



DIANNE LONGLEY

*Tracing the Echo*  
*artist books and folios 1978-2001*

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## INTRODUCTION

It is always a privilege to present an exhibition which offers an insight into the work of an artist who has embraced a consistent and sustained practice of art making over many years. South Australian artist Dianne Longley is one such artist and Flinders University Art Museum is proud to present *Tracing the Echo, artist books and folios 1978-2001*.

As the title suggests, this exhibition traces the artist's journey of twenty-two years of investigation into the craft of the art print using traditional techniques, the making of artist books and more recently, the exciting world of new technologies in art making.

Dianne Longley's association with Flinders University and Flinders University Art Museum has been ongoing. In 1996 *Traversing the Echo* celebrated the culmination of Dianne's post graduate research studies and now, as she approaches mid-career, her fascination with these research processes has clearly continued. Dianne Longley's evocative images delight and inform us and in recent years, as artist and lecturer at the Adelaide Central School of Art, her commitment to research and to the art of making provides meaning and inspiration to a new generation of artists.

Gail Greenwood  
Director, Flinders University Art Museum  
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Dianne Longley, *Liminal*,  
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Mount Gambier, South Australia, 5290

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3 Mary Elie Street

Port Pirie, South Australia, 5540

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## *The Books of Dianne Longley: A Tale of Cat and Mouse*

*“What is the use of a book”, thought Alice, “without pictures or conversations?”  
(Lewis Carroll, 1865)*

Over the last few years some of my most cherished experiences have been journeys with my granddaughter. Snuggled up close (usually with the cat), we travel deep into enchanted realms, devouring the polyvalent delights that books can make possible — magical images, language read aloud, upside down and inside out, funny ideas, silly talk. As a child, I too was transported to this parallel universe and never quite returned. Of course, these days the books have changed; sometimes they are created by six year old Sarah; sometimes they are made by artist, Dianne Longley, who, incidentally, once turned me into a cat.

For young children, books, writing, reading and drawing still exist as polymorphous pleasure which hasn't yet been arbitrarily sliced up into disciplines by Adult Learning Land. However, one genre which manages to subvert categorisation is the Astonishingly Wide Land of Artist's Books, which originates from neither strictly literary nor visual traditions, but embraces both. This field has not been, and may never be fully circumscribed, remaining elusive and marginally related to conventional arts disciplines in what Johanna Drucker describes as a “zone of activity”, rather than a set of definable practices. Artists' books inhabit

a space made by the intersection of ... fine printing, independent publishing, the craft tradition of book arts, conceptual art, painting and other traditional arts, politically motivated art activity, ... concrete poetry, and computer and electronic arts, and ... the tradition of the illustrated book...<sup>1</sup>

In this exhibition, the artist's book claims more than tenancy on the fringes of 'other' art forms; this many-layered cultural artifact assumes, in Stéphane Mallarmé's words, “a realm unto itself”.<sup>2</sup>

*“Books after all, are extraordinary things: thoughts made visible, paper and ink sculptures of the mind, time and space made into words...” (Daniel Johnson)*

*Tracing the Echo, artist books and folios 1978-2001* represents a significant aspect of Dianne Longley's art production over the past twenty-two years. Here the possibilities of the book and the folio as artistic forms are imaginatively explored, challenged and re-invented within a 'zone' of more than twenty different works. While this exhibition does not tell the whole story of the artist's prodigious and versatile oeuvre — which also encompasses individual prints, technical publications, drawings, electronic media and public art commissions — it allows a retrospective survey revealing a particularly innovative contribution to art making.



Widely recognised as a highly skilled printmaker, Longley has nevertheless resisted being constrained by the craft of the fine art print and its exhibiting conventions. At mid-career point this body of work reveals a consistent and wilful delight in flouting the rules; these methods of book production are anything but 'by the book'. Apart from the familiar codex form of the artist's book<sup>3</sup>, a number of alternative possibilities are made manifest, from stand alone concertina works and scrolls to lavishly produced folios and, since the mid 1990s, electronic books with limitless potential for nuance, dynamism and interactivity. 'Hard copies' continue to be arranged in conventional display mode across walls, inside glass vitrines and atop plinths, but they simultaneously occupy another, more wondrous dimension via the computer screen — the realm of the digital. Now extending into cyberspace, Longley's books set up a complex series of 'conversations', a resounding echo of multiple meanings traversing the gallery space into the unimaginable beyond.

*"I like a thin book because it will steady a table, a leather volume because it will strop a razor, and a heavy book because it can be thrown at a cat." (Mark Twain, 1835 - 1910)*

Unlike art media such as painting, installation or prints, 'e' or 'p' books<sup>4</sup> are not dependent upon gallery or wall space for meaning or ongoing audience connection. Eminently portable, they develop intimate lives of their own, long after the close of any exhibition. At the hands of their 'readers' Longley's books continue to construct diverse relationships, in unpredictable ways and in unimagined worlds. Each book assumes an intimacy with the person handling it, in a manner precluded by exhibition etiquette, whether that book is *The Glass Ball* (1978), curled up with an avid, late-night 'reader'; *The Golden Rose* (1995), caressed by respectfully white-gloved fingers; *Night Sea Crossing* (1994), philosophically meditated upon; or *Sensory Memorandum* (1998), lasciviously devoured in private. Then there's the format of *Cats, Cakes, Clothes and Cups* (1999); this is a deck of playing cards and booklet inside an exquisitely fashioned box; so who knows where a rendezvous with this 'devil's game' may lead?

It is precisely this fascination with and celebration of everyday life that sets Longley's endeavours apart from many of her contemporaries. What we don't encounter is a fashionably cool 'quotation' of popular culture by way of ironic flourish or pretentious pastiche: instead, the mundane is respected, investigated and indeed, treasured. This lesser realm of intimacy, somewhere beneath the authority of public issues, has traditionally been situated at the back door of western culture, designated trivial and left, unremarked, to the socially disempowered. Not surprisingly, matters closer to the heart and senses, fleshly delights and everyday domestic life have been traditionally considered the domain of women.

*"In reading, one should notice and fondle details." (Vladimir Nabokov, 1899 - 1977)*

The subject matter for much of Longley's work has increasingly derived from an unashamedly feminine and domestic position, revealing aspects of the artist's personal values operating

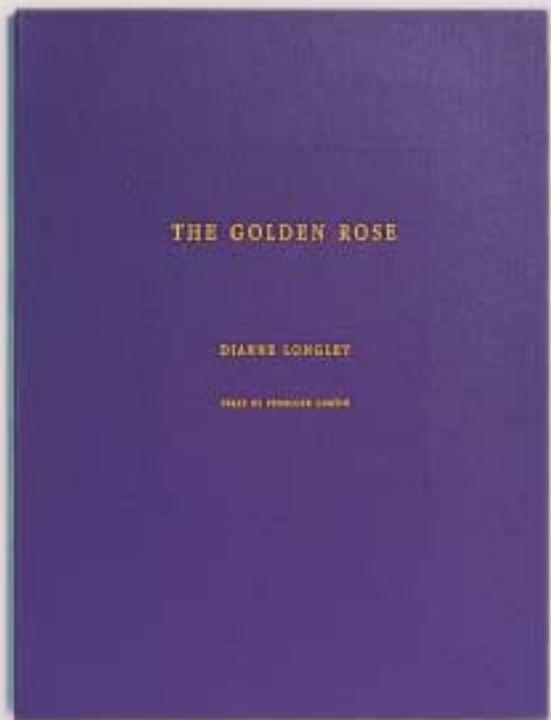
within a fully engaged lifestyle. Like the proverbial open book, content and form are made accessible to a wide audience, who are invited to embark upon intimate journeys of the senses to explore what the artist terms “glimpses offered by normal and often trivial events”. In *Night Sea Crossing* (1994) these might include the conviviality of “farm days”, or “sentient pleasures” such as “gardens of resonance” and “curious, sleepy cats, warm and soft”.

