

daily Canvas

RICHARD MILLE SPECIAL ISSUE 2023



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Highlighting contemporary art awards around the world

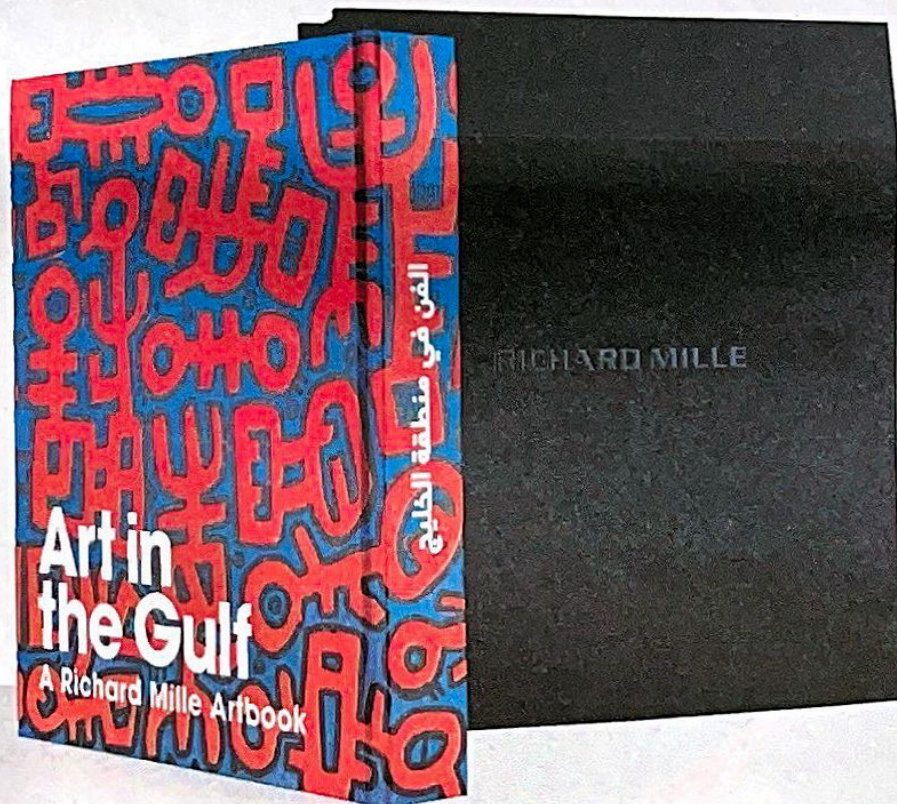
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THE EXPANDING DIALOGUE OF ART AND TIME

Richard Mille is driven by a love of artistry and innovation. The luxury watchmaker is always keeping its eye firmly on the global art scene, with a focus on the accelerating pace of contemporary art in the Middle East, as it pursues partnerships with organisations and individuals that share its values. Turning towards the emerging talent in the Gulf, the Swiss brand provides new platforms for exploration, creation and exposure.

Cultivating artistic potential is a foundational element at Richard Mille – whether among its Les Breuleux artisans in the Swiss Jura or in collaboration with progressive art organisations such as the edgy Palais de Tokyo in Paris or the remarkable Louvre Abu Dhabi. Connected by a bold forward-thinking approach, this quality likewise imbues the design of the watchmaker's iconic pieces, which innovate by elevating existing elements and materials to new and unexpected levels. This ethos also serves as the driving force behind initiatives that Richard Mille has introduced to the Gulf's contemporary art scene, including an annual art prize, a series of limited art books, exhibitions and events. Observing the accelerating art developments in the region and looking to strengthen the perhaps overlooked connections between the visual and horological arts, in 2021 the inaugural Richard Mille Art Prize in conjunction with the Louvre Abu Dhabi provided a new platform for artists to support their practice, alongside what would become an annual exhibition at the museum entitled *Art Here*, where one artists gets awarded the **Richard Mille Art Prize**.

Fostering artistic inspiration is a core pillar within Richard Mille's Haute Horlogerie, playfully innovating with space, volume and movement in collaboration with creatives; the language of creation within each field works is shared. This is how Richard Mille finds common ground with leading art fairs, and



Art in the Gulf: A Richard Mille Artbook. Image courtesy of Richard Mille

lays the path to a more in-depth exploration into how creation happens. The new tome **Art in the Gulf: A Richard Mille Artbook** – the first in a series of limited-edition, collector's item art books available exclusively in the Louvre Abu Dhabi and Richard Mille boutiques – provides an intimate

look into the who, how, what and why of artistic production in the region.

