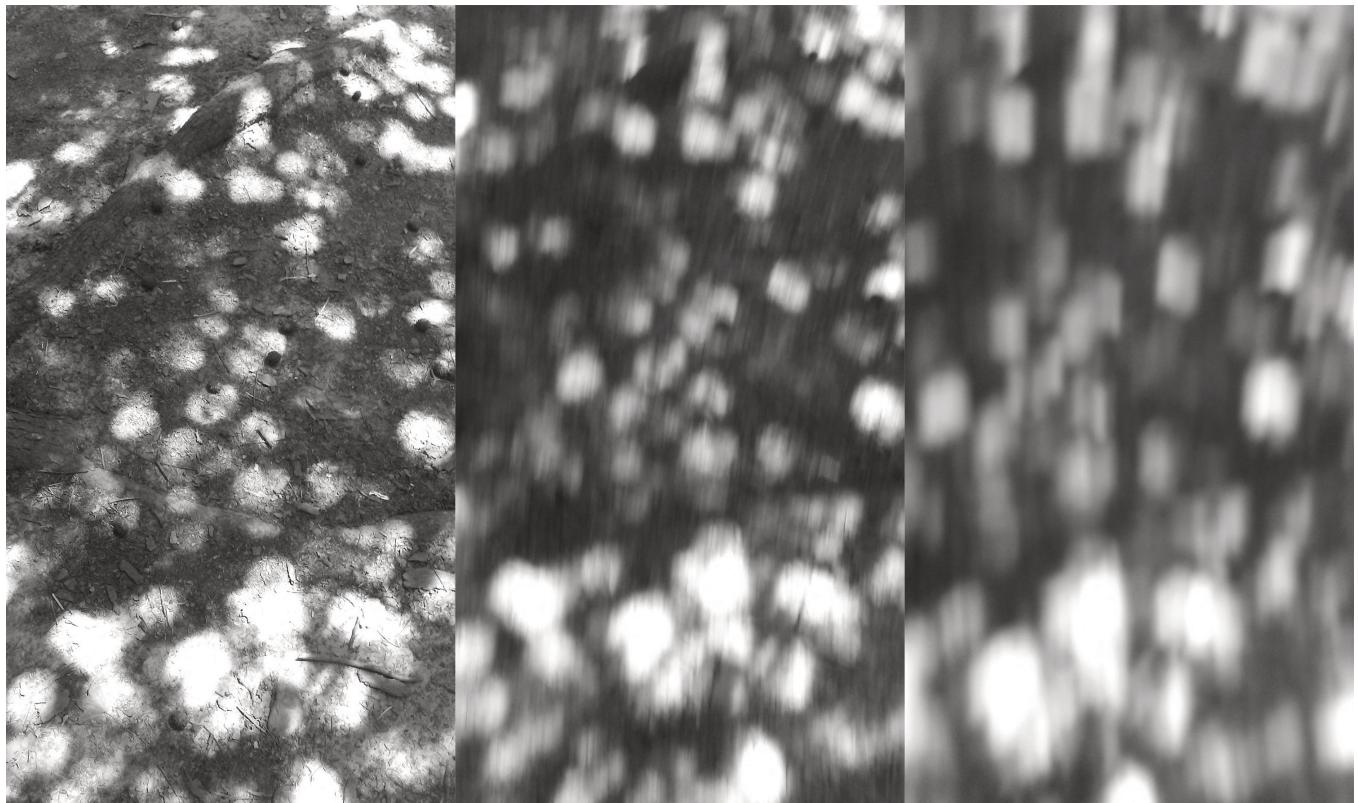
AMY PARRISH: ARTIST'S STATEMENT

Check the Mail for Her Letter explores memory and loss after my grandmother succumbed to dementia. Two streams of visuals weave in and out of one another: a collection of modern photographs in the months leading up to and following her passing and a series of vintage portraits dating back to her childhood. The series moves in and out of time and place. I use gouache and wax pencil to obscure elements in reimagined vintage photographs as I consider how to visualize fragmented recollections and decaying memories.

The last time I saw my grandmother her mind briefly slipped, as she insisted she had to go check the mail. Could she have possibly known that I would be sitting here today with an unsent letter?—words that would have been my last communication before losing her completely. This letter, never mailed, unraveled an eerie string of events that led me to wonder about the space where reality and delusion intermingle.



AMY PARRISH. *Check the Mail for Her Letter*, 2020. Digital Photograph.



AMY PARRISH. *Check the Mail for Her Letter*, 2020. Digital Photographs.



AMY PARRISH. *Check the Mail for Her Letter*, 2020.
Photocopy with gouache and wax pencil. 5 inches x 4.75 inches.



AMY PARRISH. *Check the Mail for Her Letter*, 2020. Digital Photograph.



AMY PARRISH. *Check the Mail for Her Letter*, 2020.
Photocopy with gouache and wax pencil. 5 inches x 4.75 inches.