Felines, food and frocks are wittily depicted in *Cats, Cakes, Clothes and Cups* (1999), where electronic manipulation creates a looking glass world privileging female pursuits. Things are not as they seem, however, for sentiment has given way to a radical overturn of the traditional gender rules governing card games. Here is an entirely female universe where court cards — Kings, Jacks and Jokers, as well as Queens — are displaced by photographs of the artist’s women friends, morphed, Alice-like, with teacups and pussycats. Alternatively, the viewer/reader may be seduced by the artist’s seriously lush world of vision, touch, taste, smell and hearing in *Sensory Memorandum* (1998), a computer generated volume completed during a residency at the Visual Studies Workshop in Rochester, USA.

*“Books are good in their own way, but they are a mightily bloodless substitute for life.”*  
*(Robert Louis Stevenson, 1881)*

It is deceptively easy to demarcate divisions between public and private realms and artists have always been aware of significant slippage between these worlds. In particular, the everyday as a threshold onto ‘other’, profound and shadowy universes has long been acknowledged, from the wondrous world children inhabit to the insights of Blake, Wordsworth and Dickinson. In this liminal realm, unuttered and unutterable states, imaginings, dreams — and that elusive stuff we call spirit — may be evoked; the uncanny, the extraordinary, lies in wait within the ordinary. Longley’s ‘stories’, while shamelessly quarrying the quotidian, convey more than the comfortable delights of a life well lived. Across two decades, she has also probed and prodded the darker recesses of human experience, digging deeper into regions of discomfort and anxiety.

Life as inherently hazardous, an ephemeral game of chance, has long been a theme pursued by the artist and played out by her idiosyncratic cosmology of beings and symbols. On first encounter, Longley’s earlier philosophical reflections may suggest an innocent sense of whimsy, inspired as they are by medieval forms of expression. However, these works refer more to the parable than to gothic fantasy, further investigation revealing subtle elements of disquiet; there’s something else lurking in the wings. In works of the 1980s, such as *Theatre of Embarkation, the dissolution of ornamental compliance* (1986), this conceptual exploration employed a stage metaphor to present the vicissitudes of daily life, as well as the larger dramas of death and divorce. In other works the Renaissance stage set as framing device shifts to box set, making oblique reference to the pervasively negative influence of television and computers in contemporary life.



*“Still, the e-book is not a passing thing, but here to stay as it becomes cheaper and improved. Nonetheless, it is really no more than a screen upon which to read, and it is clear that when enough people start reading them, electronic books will do for the ophthalmologists what taffy and caramels did for dentists.” (Martin Arnold, 1999)*

Further critical interrogation of sensory deprivation is reinforced by *Sensory Memorandum* (1998). Longley may exploit e-technology to the limit, but she also issues a warning about getting carried away with electronic wizardry. Uncritical enthusiasm for this media can be a thorn-encrusted thicket, ‘protecting’ the user from a full range of sensory experience. Even though computer usage metaphorically involves “fondling a rodent”<sup>5</sup>, sight is inevitably privileged over other senses so that touching and hearing become blunted and stunted by the fingertip picking of keyboard and mouse manipulation. Smell and taste are definitely off today’s menu screens.

This sense of shadowy undercurrent continues, even in subjects of apparently uncontested attractiveness. Like William Blake’s famous “sick” rose<sup>6</sup>, the artist acknowledges that human lives too, are short lived and often harbour blight at the core of their beauty. *The Golden Rose* folio demonstrates Longley’s capacity to transform and problematise the concept of rose, far beyond decorative subject matter. Beneath this artist’s mouse, the rose becomes a mediated and complex floral image which has been extensively researched, rendered, photographed, etched, drawn, xylographed, scanned, electronically manipulated, laser printed and computer enhanced.

Despite any similarities between the floral reality and its artistic simulacrum, however, a significant degree of transformation will have occurred during its journey through multiple levels of technology. More importantly, the journey uncovers complex layers of meaning which affect our understanding of western culture’s most deeply recurring symbol, the rose, as signifier of beauty, sexuality and purity. In fact, this very digital process echoes the rose’s horticultural identity; Longley is well aware that most roses these days are anything but pure, being largely derived from hybrid stock; that is, an “immensely complicated hodge-podge of genetic influences”<sup>7</sup>. The artist’s technologically hybrid ‘roses’, therefore, transform the viewer’s experience of that flower and its associated meanings so that beyond whizz-bang gadgetry, more disturbing possibilities have been encoded. “A rose is a rose is ...” (an e-rose, perhaps, but also a genetic mutant, a print, an e-print and anything else the artist desires.

Inevitably, the all too ephemeral nature of sensuous, everyday activities like gardening or floral arrangement quickly fade to memories, a reminder of which occurs in the award winning book, *Night Sea Crossing* (1994). Cutting a swathe through the images is an insistent and textured river of Lethe, representing death or perhaps sleep for the lone traveller, who is separated from beloved memories, unreachable on the shore.

Whereas the reality of death, decay and doom is consistently intimated throughout Longley's entire corpus of work, its presence tends to be less emphatic in books during the 1980s. In *Aberrant Observance* (1989), and *Quest* (1989) the darker sides of life as game — often using the chess-board motif — were held in precarious balance, in check, against its positive attributes. In this period, what seems foremost is not so much an exploration of evil, folly or death so much as a fascination with the formal possibilities of harnessing together a variety of written and visual forms of expression. From cuneiform script to pictographs and hieroglyphics, the visuality of written communication and printing technologies over several millennia have been extensively mined and tested. In exploring these aspects crucial to the history of book production, however, Longley avoids being ensnared by the technical dimension alone; she develops her own idiosyncratic vocabulary, a personal language incorporating image and text in a variety of modes.

*“People say that life is the thing, but I prefer reading.”*  
*(Logan Pearsell Smith, 1931)*

In terms of visual/verbal relationships throughout the book works, the image begins its journey as illustration responding to text in *The Glass Ball* (1978) and *Deanin's Dreams* (1981). It then continues via the use of elaborately metaphoric titles, to images and text placed side by side in *Apperception, a symbolic narrative* (1991) and *A Passage Illuminated* (1992). Eventually, with the aid of computer technology, images become enmeshed with text, woven into its visual essence, in *Sensory Memorandum* (1998). *The Golden Rose* (1995) contains both a separate essay and computer mediated imagery overlaid with poetic writings on glassine pages. Text in *Night Sea Crossing* (1994) is further released from gravity's pull, using transparent pages of image integrated with text; these allow words to waft enticingly over the top of the images. By 1999 in *Cats, Cakes, Clothes and Cups* the text has been completely separated into an accompanying essay booklet. So insistent in earlier works, text in books and folios of the late 90s now recedes to an ambiguous echo across, above, around or beyond the image.

