

same domain name as your website as part of your monthly hosting charge. So if your website is www.bill-bloggs-art.com you can have email addresses like 'bill@bill-bloggs-art.com.'

Once you select your web hosting company you 'delegate' your domain name service to the hosting company by advising your Domain Name Registrar of the new hosting service. This maps your web site name to the hoster's Internet Protocol address and lets anyone typing your web site name into a browser find your web site. The Domain Name Servers regularly share updated delegation lists to other DNS servers around the world, and generally within a few days anyone typing your website address into their browser address will be directed to your website.

Storing your web pages - FTP client software

Once you create your web pages you need a way to upload them to your web hoster's servers from your PC. 'FTP' means 'file transfer protocol' and lets you efficiently copy files from one computer to another using the Internet. Most web hosting services require you to use FTP when uploading your web pages to their servers. The FTP client software runs on your PC.

This summarises the fundamental elements of creating a website. In the next issue of Artdate I will explain some different ways to promote your website so people can actually find it.

Rick Clise
www.rickclise.com

Part 2 of Rick's user-friendly guide to creating a website for artists will appear in the next edition of Artdate

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Dianne Longley - artist

A rare and thoughtful mind, a hard working and experimental artist

I was down the Unley Road last month and I fell under an enchantment at the Adele Boag Gallery; the works of Dianne Longley entranced me. Dianne Longley is an Australian artist; she draws, she prints, she paints. She photographs, she polishes, burnishes and burns. And she amazes and delights.

Why do some artists continue to astonish me? I read that the eighteenth century encyclopaedist Denis Diderot demanded that the artists of his time might like to try to astonish him. He encouraged them to break from the clearly drear and make him tremble and weep. And all for the delight of his eyes.

Well the Longley work is surely a delight, but for my eyes it was also an astonishment of technical exploration. Here were techniques as varied as anyone might want and suddenly, startlingly I saw ancient wax works, encaustic, that most severe of all painterly disciplines and poker work, yes poker work, fine and disciplined, not the brutal burning of the ornament for the letter box in the front yard, but lissom embroideries on a paper or wood ground. Here were layer printed fields, deep as the sky, giclee jungles shot through with spikes and Spanish moss, all peopled with her ribald imaginings; within glimmers of doom and danger I saw little risqué figures, analogies of cruelty and innocence.

This exhibition showed precious things, prints and books, bronze casts (Cuttle Fish Bronze Castings) and gold edged porcelain, (On Glaze Porcelain Works) Hoop and Ivory plywoods, Rock Maple Birds Nest veneer and gold leaf. This exhibition was the product of a rare and

thoughtful mind, a hard working and experimental artist. And it was all underpinned by the intelligent use of that fabled tool, the computer. Dazzled, I asked the artist to explain herself and her works to me.

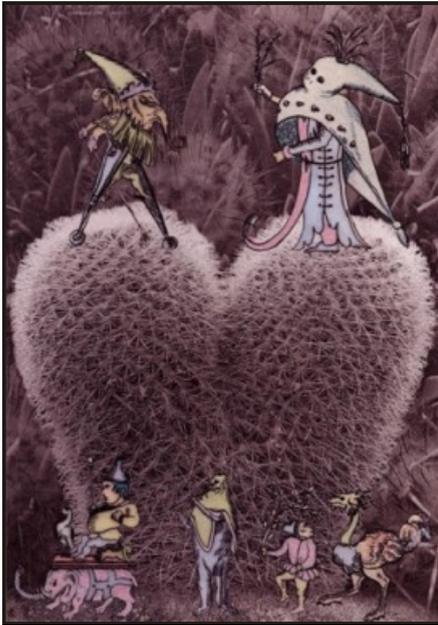
Dianne told me she imagined, while photographing in the Adelaide Botanic Gardens, 'that if I parted the foliage I would see a whole theatrical world happening underneath the plants.' Dianne has an established troupe of images, players seen on the many stages of her pictorial life, but she has recently read Francois Rabelais, the creator of Gargantua and almanacs of grotesqueries. Dianne redrew the creatures of the Renaissance, tweaking them, adding the fierce dragons and hydra, the chimera, sphinx and phoenix of the past to the cutesy beasts of contemporary Japanese time. Her own bestiary to suit her own philosophical purposes. For example in *Exchange Processional* she uses spiky plants as the architecture and the cutesy figures as the literary device to show, perhaps, the difficulties and rewards of trust in a spiky environment.

I asked her about the generation of her images. Dianne says she often finds the title first, a literary inspiration, derived from her interest in writing and in artist books. She says she uses an alphabet of creatures and just as words are put together and used over and over again in different sentences just so she uses the little figures in different scenarios to achieve different meanings and 'Sometimes I've got the figures involved in conversations or ignoring each other or they're being perhaps threatening. Occasionally the world is upside down. I put the characters together in different contexts to create different meanings, scenarios of threat or a topsy turvy world.'

