



Elizabeth Dorazio's recent works evoke a kind of permanent movement that arises from their cohesive and vibrant parts and the dynamic interactions between them. For many years, the artist has resorted to diverse forms and materials in order to articulate disquieting sets - systems of forms that interact with and influence one another, thus creating a sense of reciprocal action. They are akin to galaxies: geographical territories that span across wide spaces. In the recently developed series Symphoniae, Elizabeth articulated these forms as if they were great masses of sound ("Cosmos") that express themselves in a harmonious and constant way. However, in works

such as "Hidrae" and "Antliae", the sets were built using various rhythms and a melodic richness, albeit without losing the balance between timbres - the euphony. In this process that edifies sound metaphors, Elizabeth also created asymmetrical scores whose richness arises from a lack of continuity - despite the interweaving of unique objects through a single line of unity ("Farham" or "Nena"). It is also worth mentioning that, by appropriating warped materials that were constructed by the hands of others, Elizabeth incorporated other voices into her works: voices that still sing of their memories, even if in a hushed voice.







Dorazio's latest body of work, Symphoniae (from συμφωνία, meaning agreement or concord of sound) is grounded in the notion of creating harmony from disparity. More than the simple juxtaposition of objects, these works extend and flow, flexing a certain malleability to connect, to weave together what is apart. Images plucked from dreamscapes, rendered in the unforgiving medium of egg tempera, mingle with popular art techniques, suggesting universal connections that supersede the mundanely uni-cultural, hinting at some cosmic organizing force that would fold symbols and artifacts into its metaphysical, spherical embrace. Al-khous palm frond weavings, crafted by Emirati Bedouin women, spiral throughout the work, forming the basic movement-infused backdrop across which dance other elements, some crafted, some appropriated.

But the eclectic components of Symphoniae don't just invite a multiplicity of interpretations in the satisfying glow of some happy universal ideal. They also rub salt in the wound of what it means to "cannibalize" other cultures. Recalling Oswald de Andrade's Cannibalist Manifesto (1928), in which the Brazilian poet argues that Brazil's history of cannibalizing other cultures enabled it to escape European postcolonial cultural domination, the artist tugs at syncretism, asking us to find the regional in the universal, and vice versa.