*Contingent Ambiguity* (2001) has virtually dispensed with text altogether, to reveal what appears to be a dramatically new direction, but which can be identified as a kind of phantom concept, haunting the artist's earlier work. The wraith-like presence of words hovering above Longley's recent images has been replaced by frontal layers of veils or screens, partly obscuring a large photographic self portrait. Each 'page' reveals different desires and 'stories', told in images which surround and mystify the remarkably confronting yet meditative gaze of the artist. A tension is thus maintained between the portrait's boldness and a softening effect, achieved by filmy layers of lace and autobiographical 'appliques'. Such an approach may well have been influenced as much by the evanescence of electronic technologies as by a 1924 Steichen portrait of Gloria Swanson 'purring' beneath a web of lace.

In particular, there is an unmistakable poignancy and wistfulness in *Liminal*, where a gauzy, long white gown floats, untethered, on the foreground plane, in front of a portrait veiled by lingerie lace. This ethereal yet unassuming image might represent a wedding gown, a christening robe, a best dress or perhaps, even a shroud. For the viewer desiring to enter this intimate sphere, iconographic clues or motifs as to its identity have been electronically woven into further layers of veiling. Perhaps significantly, a small cat is prominently placed, curled up in front of the garment. As with all good books, however, the final meaning remains an elusive reward only for the patient, contemplative 'reader'; it should not be given away before the end of the tale is reached.

For me, this particular work held special significance as my grandson was born while I was writing this essay. What will the concept of books signify for Alexander? Will he, too, like his sister, delight in this or another artist's familiar but cautionary universe of books, writing and imagery? As with any book, we never know what will happen next. Perhaps, then, it's just as well that artists' books in general, and those of Longley in particular, maintain a powerful capacity for embracing flux and harbouring the unexpected. And despite a rash of recent doomsayers predicting the death of the book, I suspect it will continue to vibrate and resonate across our lives, in the way this exhibition has done, for some time to come.

*"By being in a constant state of becoming, the book may in fact be the world, not as its representation or surrogate, but as itself, in all of its unlimited, infinite entirety — never static or complete, always becoming". (from Jacques Derrida in Johanna Drucker, 1995)<sup>8</sup>*

Pamela Zeplin

1 Drucker, J., *The Century of Artists' Books*, Granary Books, New York City, 1995, p. 2.

2 Mallarmé, S., cited in Drucker, J., *op.cit.* p. 34.

3 The codex book form consists of pages bound with a spine.

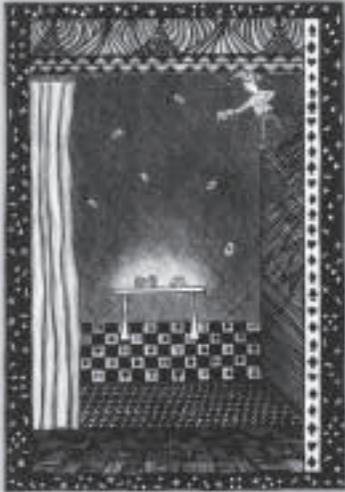
4 "p-book" refers to a conventional book, as distinct from an electronic book. Brian Matthews, "The Book is Dead", State Library of South Australia, Adelaide Town Hall, March, 14, 2001.

5 Sankey, O., "Armorial", *Armorial*, Adelaide: The Print Studio, 1995 n.p., (Exhibition Catalogue, Adelaide Central Gallery, September 8 - October 3, 1995).

6 Blake, W., "The Sick Rose" in Perkins, D. (Ed.) *English Romantic Writers*, Harcourt, Brace and World, Inc., New York, 1967. p. 61.

7 Taylor, P., *Gardening with Roses: A Practical and Inspirational Guide*, London, Pavilion, 1995.

8 Drucker, J., *op.cit.*, p. 41.



## *Thinking about Books*

*I assert for myself that I do not behold the outward  
Creation & that to me it is hindrance & not Action...  
“What”, it will be Question’d, “When the Sun rises, do  
you not see a round disk of fire somewhat like a Guinea?”  
O no no, I see an Innumerable company of the Heavenly  
host crying, “Holy, Holy, Holy is the Lord God Almighty.”*

*William Blake*<sup>1</sup>

English visionary poet and artist William Blake took the illustrated artists’ book to new heights in the late eighteenth and early nineteenth century. Blake printed his text and images at the same time from specially prepared plates. Blake’s gathering mysticism made the density of his later works increasingly obscure and hermetic. In order to understand his narratives it is necessary to have recourse to the language and characters of a whole universe created by him. Like Blake, artist Dianne Longley uses the form of the book to describe quests of various kinds, quests with an ethical and cosmic dimension often involving archaic and oblique language and imagery. Yet within this obscurity there is a distilled wisdom.

The history of the book, from scratchings on wooden tablets strung together to e-books glowing greenly on your stomach in bed, is a long journey. The diametric opposite of today’s university student photocopying their way through a course is the hand copied text with all its potential for slippages and addenda. Knowledge is mutable in a hand copied text, it fades when the ink is running out or blots when the inkwell is too full. Yes, ink does run out on photocopiers and printers too but the matrix remains the same.

Societies with oral traditions use song and rhymes and rhythm to remember vast quantities of information. Within an oral tradition, which depends on attentive memories both to speak and to listen, there is, rather than static repetition, a possibility for individual

embellishment, a real opportunity for change in knowledge. Thus tradition may mean “linked to the past” rather than “unchanging”.

The written tradition can examine the past as a fixed quantity, can dissect and analyse it while the oral is ever mutable. Is the nature of knowledge changed in this transfer from movement and flight to stillness and a fixed position? Is the nature of knowledge further changed by apparently infinite and incorruptible digital technologies? Speaking of incorruptibility, is it safe to have all the world’s books on a few disks and not have the hard copy, can we believe the truth of what is only temporarily visible?

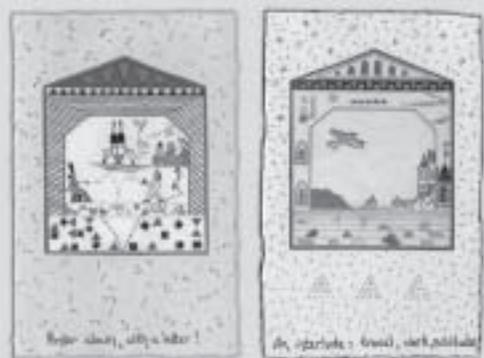
It is these kinds of ontological questions as well as those metaphysical ones asked by Paul Gauguin in his painting *Whence do we come? What are we? Where are we going?* (1898) that Longley addresses in her bookworks. Her approach is to describe elements of her personal journey in a game-like configuration of broader deductions about life which contain some of the enigmatic and prophetic flavour of the *I Ching* or *Book of Changes*.

*Between black and white there are a thousand greys.  
To win the crown, first conquer yourself.  
Plant trees for tomorrow’s gardens.<sup>2</sup>*

We may also think of Gauguin’s print *Soyez Amoreuse* as evidence that he gave advice for a happy life, as does Longley who puts her faith in tangibles such as food, cats and friends.