Bitter and Sweet Moments in Time is made up



Bitter and Sweet Moments in Time Dianne Longley, inkjet print, Lazertran decals, pokerwork and gel glaze, 2005



Exchange processional, Dianne Longley, intaglio and hand colouring, 2005

of some new working techniques: many cloud images from photos taken in aeroplanes were digitally layered using inkjet printing on heavily textured German etching paper. These cloudscapes were then ghosted out in those areas where the figures were to be placed, where the motley was to perform - the ghosting was barely noticeable, it had to be pointed out to me - then in these optically clean areas were laid laser printed decals. *What's a decal?* I asked, thinking vaguely about transfers on hot rods. Well they are like transfers. Original drawings are coloured and filed in the computer and then transported onto Lazertran decal paper. This is shiny, like plastic and can be put through a laser printer. After printing they are cut out with a knife and slid onto the cloud scaped landscape using gum turpentine. The contrast between the sensual textured groundwork and the plastiky, flat, almost mechanical surface of the decal figures does create a remarkable depth in this theatre of the clouds. And the needlepoint of pokerwork pins down the landscape, picturesque perfect.

The pendant piece, *Curious and Notwithstanding* uses all the same devices but produces a very different mood, a different tale; I was very taken with those glittering pokerwork trees so I moved on from paper grounds to the plywood panels to have a good look at the pokerwork there. Very fine, I don't think I ever thought that pokerwork could be so lyrical. *Ignoring Life's Certainties 1* is made on Ivory plywood using Lazertran decals, pokerwork and oil paint; *Cocoon of Coconut Ice for Velour Fancy Pants* has the added medium of encaustic (wax). In the generation of these images on plywood, Dianne let the grain of the extraordinarily beautiful woods move her thoughts; the grain became a conversation that played a part in the staging of her playful

motley of the polymorphs. Encaustic is an ancient medium, and Dianne uses beeswax with damar resin, warmed slowly and strained thoroughly. Encaustic takes the artist on a long journey of gaining experience; Dianne had to feel her way, through many dippings of wax, into the confident handling of this lovely translucent medium.

Of the work Dianne says '*All the work in the exhibition except the cuttle fish bronze castings are underpinned by working with the computer as a tool. The generation of ideas comes from words, titles leading to compositions; there has been a shift too in the composition lately, bringing more unlimited space by using the cloudscapes, taking away the horizon, and allowing the figures to dance around in this incredible botanic space. This is a real shift. I haven't used actual space elements in my work before. If there have been backgrounds they have been imaginatively created as opposed to being photographed and brought in. And the other thing that has informed this work has been the bringing together of photographic and line images and exploiting the incongruity of that, enjoying the idea that people might look at a photo and might wonder why a line drawing is imposed or interpolated into the photo...*

There are underlying themes, for example the theme of Journey, how we fit into this world or how the world accommodates to fit us - all of this work is like my previous work, thinking about how humanity manages to stay innocent of, but alert to the dangerous, to the glimmers of doom. The curious little characters might see the scary or the monster-like beasts and wonder if the beasts are really as beastly as they look, considering that sometimes the 'beautiful people' are the most boring and perhaps we should leave a bit more space in our lives for the quirky and the curious and the fascinating.

Dianne Longley's work is informed by a deep and humane enquiry into universal quandaries, as of trust and friendship, of curiosity and caution. It is also illuminated by her curiosity about and research into the nature of materials, the effects, the appropriateness, the durability, and the sensuality, the handling. In this material investigation she is always courageous and always thorough. The knowledge she gains is most generously passed on, most clearly explained. This is one of the reasons why Dianne Longley is in such demand, not only as an artist but also as a teacher here in Australia and in the wider, international world of the making of precious things. For the spectator, the sheer pleasure of seeing her perfect juggling of such diverse media is, of course, an enchantment.

Maureen Gordon
Head of Art History and Theory

Drawing on Good Advice Some lessons from early drawing manuals

On Wednesday November 30 from 6 - 7pm, Geoff Gibbons will give a fascinating and entertaining talk at ACSA as part of the Artspeak program on the topic of early drawing manuals.

This talk will reflect upon some of the trends that emerge from a survey of the many manuals published in the eighteenth and nineteenth centuries offering advice on drawing to novice and amateur artists. The nineteenth century saw a profusion of these publications aimed at the enthusiastic amateur and the growing market for popular picturesque subjects. Manuals usually combined speculation on the principles to be followed with practical instruction in specific techniques. Many offer entertaining advice on which aspects of nature are more useful to the beginner while others urge them to study the visual shorthand of other approved artists as expressed in the medium of prints. Much of the practical advice on drawing is predicated on a set of values which have guided academic practices for centuries. By exploring some of the guiding principles which underpin the advice offered we can begin to see their impact on attitudes which have permeated popular beliefs about drawing well into our own era.

Everyone's welcome.

Artspeak

Join us for a series of informal and inspiring artist talks.

Wednesdays from 6 - 7pm
in the ACSA Art History room
and Gallery space

Oct 19 Christopher Orchard
drawing

Nov 2 Nona Burden
painting

Nov 16 Toby Richardson
photography

Nov 30 Geoff Gibbons
early drawing manuals

General public welcome

Wine and nibbles

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