Encased in a vibrant, specially commissioned cover by Emirati artist Mohamed Ahmed Ibrahim and inspired by the concept *Time, Memory, Territory* – the theme of the

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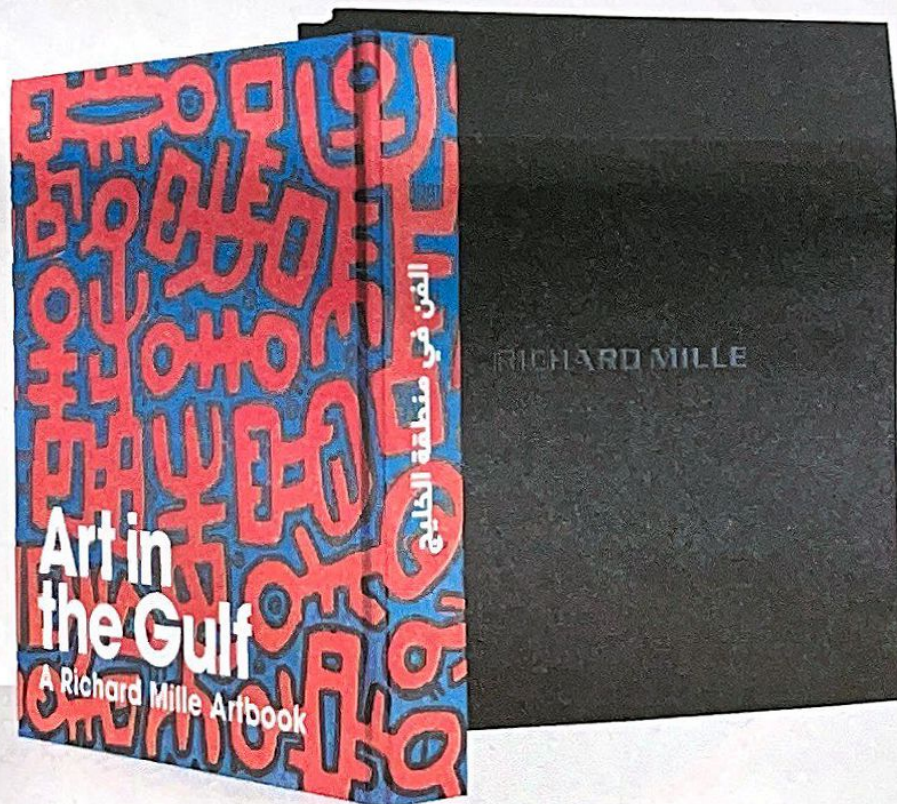
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THE ARTISTS

ELIZABETH DORAZIO

Brazilian artist Elizabeth Dorazio's detailed, layered practice is the result of cross-continental life experiences. Now based in Dubai, her upbringing in Araguari in the Brazilian hinterland creates a nuanced oeuvre inspired by cultures and past experiences, where mixed-media and installations utilise drawing as a vehicle to pull forth critical questions and realities about the human dynamic with nature. Exhibiting extensively since 1980, Dorazio has shown her works at spaces including Warehouse421, XVA Gallery, Tashkeel, Museu de Arte Contemporânea and Ausstellungshalle.

How did your career as an artist begin?

As a baby, I suffered a serious accident that caused a delay in my speech. The solution was to use drawing as a way of communication, and in that way my passion for fine arts stemmed from my earliest memories. My practice is rooted in drawing. Ballpoint pens are available everywhere and they symbolise how drawing follows me through different locations and paths in my life.

How does living and working in several locations affect your body of work?

Living across South America, Europe and the Gulf has given me a broad vision of the world and enriched my diversity as a person and in my art practice. I am inspired to draw from various cultural experiences and through understanding different human interactions with the natural world.

The second edition of Art Here and the Richard Mille Art Prize focuses in on a theme of Icon. Iconic. In what way does this resonate with your art philosophy and approach?

In my work, nature represents a contrasting icon to the themes of the contemporary world.

Are there any inherent connotations, benefits or risks associated with something being labelled as 'iconic'?

The problem with nature becoming 'iconic' is that it maintains an almost exclusively symbolic meaning that fails to recognise the essential, foundational role that nature plays in the world.

How does that dynamic affect your role as an artist? Does it create a greater sense of, or demand for, responsibility?

In my work, the 'icon' is the art, not the artist. I try to create art that alludes to the disjointed relationship with nature in the modern world. The motifs of nature presented in an icon-like fashion seek to highlight the contrast between the natural world and contemporaneity.

What are you showing at the Louvre Abu Dhabi, and what do you hope audiences will take away from your work?

I am showcasing *Xylophone* (2022), a large hand-drawn mosaic that is built on pieces of discarded wood. Drawing on wood is a relatively new medium I discovered through hands-on workshops while completing my MFA at New York University Abu Dhabi. Producing this piece was often physically challenging because it required me to work with very heavy pieces of wood.

Xylophone brings together fragments that were once part of a functioning tree and ecosystem. After these pieces of wood were transformed into objects, they eventually lost their function and were discarded. I rescued them to reconnect the pieces of wood and the audience with the forest and its sounds. The word 'xylophone' comes from the Greek words for wood and sound, literally translating to "the sound of wood". So the piece seeks to give a voice to the wood and remind the audience of the relationship between humanity and nature.

How do you feel the contemporary art scene in the UAE has changed in the last decade? What are your hopes for its future?

It has grown enormously since I moved to the UAE in 2014. The country is constantly opening new galleries and museums and I cannot wait to see the way in which the UAE evolves into an even larger hub for artists and contemporary art.



Elizabeth Dorazio.
Photography by Augustine Paredes.
Seeing Things. Image courtesy of Department
of Culture and Tourism Abu Dhabi



Elizabeth Dorazio. *Xylophone*, 2022. Detail.
Image courtesy of Richard Mille