Another feature of the digital book age is the letting down of the barriers and gates between publishing and people. In *The Book of Laughter and Forgetting* Milan Kundera wrote about graphomania, which is surely in its advanced stages by now: “The irresistible proliferation of graphomania among politicians, taxi





drivers, childbearers, lovers, murderers, thieves, prostitutes, officials, doctors and patients shows me that everyone without exception bears a potential writer within him, so that the entire human species has good reason to go down onto the streets and shout: 'We are all writers.' For everyone is pained by the thought of disappearance, unheard and unseen, into an indifferent universe, and because of that everyone wants, while there is still time, to turn himself into a universe of words. One morning (and it will be soon), when everyone wakes up as a writer, the age of universal deafness and incomprehension will have arrived."<sup>3</sup>

The book and the love of the book is a very sensual thing. We experience it in the home, in libraries and in bookshops. Scented by glue, paper, ink, dust and ideas, it a soft space of silence and reflection. In the University of Adelaide's Barr Smith Library it is possible to vanish into the stacks of books and be removed from human company at the same time as being surrounded by human company. In a bookshop there is visual stimulation, shiny and matte covers, the gloss of the new and above all the evocative smell of ink, coloured and black, slowly releasing its vapours. In the secondhand bookshop the scent of cardboard, paper and glue — animal, vegetable, mineral are intoxicating, and in the midst of all this sensual stimulation a sense of the earth is also somehow present. At home there are shelves of books, piles on the floor, the old friends known by sight and by their content. There is immense satisfaction in locating a book that you know is in a certain pile or shelf, you feel its presence and its aura in your mind's eye approaching your outstretched hand.

Longley's books and folios, from *The Glass Ball* (1978) to *Apperception, a symbolic narrative* (1991) and *The Golden Rose* (1995) describe quests about inner self,

the journey of life and their interrelation in images and words with varied usage of hand and machine print technologies. The artist's awareness of the history of the book, especially the illuminated book, is strongly present in the animals and creatures who decorate her books like ghosts coming back to see how the text has been managing without them.

“Worlds,” writes Longley, “are like stitches, made and dropped.” William Blake wrote about seeing the world in a grain of sand and a heaven in a wildflower, about holding infinity in the palm of his hand and experiencing eternity in an hour. The world, which was a wide expanding heavenly thing to Blake, is, for Longley, located in the domestic sphere, a place where safe harbour may be created and from whence great journeys may be undertaken. The journeys may be on a piece of paper or on a computer screen but they span the world and encompass myriad paths of thought and desire across it.

### Stephanie Radok

- 1 Alexander Gilchrist, *Life of William Blake*, Dent & Sons, London, 1942, (first published in 1863), p.iv.
- 2 Dianne Longley, *Compass of Change*, digital print concertina book, Illumination Press, Adelaide, 1996.
- 3 Kundera's book was first published in 1978 though the most recent translation by Aaron Asher was only published in 1996, Faber & Faber, London, p.147.



## *Turning the Page*

Dianne Longley has been producing artist books for over twenty years — almost as long as she’s been producing fine art prints. She has achieved national and international recognition for both areas of her practice. The tracery of her development as a printmaker and as a creator of artist books is complex, with numerous overlaps and parallels.

A consummate technician, Dianne has mastered most of the traditional and contemporary printmaking and printing techniques: relief, intaglio, stone and offset lithography, screenprinting, photopolymer plate printing, polymergravure, letterpress and digital technologies, as well as a variety of bookmaking techniques. A chronological viewing of Dianne’s artist books and folios allows one to track her gradual accumulation of possible means of production.

As a consequence, Dianne is not restricted to the use of any particular printmaking medium. Rather, she is in a position to select the one – or the particular combination of techniques – from her repertoire, which best serves her purpose, aesthetic and/or conceptual, at any given time. Thus in her most recent work, *Contingent Ambiguity* (2001), the images were digitally created, but have been printed as polymergravure prints (similar to photogravure but using photopolymer plates). Photogravure, developed in the late nineteenth century for the purpose of reproducing paintings and drawings, and according to Bamber Gascoigne, was hailed as “the most faithful reproductive technique yet known in the history of printing”.<sup>1</sup> This process has been largely superseded by less complicated and more economically viable technologies, however it still allows for an unparalleled depth and richness of tonal variation.

Similarly, Dianne chose letterpress, a commercial printing process which has to a large extent become obsolete, to print the accompanying text essay in *Contingent Ambiguity* (2001). The sumptuousness of this printing technique, whereby the letters are stamped directly onto — or rather, into — the handmade paper, complements the intensity of the polymergravure images. Although both images and text in this work were created digitally, printing them digitally would not have produced the desired effect.

Historically, the development of printmaking as a discrete art form is intertwined with the development of printing and the production of books. Originally, printed images were linked to printed text rather than existing as separate entities. Even in the form of early printed playing cards and religious cards with little or no text, the woodblock printed image served a particular function, rather than being created as an independent artwork in its own right. Albrecht Dürer is credited with having liberated the woodcut from its subservience to the printed word. His artistry and technical mastery of the medium allowed him to successfully produce numerous series of prints, such as the *Apocalypse* cycle of images in 1495, as a portfolio



of printed images, with an abbreviated biblical text printed on the reverse side of the illustrations.

Dianne has produced several print folios. In *Aberrant Observance* (1989), *The Golden Rose* (1995) and *Contingent Ambiguity* (2001) she presents the viewer with a set of limited edition prints, each of which is quite capable of standing alone as an independent image, while nevertheless being related to the rest of the prints in the folio, both visually and by virtue of an accompanying text. The text itself – be it an academic essay as is the case in *The Golden Rose* (1995), or a list of evocative titles as in *Aberrant Observance* (1989) – has been considered as an integral element of each folio in the artist's choice of font, scale and printing paper. The text also acts as a guide to the correct sequence of the prints in the folio. Whereas in an artist book, the artist determines the progress through the work through the fixed sequencing of pages, in a folio it is the accompanying text which guides us through the work.

The relationship between image and text in Longley's books is considered and varied. In her earliest works, *The Glass Ball* (1978) and *Deanin's Dreams* (1981) the hand-coloured etchings serve as illustrations to the offset printed text which appears on the facing pages. This is also the case with the two editions of *Apperception, a symbolic narrative* (1991 and 2001). In some of the miniature books, for example *Quest* (1989) and *Treasures* (1990), the text is minimal; key words rather than a structured narrative. Here the artist has used Letraset, a method of manually incorporating printed text with images without employing any printing process.

Letraset has been superseded by computer programs which now allow the artist/ designer a freedom with typography previously undreamt of. Text can be twisted and turned to follow the curve of a wave or the curl of a cat's back and may appear in colours which allow it to be perfectly integrated into an image – as is the case in *Sensory Memorandum* (1998). It can be also be positioned on a layer which interacts with the image below as in *Night Sea Crossing* (1994) and *Sensory Memorandum* (1998) or printed onto an independent translucent overlay as in *The Golden Rose* (1995).

So many possibilities! But in Dianne's work, there is always sensitivity to the subtle nuances of meaning implied by any of the alternatives mentioned above; the same sensitivity which she applies to her selection of particular printing papers and end and cover papers.

