







*TRACES*

Drawing / Environment / Sustainability

Kerry Packer Civic Gallery

6 August - 3 September 2009

SASA  
GALLERY

# TRACES

Drawing / Environment / Sustainability

*Traces* is the first in a series of exhibitions and collaborative projects designed to celebrate the diversity of work undertaken by artists and designers at the School of Art, Architecture and Design (incorporating the South Australian School of Art and the Louis Laybourne-Smith School of Architecture and Design), University of South Australia.

A collaborative exhibition that would be inclusive of all academic and professional staff from the newly formed School of Art, Architecture & Design was first mooted at a school retreat held in April 2009. In exploring intersections and divergences between our disciplines it was noted that drawing, along with text, was something that, in one way or another, all of us engaged in. Also notable was a strong interest in the environment and a commitment to sustainable practices.

As well as exposing resonances and divergences in our practices that may reveal new interdisciplinary opportunities, *Traces* allows the public to gain insight into the high level of activity within the School of Art, Architecture and Design. Over eighty artists and designers living in South Australia are employed by the School.

The SASA Gallery has received immense support towards the development and implementation of this exhibition and catalogue. *Traces* has been included into the Kerry Packer Civic Gallery exhibition program and the South Australian Living Artists (SALA) Festival. The catalogue was printed at Finsbury Green and the excellent wine was supplied by Perrini Estate.

The SASA Gallery supports a program of exhibitions focusing on innovation, experimentation and performance. With the support of the Division of Education, Art and Social Sciences and the Division Research Performance Fund, the SASA Gallery is being developed as a leading contemporary art space publishing and exhibiting high-quality research based work, and as an active site of teaching and learning. The SASA Gallery showcases South Australian artists, designers, writers and curators associated with the School of Art, Architecture and Design in a national and international context.

Mary Knights  
Director, SASA Gallery

**Traces:**—drawing—environment—sustainability. Lined up these three words suggest a sequence of ideas—as if one precedes the other—though searching for a starting point or a beginning is one of the mistakes that blinds humans (as a species) to unsustainable life. As thought-images the words are multi-dimensional, each one is already multiple and in service for life: ‘...it does not matter how you are classified. What matters is what new lines you are able to trace between separate objects and fields: art and theory are about framing this new landscape of the **perceptible and thinkable**.<sup>1</sup> **Environment** draws that which surrounds, it’s one of those big all encompassing thought-images that delineates micro & macro worlds. Environment is habitat, territory, & domain: a set of limits conditioning situation, setting, milieu, scene, location. Beautiful, hard, breathtaking, and diabolical, cruel, unfathomable, (un)controllable, and abiding, fragile—easily abused. Both natural & not, that which continues untouched by human life is both *arcadia* and *real* (ask the bee or the ant). As context and as framework environment is *the world & realm* with qualities of **ambience & atmosphere**. **Drawing** performs atmospheres of becoming, *drawing restraint*, kicking over the traces, dark is drawn—quartered; drawing is a selection, thinking through the other side of form; it’s a force that pulls, drags, pushes, smudges, scrubs; a force that attracts—the wind draws the sail—the sail attracts the wind, marking space, delineating, composing. A conductor directs/draws the forces of vibration and resonance; drawing inhales—drawing breath; **tea is drawn & shared**. **Sustainability**—that which sustains—etymologically means to hold from below. Musically the high notes must sustain for as long as the middle and the low notes, they must continue with a force equal to that with which the key is struck. *What will be left for those who come after?* is a question of inheritance and action, of responsibility toward futures unknown. ‘A cultivation of the living must accompany a building of that which does not grow by itself.’<sup>2</sup> The world as a palimpsest of now-life—scratch & graze to reveal what is already here.

Dr Teri Hoskin is an artist/writer. She is curator, designer & publicity coordinator at the Experimental Art Foundation.

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1 Jacques Ranciere, ‘On Medium Specificity and Discipline Crossovers in Modern Art,’ interviewed by Andrew McNamara & Toni Ross, *Australian & New Zealand Journal of Art*, v. 8. no. 1 (2007): 98-107

2 Luce Irigaray, ‘Rebuilding the World,’ *The Way of Love*, London: Continuum, 2002, pp137-166

# Acknowledgements

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Cover image: Keith Giles, *Company Square*, photograph  
Centre/End image: Olga Sankey, *Novena* (detail), 1999 Ink on paper, 29 x 180cm

