

RITA LAZAUSKAS
Daily Drawing Project

The eve of a new year finds many of us mulling over what has happened in the past twelve months and wondering what is in store for the future. It is a time for reflection and often a time that brings a re-imagining of ourselves (a new career, a svelte body, or a kinder and more caring heart). The blank page of a new year is full of the possibility of adventure, the extraordinary, the promise of a true love, the chance to find order in the chaos of our lives.

As the dawn of 2003 appeared and drinks and such a conversation was being shared between friends, a new year's resolution emerged: a commitment to complete a drawing every day for one year. For Rita Lazauskas, this began a ritual that has lasted nearly seven years and resulted in over 2000 drawings.

The lure of drawing is its intimacy and immediacy. To draw a line is to 'make our mark', to show our existence. It is a trace of self. We use drawing to imagine and to connect with the tangible and the intangible; for our ancestors it was a path to the realm of the gods and the magical. Drawing records our thoughts and the movement of our bodies, it tells a story in space and time. Throughout the process marks are laid down and removed, yet there is always a trace of what has been; fragments and memories of transformation.

The drawings in the *Daily Drawing Project* all begin their life from direct observation of a scene or an object. More often than not what is observed is found in the domestic setting, the debris found on a table or desktop; toys, paperclips, bottles, jars, papers or furniture and entire rooms. At other times the landscape, city or a monument becomes the subject. The parameters of the project are strict and ordered, but the outcome is subject to chance and whim. Personal moods and what is on the collective mind at any particular time influence what 'comes into view'.

Individually and collectively the drawings tell something of the intimate and personal. They are a record of time spent in a particular home or on the road, being still or moving, feeling happy, sad, annoyed, or content. Together they are the evidence of the ebb and flow of a life being lived.

The drawings placed side by side have a filmic and theatrical quality which gives rise to the suggestion of larger narratives. Collectively these drawings allude to the drama and folly of human existence. They provide a site of reverie and meditation, a space filled with desire and longing for what has passed and what is to become; an echo of the genesis of the project and the very act of drawing.

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