While Dianne may have embraced digital technology in her art practice, she remains acutely aware of the dangers of substituting a virtual reality for the Real World. She's aware of our society's gradual loss of traditional craft skills, skills which were both functional and recreational and which had the ability to bring people together and provide them with the satisfaction of completing a tangible artefact or product. *Sensory Memorandum* (1998) may be an example of an extremely sophisticated use of digital technology, yet it celebrates our

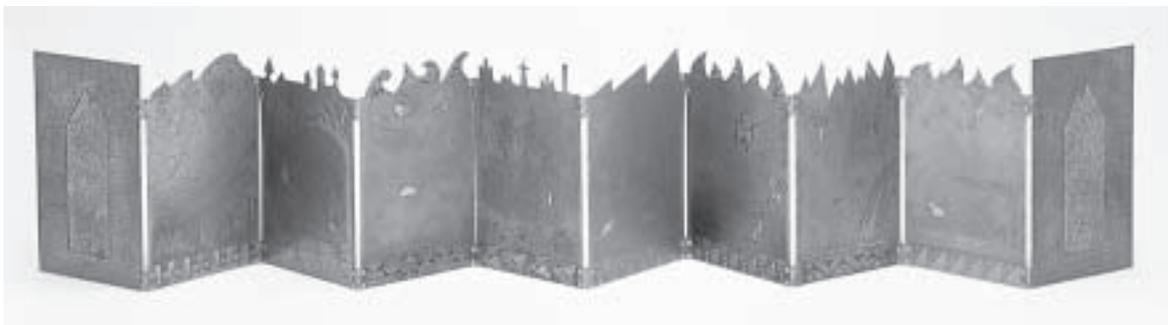
immediate experience of the world around us via the senses. Indeed, as is the case with most of Dianne's work, the sensory evocations depicted are quite personal, based on childhood memories, yet not so obscure as to alienate us, the audience. The taste of fresh bread and butter, the sound of birdsong, the feel of fresh, crisp sheets — are familiar sensations.

An earlier work, *Compass of Change* (1996) exists both as part of an interactive digital work, *Traversing the Echo* (1996) and a digitally printed artist book. In speaking about this work Dianne acknowledges the relative merits of presenting it electronically and in traditional book format. The screen version may lack the image resolution of the printed book, but it allows for the incorporation of sound and movement. Both versions demand a degree of interactivity from the viewer, though while the experience of the printed version is immediate in the sense of the viewer having to turn the pages and being able to savour the subtleties of ink on paper, the experience of the other version is only accessible through a keyboard. Another consideration is the exclusivity of a limited edition printed artist book as opposed to the relative democracy of the electronic version which can be viewed either via CD or internet format.

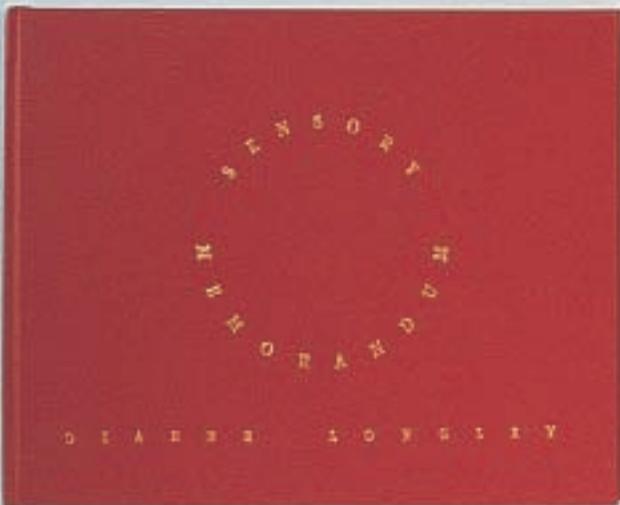
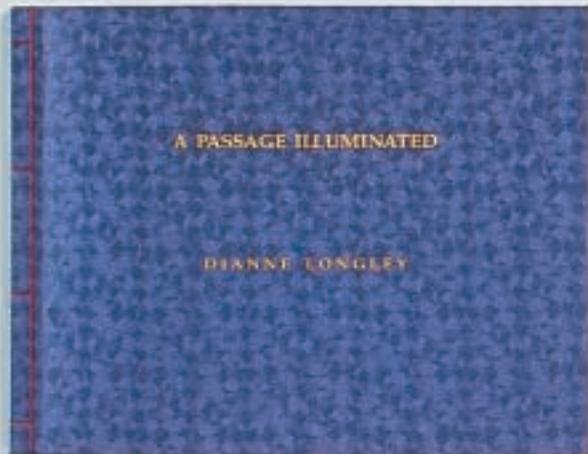
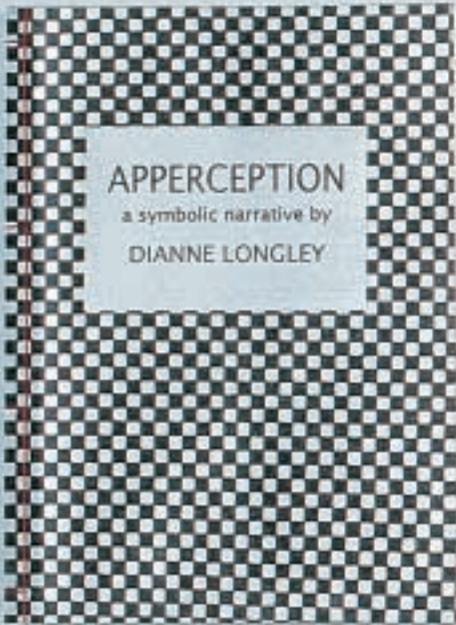
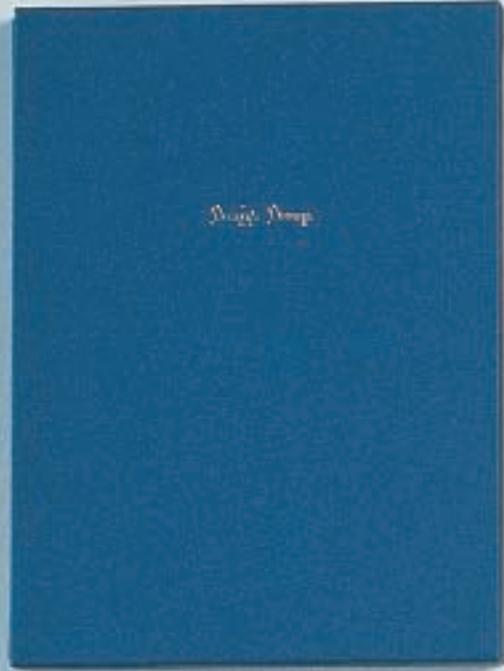
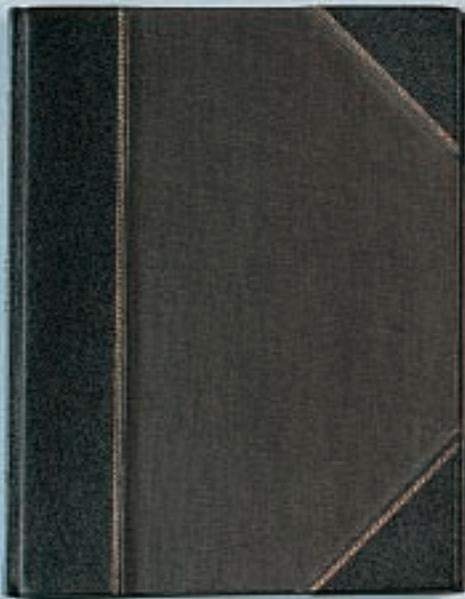
But a true artist doesn't presume to provide answers. Rather, the artist should open our minds to questions we may or may not have previously considered. In her artist books Dianne Longley not only delights and entertains the viewer, she also uses the medium of the book — a time-based medium through which an individual can travel at his or her own pace — to interrogate the nature of the relationship between image and text, between traditional and modern technologies and, ultimately, our relationship with the world in which we live.

