



**25**  
YEARS

## Anniversary feature article



### Dianne Longley

Dianne Longley began her association with Adelaide Central School of Art when the school occupied premises in Gilles Street.

At this time she was already an established artist having had several major exhibitions at Anima Gallery while teaching printmaking at the North Adelaide School of Art on a part time basis. She recalls teaching relief printing on makeshift trestles, which had to be dismantled at the end of each session. Her ability to improvise and still inspire her students to achieve outstanding results can be seen from these early days at Gilles Street.

Her career took new directions in 1989 when she moved to the University of Newcastle to take up a position as lecturer in printmaking for the year. The following year she was able to work in the Australia Council studio in Tokyo, and later moved to the Frans Masereel Print Centre at Kasterlee in Belgium. When she returned to Adelaide the school had moved to its current Osmond Terrace, Norwood premises. For the next few years she gave classes at her new access studio at Welland. During this time Dianne was actively investigating the properties of commercially produced photopolymer plates and experimenting with new applications in printmaking. Her research culminated in the publication of a manual in 1998 with a second edition in 2003. She soon began to exploit the potential of this medium in her own work, augmented by her highly developed skills in digital manipulation. A series of major exhibitions beginning with *Armorial* at the Adelaide Central Gallery in 1995, and continuing with her Masters exhibition *Traversing the Echo* at the Flinders University Art Museum the following year, show an increasingly sophisticated use of digital applications across several media.

In 1998 with the assistance of the School's Administration Manager Tony Stacey, Dianne was able to establish a printmaking workshop within the double-storey building at ACSA. With two presses donated from Flinders University and the purchase of another, the studio was soon functioning. Dianne then set about raising funds for further equipment with the same energy and enthusiasm she displays in her teaching. Students took to her courses with equal fervour as an impressive range of linocuts, drypoints, intaglio and photopolymer prints began to feature on the walls of the school gallery. Later when this building was sold she helped to relocate the facility to the adjacent Norwood Primary School. She obtained some additional equipment from the disbanded cooperative based at Country Arts SA. Despite the fairly limited space available there she was able to offer a broad range of classes in printmaking over the next few years.

It is from this period that Dianne began to organise a series of excursions to further stimulate students' interests in printmaking and to broaden their experiences of other centres in the arts. In 1999 she took a group to Melbourne by mini bus. The itinerary included visits to the Australian Print Workshop, several contemporary art galleries featuring works on paper, printmaking supplies shops, and sketching in the Botanic Gardens. In more recent years she has organised weekend workshops in the Wirrabara and Bundaleer Forests, and a drawing and photographic trip to Vivonne Bay on Kangaroo Island. Students who have participated in these excursions report on the sense

of excitement and fun she could engender in the group.

Dianne's contribution to the school has extended beyond her teaching in digital imaging, printmaking, and professional business practice. She played a crucial role in helping to draft proposals for a higher degree and later took on the very demanding role of coordinator of ACSA's Master's degree programme.

For some years Dianne has been in great demand as a presenter at various symposiums and workshops where her expertise across a range of digitally-based media has been highly valued. Her infectious enthusiasm and willingness to share her knowledge and skills has inspired many who have had the good fortune to attend one of her workshops. In 2002 she conducted a photopolymer workshop at Azabu-juban in Tokyo which followed a presentation at the Tokyo National University of Fine Arts in the previous year. In 2004 she presented a paper at the Art Forum Lecture Series at the Fine Arts Department at Montclair State University in New Jersey.

