

ELPIDA HADZI-VASILEVA

(Born in Kavadarci, Macedonia, in 1971- lives in UK)

www.elpihv.co.uk

Elpida Hadzi-Vasileva (born 1971, Kavadarci, Macedonia) lives and works in England. She graduated in sculpture from Glasgow School of Art in 1996 and the Royal College of Art, London in 1998. Elpida Hadzi-Vasileva is a site-specific installation artist working across various media including sculpture, installation, video and sound, photography and architectural interventions. Central to her practice is a response to the particularities of a place; its history, locale, economy, environment and communities. She often uses materials that already have an existing link or history to the specific environment, which often results in new and unusual methods of working. Her materials range from the unusual to the ordinary and the ephemeral to the precious; they are often unexpected, and have included organic materials and precious metals.

Hadzi-Vasileva has exhibited extensively and realised numerous commissions nationally and internationally, in gallery spaces, museums and in the public realm. She was selected by the Ministry of Culture to represent Republic of Macedonia at the 55th International Art Exhibition, La Biennale di Venezia in 2013 (*Silentio Pathologia*). Past sites and commissions include Pied à Terre, London; Gloucester Cathedral, Gloucester; Towner Gallery, Eastbourne; Southgate Shopping Centre, Bath; Swiss Embassy and the World Bank, Macedonia; Kilmainham Gaol Museum, Ireland; New Forest Pavilion at the 51st Venice Biennale and Public Room, Skopje.

Hadzi-Vasileva's artworks are in various private and public collections, *HA[SOFT]RD (2014)*, commissioned for Middlesbrough Institute of Modern Art (mima) and Engage as part of the Alexandra Reinhardt Memorial award, became part of mima's permanent collection. *Resuscitare (2013)*, a temporary commission for *artSOUTH*, has become a highly regarded installation and is now permanently located at Mottisfont Abbey in Hampshire, England.

Her work is regularly featured in news coverage and has been featured in a major article by Robert Preece in the American *Sculpture* magazine (April 2014): "...magical, disturbing and richly layered works with an aesthetic resonance." Editor Glenn Harper selected her, after seeing her installation *Silentio Pathologia* in Venice, with one other artist as his top two favorite exhibitions in the entire Venice Biennale, 2013.