## Olga Sankey

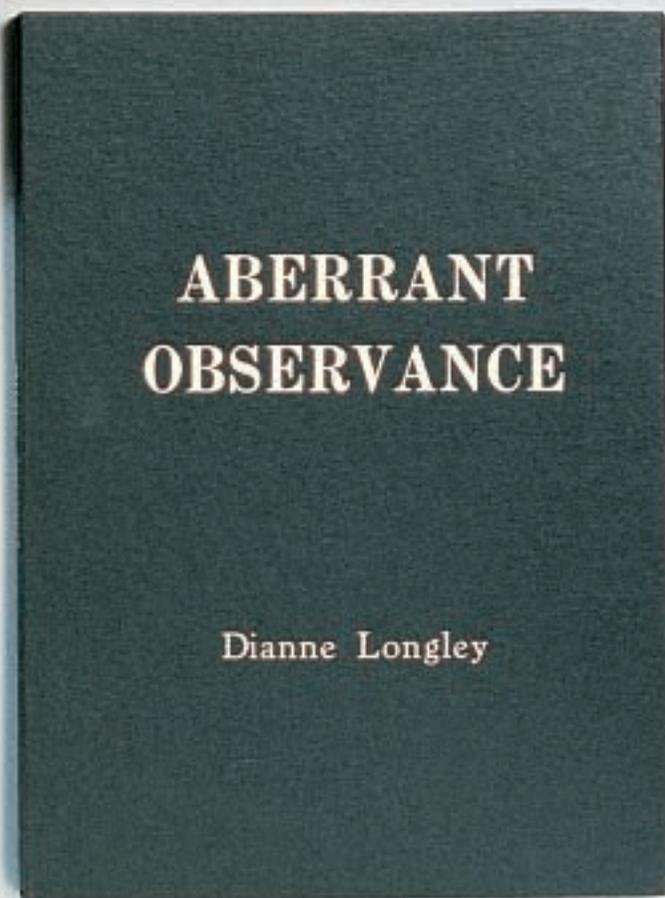
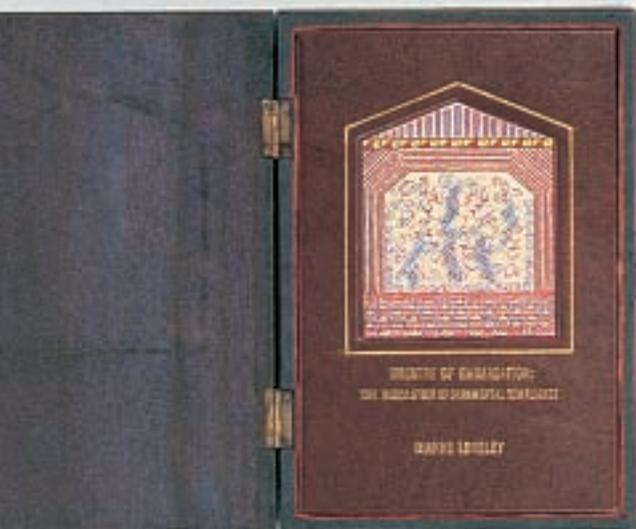
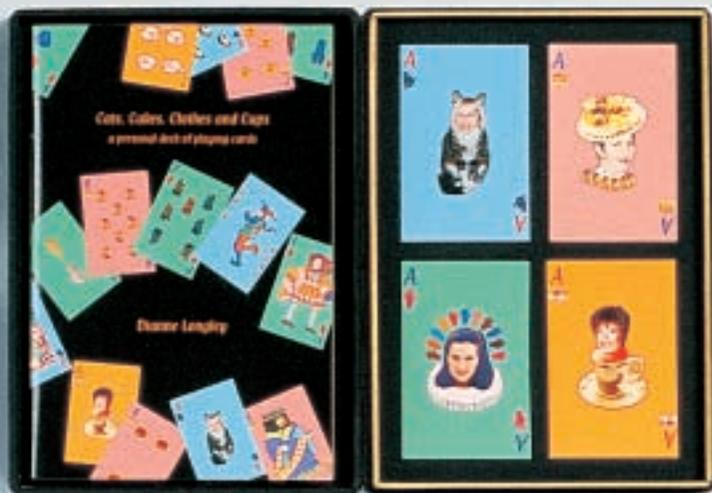
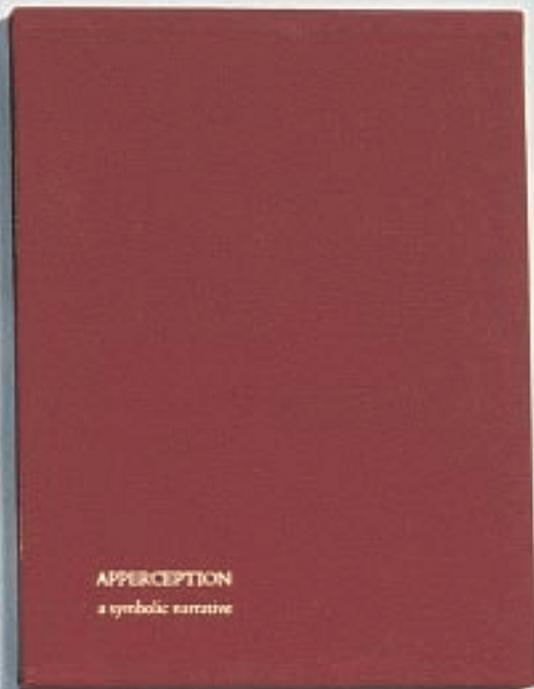
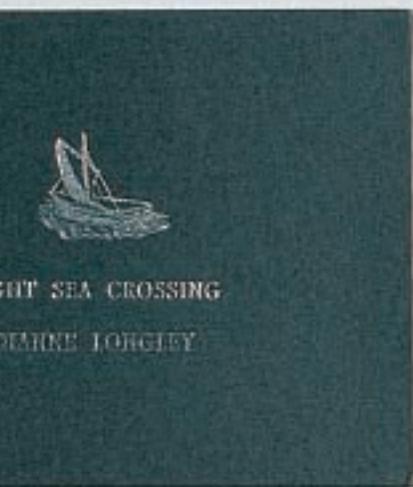
- 1 Gascoigne, B., 'How to Identify Prints', Thames & Hudson, London, 1991, p. 38.



*Unprintable Book*, etched copper and brass plate, 27 x 164 cm (flat), 1986



Left to right: *The Glass Ball*, *Apperception, a symbolic narrative* (1991), *Sensory Memorandum*, *Deanin's Dreams*, *Passage Illuminated*, *Traversing the Echo*, *Pleasures*, *Treasures*





### *The Glass Ball*

Newcastle, 1978

Book 26.5 x 21.5 x 1.5 cm, 23 pages, 26.5 x 21 cm, with 8 etchings printed in sepia, onto Velin Cuve 175 gsm paper, small details in the printed images were hand-coloured; bookbinding in dark brown buckram with gold lettering by The Dene Bindery, Liverpool, NSW. Etchings printed by the artist; text printed offset litho in dark brown ink from hand written originals; story written by the artist. Edition of 20.

*'The Glass Ball' is Longley's first artist book, and her most traditional in format. The narrative (hand written text) is complemented by abstract and highly symbolic images.*

*Within a Jungian framework, we discover the story of a lonely child who, having discovered a magic clearing in the woods, embarks upon a journey of awakening and self awareness.*

*Here is the beginning of the artist's ideas about the development of 'self' and 'individuation'.*





### *Deanin's Dreams*

Adelaide, 1981

Slipcase 30 x 22 x 2 cm, 32 pages, 29 x 22 cm, with 10 etchings printed in blue, onto Velin Arches 200 gsm paper, small details in the printed images were hand-coloured; bookbinding and slipcase in dark blue buckram with silver lettering by The Dene Bindery, Liverpool, NSW. Etchings printed by the artist; text printed offset litho in dark blue ink from hand written originals; story written by the artist. Edition of 25.