More recently Dianne has extended her art practice to encompass a much broader range of media. In her exhibition at the Adele Boag Gallery in 2005, she combined digitally manipulated images with decals, finely wrought pokerwork, and encaustic. Technical sophistication has always been a hallmark of her practice and in her most recent work she demonstrates a mastery of both traditional and digital media. She has continued to work with a cast of Lilliputian characters who have roamed



**Dianne Longley, Round & round, curious discussions abound, 2007, mixed media, oil paint, pokerwork, and gel glaze, 32.5 x 46 cm**



**Dianne Longley, *Steadfastness*, 2007, Intaglio print, chine collé, 41.5 x 29.5 cm**

across her prints for some time. Her images are inhabited by a race of saltimbanques whose escapades entice, enchant or mystify the viewer. Dianne's bestiary is more whimsical and varied than any seen in medieval or Renaissance art, drawing upon elements of contemporary culture as well as more traditional sources. Like Harlequin, Punchinello, or characters from the *Commedia dell'Arte*, Dianne's figures can be interpreted as enacting roles in a morality play. It is a theatre of enchantment, peopled by jesters and fabled creatures. In this world not all of the monsters are malevolent but the seemingly innocent or beautiful often belie more sinister traits.

In recent work they occupy a more luxuriant garden, festooned with a wonderful array of exotic plants. Hybridised creatures abound, reminiscent of the surreal and often fantastic beings seen in the paintings of Bosch or engravings like Martin Schongauer's *Temptation of St. Anthony* with its bevy of beasts badgering the levitating saint. Perhaps hybridisation can also connect with more current trends in genetic manipulation with its promises for good but with equal potential for misuse.

ACSA is fortunate to have enlisted an artist of Dianne's calibre to contribute to its program. While her art practice continues to develop in new directions her students have gained the confidence to commit to their own futures as artists.

Geoff Gibbons

## Good things are worth waiting for

For three weeks in May, Prospect Gallery hosted the first solo exhibition of metal sculpture by former Adelaide Central student, Rick Clise.

It has been approximately 30 years since Rick first made the decision to pursue a career in art. In his senior high school year Rick was accepted for admission to study fine arts at the prestigious Rhode Island School of Design but, unable to afford the tuition and ineligible for a scholarship, he joined the U.S. Navy as an electronics technical trainee with the aim of getting in to art school under the GI Bill of Rights after completing his enlistment period.

Through his naval travels in the Pacific, Rick discovered Australia and, when it was time to leave the Navy, it was here that he unwound, intending to return to the U.S. after 6 months or so. Four years later, he was still living in Melbourne and the GI Bill of Rights and any hope of entering an American art school had expired. Then followed a series of casual jobs including brickie's labourer, scallop splitter, film and TV crewmember, and finally a "real job" in the burgeoning personal computer industry.

This then led to a technical pilot's job on a Bass Straight off-shore oil-rig for two years, a high-risk job which Rick says provided on a daily basis more ways to get killed or seriously injured than he had previously thought existed. Fortunately, he managed to survive long enough to see the stern of the rig as it sailed off to Brunei leaving Rick to rejoin the PC world. After some years with Apple Computer and then Microsoft in Melbourne, Rick moved with his family to Adelaide to set up and manage the South Australian Microsoft office. Seven years later, he left to complete his MBA at Adelaide University before in 2003 setting up a machining/fabrication workshop in Trinity Gardens



**Rick Clise, *Red Anemone***

and commencing his studies in metal work and sculpture.

Four years on, Rick has produced his first solo show and has exhibited his metal sculptures across the country in some of Australia's largest exhibitions and competitions. He has been a finalist for several national sculpture awards and, after a 30 years gestation period, now feels comfortable calling himself "a professional artist".

More of Rick's work will be exhibited in July as part of South Australian Living Artists week at The Perfumed Garden in Glenunga.

Phillip Virgo

## Central Artist Supplies

quality artist materials

canvases stretched

Gift ideas

easy parking

Open Mon. - Fri. 9 to 5

Saturdays 9 - 12.30

45 Osmond Tce.

Norwood

Ph/fax 8364 2088

## The Centre for Creative Photography

Adelaide's only privately accredited photo school and resource centre supporting the A.C.S.A. program and offering:

- Full-time or Part-time Study
- Wet or Digital
- Individual Subjects
- Exhibition Space
- Darkroom or Studio Hire

So come on down and we'll mess with your head

138 Richmond Rd Marleston  
Phone: 8354 0839

[www.theccp.com.au](http://www.theccp.com.au)