ELPIDA HADZI-VASILEVA. *Fragility*, 2015. Fabrica Gallery.
Caul fat, plastic, metal, and wire. 78.75 feet x 24 feet x 23 feet. Photo by Elpida Hadzi-Vasileva.

ELPIDA HADZI-VASILEVA: ARTIST'S STATEMENT

This commission, titled *Fragility*, took over the length, breadth, and height of the deconsecrated church and was created out of pig's caul fat, a membrane that holds the vital organs together. Elpida Hadzi-Vasileva transformed a waste product of the meat industry into a sublimely beautiful material via a chemical process akin to embalming.

Exploring the *expérience de mort imminente* or “near-death experience,” Hadzi-Vasileva focused upon the light, employing the architecture of a factory to route it through animal membrane—juxtaposing experience and materiality, taking people physically and mentally somewhere else; having them engage with a new location/experience. For example, the suspension of many sheets of caul fat from the ceiling creates a tunnel—or nave-like space—through which visitors walk.

Fragility considers our attitudes to beauty and decay, our perceptions of finitude and the role that the body and bodily material play in Christianity and Christian art. Located in a church repurposed as an art gallery, this signature work exemplifies Hadzi-Vasileva's commitment to place and context.



ELPIDA HADZI-VASILEVA. *Fragility*, 2015. Fabrica Gallery.
Caul fat, plastic, metal, and wire. 78.75 feet x 24 feet x 23 feet. Photo by Elpida Hadzi-Vasileva.



ELPIDA HADZI-VASILEVA. *Fragility*, 2015. Fabrica Gallery.
Caul fat, plastic, metal, and wire. 78.75 feet x 24 feet x 23 feet. Photo by Bernard G Mills.



ELPIDA HADZI-VASILEVA. *Fragility*, 2015. Fabrica Gallery.
Caul fat, plastic, metal, and wire. 78.75 feet x 24 feet x 23 feet. Photo by Tom Thistletonwaite.



ELPIDA HADZI-VASILEVA. *Fragility*, 2015. Fabrica Gallery.
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ERIKA DIETTES. *Reliquaries*, #48, 2011–2015.
Rubber Tripolymer, mixed media contents. 11.8 inches x 11.8 inches x 4.7 inches.

ERIKA DIETTES: ARTIST'S STATEMENT

Reliquaries are a set of cubes/capsules that are arranged on the floor as though they were graves or markers. Embedded in these rubber tripolymer cubes are garments and objects that belonged to the disappeared, treasured by their mothers and other family members like relics. But in this case the objects have been delivered permanently to the artist in order to give them “a dignified resting place,” in the words of one family member who delivered them. Relatives of victims traveled hundreds of miles to bequeath these things that would show the world their pain and what they had lost.

In *Shrouds*, black-and-white portraits of women, who are victims of armed conflict in Colombia, were taken at the climax of them describing the murders of their loved ones, which they have had to witness and survive. These portraits were then set on a fine silk canvas, recalling the Christian reliquary—The Shroud: the agony of Christ, the Passion and the Piety. This work has been exhibited in the context of sacred sites, thus generating a dialogue between sacred architecture, the space for prayer, the image of the artist, and grief.