*'Deanin's Dreams', Longley's second book, was partly inspired by the artist's interest in Cabalistic mysticism. It involves a sleeping Deanin whose dreams are gradually unravelled by a mysterious Prince.*

*The story achieves its resolution through the characters' active participation in the world of dreams.*

*In this work we see the flowering of the artist's complex world of symbolic figures and allusions. The apparent playful abstractions and the accompanying images belie their structured composition.*





### *Theatre of Embarkation*

Adelaide, 1986

Box 23 x 16 x 3.5 cm, with 8 pages, 20 x 13 cm, gouache paintings on vellum, laminated onto Barcham Green handmade papers; bookbinding in deep maroon leather with gold lettering by Anthony Zammit, Adelaide, SA, box by Neville Daniel, Adelaide, SA decorated by the artist. Hand painted text by the artist. Noneditioned.

*'Theatre of Embarkation' is a singular, noneditioned, work with echoes in the history of medieval book creation. In it we are treated to a series of scenes as if from a play; scenes from an artist's life, or from our own.*

*The theatrical treatment of real, often painful life experiences, somehow softens the tragedy, and allows for a positive resolution to the series of images.*

*A miniature limited edition version of this unique book was produced by the artist in 1987.*





### *Mending Before Ending*

Adelaide, 1984

Silk folio 32 x 19.5 x .5 cm, 4 pages, 29.5 x 16.5 cm, with 4 etchings each printed from 2 plates, onto Velin Cuve BFK Rives 300 gsm paper; details in the printed images were hand stitched in black thread; concertina binding and cream silk slipcase by the artist. Edition of 8.

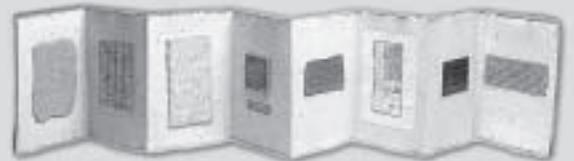
*'Mending Before Ending' is a timely meditation on the fragility of being. The silk cover alludes to the delicacy of its contents. Containing no text, the stitched hand printed etchings reflect on the idea of change and on the desire to sustain the past by repairing rather than simply giving way to the new.*

### *Script Folios*

Adelaide, 1985

Box 48 x 65 x 21 cm, 2 concertina script folios both 8 pages, 37 x 25 cm, with laminated handmade paper mounted with clay, etched plates and printed images; works are stitched, collaged and backed with linen and housed in a box of Silver Ash timber made by the artist.

*'Script Folios' compares various alphabetic and nonalphabetic scripts, and utilises disparate materials as artefacts of culture. Exploring issues that later came to be called 'post modernism', the artist investigates the many transformations of printed alphabets over the centuries.*





### *Aberrant Observance*

Newcastle, 1989

Slipcase 40 x 29 x 1.5 cm, 11 pages, 39 x 29 cm, with 8 lithographic images printed in black, and 3 pages of screenprinted text printed in black, onto Magnani Pescia 200 gsm paper; folio chemises and slipcases in black buckram with cream lettering by The Dene Bindery, Liverpool, NSW. Lithographs drawn onto stone by Dianne Longley and printed by Shaw Hendry; text written by the artist, screenprinted by Shaw Hendry. Edition of 16.

*'Aberrant Observance' employs symbolic language of text and image to describe stages of a metaphysical quest.*

*Produced while the artist was lecturing at the University of Newcastle, the images in this folio respond to the notion of life as a journey, and to what is possible and what is inevitable.*

*The theatre-like series of images suggest that life is a strange play. In this light, the allegorical images are a visual manifesto of the artist's world view. As a play has a beginning and an end, in Aberrant Observance, the culmination is self knowledge.*





*Quest*

Newcastle, 1989

Box 10.5 x 7.5 x 2 cm, 8 pages, 9 x 6 cm, with 8 drypoints printed in black, onto Velin Cuve BFK Rives 250 gsm paper, small details in the printed images were hand-coloured; concertina binding with black and gold check Japanese paper covers by the artist. Box made by Banksia Bindery, Adelaide, SA, decorated by artist. Drypoints printed by the artist; letraset text on pages and box; text written by the artist. Edition of 8.

*This is a miniature concertina book reworking the imagery of 'Aberrant Observance'.*

*Pleasures*, Graz, Austria, 1990

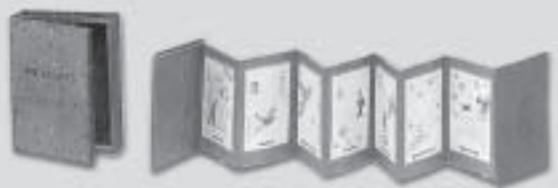
Box 9 x 6.5 x 2 cm, book of 7 pages, 7 x 5 cm, with painted images, on Japanese paper; concertina binding and box by the artist.

*'Pleasures' is an examination of the sensual aspects of life.*

*Treasures*, Graz, Austria, 1990

Box 9 x 6.5 x 2 cm, book of 7 pages, 7 x 5 cm, with painted images, on Japanese paper; concertina binding and box by the artist.

*'Treasures' is a collection of things to be valued and aspired to, and abstractions of existence. Both books are intimate jewel-like artworks.*





### *Love*

Tokyo, Japan, 1990

Box 13.5 x 7.5 x 5 cm, folded book 11.5 x 6.5 x 1.5 cm, open book 33.5 x 19.5 cm, with small painted images in gouache on vellum, laminated onto Japanese papers; binding with pink Japanese paper, with hand painted box with gold lettering by the artist.

*'Food' and 'Love' were produced during an Australia Council studio residency in Tokyo. These refined unique works follow an unusual format in which they can be displayed open, or folded inwards to be stored in their boxes.*

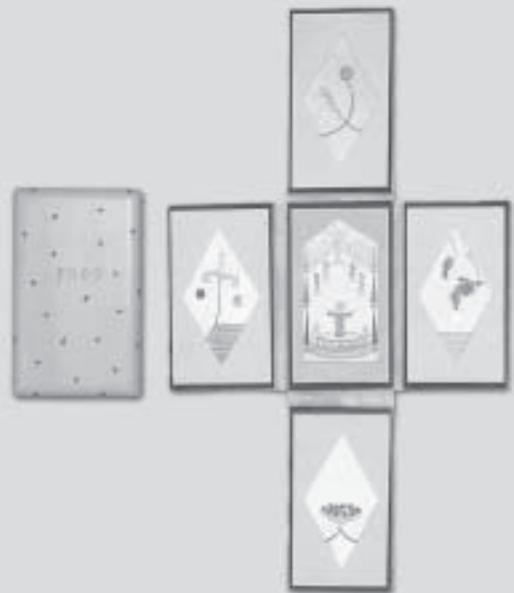
*'Love' looks at concepts of love; romantic love, parental love, platonic love, all coming together in a garden with a fountain.*

### *Food*

Tokyo, Japan, 1990

Box 13.5 x 7.5 x 5 cm, folded book 11.5 x 6.5 x 1.5 cm, open book 33.5 x 19.5 cm, with small painted images in gouache on vellum, laminated onto Japanese papers; binding with red and gold check Japanese paper, with hand painted box with blue lettering by the artist.