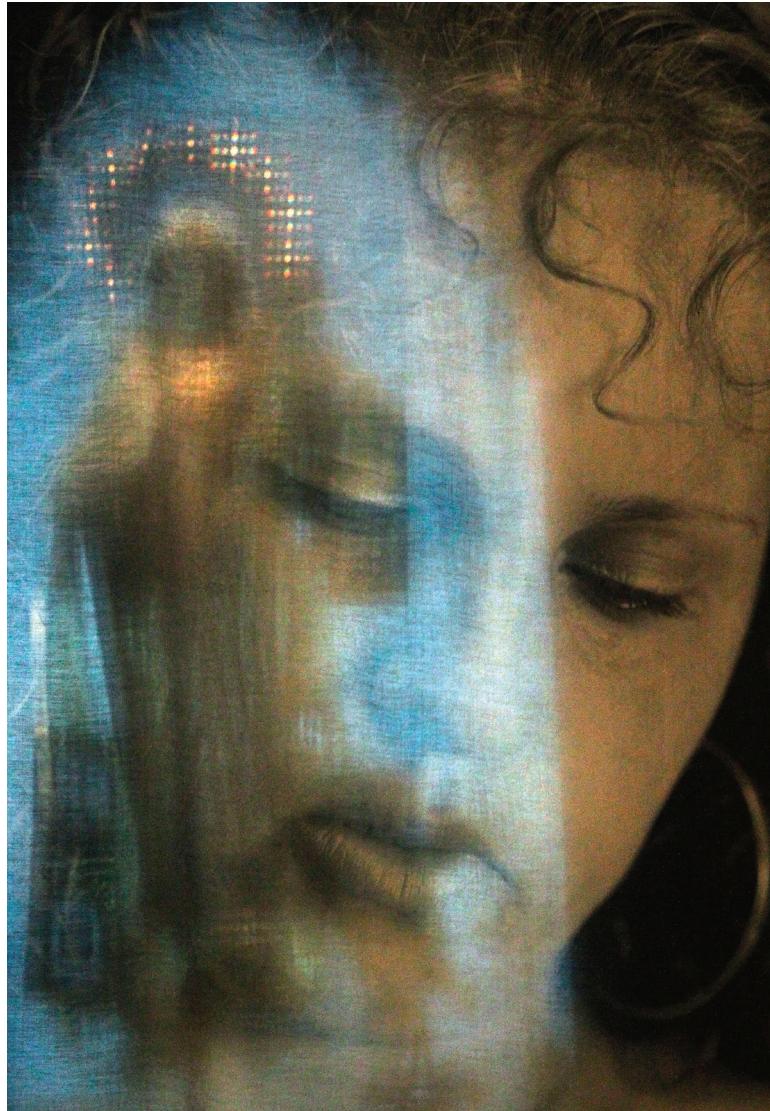


ERIKA DIETTES. *Reliquaries*, #150, 113, 112, & #155, 2011-2015.

Rubber Tripolymer, mixed media contents. 11.8 inches x 11.8 inches x 4.7 inches.



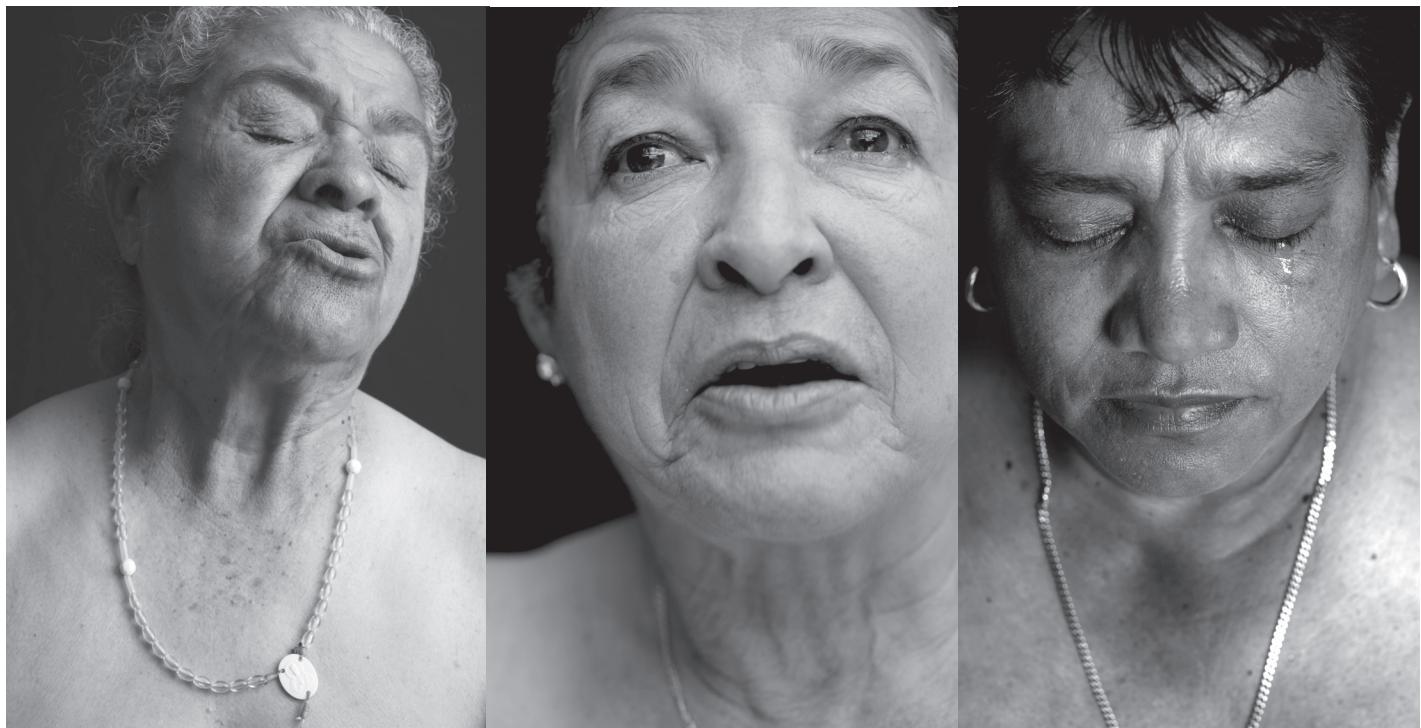
ERIKA DIETTES. *Reliquaries*, 2011–2015 (installation shot).
Rubber Tripolymer, mixed media contents. 11.8 inches x 11.8 inches x 4.7 inches.



ERIKA DIETTES. *Shrouds*, 2011 (installation shot).
Black-and-white digital photograph, silk printing. 7.48 feet x 4.4 feet.



ERIKA DIETTES. *Shrouds*, 2011 (installation shot).
Black-and-white digital photograph, silk printing. 7.48 feet x 4.4 feet.



ERIKA DIETTES. *Shrouds #15, #9, & #8*, 2011.
Black-and-white digital photograph, silk printing.