*'Food' is a metaphysical exploration rather than a sensual one. Here 'food' means spiritual food and emotional sustenance.*





## *A Passage Illuminated*

Adelaide, 1992

Book 20.5 x 26 x .5 cm, 18 pages, 20 x 26 cm, with 8 etchings printed in dark blue and 10 relief etchings printed as text pages in dark purple, onto Japanese Hodomura paper; Japanese style book binding with blue Japanese paper with gold lettering, endpapers screenprinted with studio logo pattern, and dusted with gold mica powder, by the artist. Etchings and relief etchings printed by the artist; text written by the artist, edited by Shaw Hendry. Edition of 40.

*'A Passage Illuminated' unfolds, in rhyming couplets, the parable of an unnamed girl who falls into the underworld of existence.*

*The accompanying images suggest an existential computer game where self actualisation is the end prize.*

*The central character moves through the various scenes encountering totemic animals, along with archetypes such as the Trickster and the Samlet, (two symbolic figures that appear time and again in the artist's work).*





### *Night Sea Crossing*

Adelaide, 1994

Book 21.5 x 30.5 x 1 cm, 31 pages, 21.5 x 30 cm, incorporating images printed onto Archive Text Laid 120 gsm paper and transparency film, the initial hand drawn images on scraperboard were scanned, the digital files were then manipulated using Adobe Photoshop to create two related but separate layered images; bookbinding in green-black buckram with silver lettering by Banksia Bindery, SA. The image and text pages were printed from disk using a laser printer by the artist, text written by the artist. Edition of 30.

*'Night Sea Crossing', the inaugural winner of the Fremantle Print Award Artist Book Section, is a reminiscence of what is lost over the course of a life and what is gained.*

*This work is a 'leave taking'; an opportunity to take a breath, to take stock, and consider the journey so far. By the shore of a river, vignettes from the artist's life are played out, such as her early life on a sheep and wheat farm in country New South Wales.*

*In this work, the artist revisits her own history as she considers the journey between life and death.*





### *The Golden Rose*

Adelaide, 1995

Slipcase 54.5 x 40 x 2 cm, 20 pages, 53.5 x 39.5 cm, with 10 photopolymer prints created from digital files, relief printed in various colours, all with some hand colouring, onto Velin Arches 300 gsm paper, and 10 pages of text photocopied onto glassine overlays; folio chemises and slipcases in purple buckram with gold lettering by Neville Daniel, Adelaide, SA. Booklet of 12 pages, 29.5 x 20.5 cm, containing an essay by Penelope Curtin, laser printed then photocopied onto 118 gsm Pageantry Porcelain paper. Edition of 16.

*'The Golden Rose' folio was the first in a series of works produced using photopolymer plates.*

*Utilising digital files, the complex though subtle images illuminate stages of life through the language of flowers.*

*From the 'Dog Rose', to the 'Peace Rose', the artist has woven traditional symbolism with her own to produce surreal almost religious studies.*

*This folio is evocative of the discipline and silence found in medieval books of hours.*





### *Traversing the Echo*

Adelaide, 1996

CD-ROM 12.5 x 14 cm created using scanned and drawn elements which were manipulated in Adobe Photoshop. Authorware was used to program the sequences of images and incorporate sound. Music from *Berceuse*, composed by Becky Llewellyn, conducted by Grahame Dudley and performed by *Lights*. Text by the artist, edited by Shaw Hendry, Claudia Raddatz assisted with the programming. Unlimited edition.

*'Traversing the Echo' is an interactive electronic work showcasing two limited edition books and one folio: 'Night Sea Crossing', 'Compass of Change', and 'The Golden Rose'.*

*These works had in common their development using digital technologies, yet the finished 'hard copy' artworks had more to do with traditional formats.*

*The CD-ROM structure harked back to the genesis of the works while allowing a more extensive audience to view them than would have been possible by the limited edition books. Interestingly, the digital version also changed the way the books could be experienced.*



## *Compass of Change*

Adelaide, 1996

Slipcase 33.5 x 23.5 x 3.5 cm, 70 pages, 32 x 22 cm, images created using Adobe Photoshop, imported into Macromedia Freehand and placed adjacent to the appropriate text pages. The books were printed 2 up, from the digital file, in 4 metre lengths, using a Novajet printer by Jeff Konopka, SA; concertina binding with dark blue Japanese paper slipcase and chemise and dark blue reconstituted leather book covers with gold lettering by Anthony Zammit, Adelaide, SA. Text written by the artist, edited by Shaw Hendry. Edition of 4.



*'Compass of Change' consists of a continuous epic image folded concertina style to become pages of a book.*

*The text consists of a long poem written by the artist laying out her hopes and beliefs.*

*A visual and emotional tour de force, this work was a tying together of ideas and images from the preceding seven years.*

*This book continued the artist's developing use of digital imaging and her incorporation of cutting edge commercial processes.*



*Oceans of Information, Islands of Knowledge*  
Adelaide, 1995



Metal CD-ROM 60 cm diameter, with binary coding etched into tin plate, with hand painted imagery by the artist; spiral of LED's by Craig Noble, Adelaide, SA; text painted by William Jolley, Adelaide, SA.

*'Oceans of Information: Islands of Knowledge' refers to the seemingly infinite ocean of information on the World Wide Web, and our human need to be able to structure that information. The difference between information and knowledge is alluded to by the juxtaposition of the sailing ship, an outmoded transport method, on the oversized CD-ROM.*

*Oceans of Information, Casting the Net*  
Adelaide, 1995

Metal book 70 x 55 cm, with binary coding etched into tin plate, with hand painted imagery by the artist; line of LED's by Craig Noble, Adelaide, SA; text painted by William Jolley, Adelaide, SA.

*'Oceans of Information: Casting the Net' is a giant book-like object metamorphosing into a hard disk, its blinking lights a beacon to floppy disks. A fishing net painted on the surface represents the metaphorical 'Net' that some fear will eventually usurp books as the most succinct form of information storage and retrieval.*





### *Sensory Memorandum*

Adelaide and Rochester, 1998

Book 22 x 26 x 1 cm, 32 pages, 22 x 28.5 cm, digital images created in Adobe Photoshop, text pages laser printed onto 118 gsm Pageantry White paper and 29 lb Glama Natural translucent paper, colour images printed onto Epson Photo Quality inkjet paper using an Epson Stylus Color 800, title and end pages relief printed from photopolymer plates onto Rives BFK 180 gsm paper; bookbinding in magenta buckram with gold lettering by Neville Daniel, Adelaide, SA. Book printed from disk by the artist, text written by the artist, edited by Shaw Hendry. Edition of 30.

*'Sensory Memorandum' is a personal exploration of what constitutes a large part of our existence; our senses.*

*The imagery is coloured by personal recollections, with interwoven text adding a literal element. The use of translucent overlays blends one page into the next.*

*The materials in the book were chosen to create a sumptuous, sensuous experience, with gold flecked endpapers, relief embossed pages, and vibrant colour inkjet prints.*





### *Cats, Cakes, Clothes and Cups*

Adelaide, 1999

Box 21.5 x 16 x 3.5 cm, contains the four suits of cards, each card 9 x 6 cm, a silk playing card table cover, 41 x 39 cm, and a booklet 20 pages, 20 x 13.5 cm; cards, booklet and images on the silk playing card table cover all printed from digital files. The playing cards and booklet cover were printed using an Epson Stylus Color 800, the text pages in the booklet were laser printed onto Porcelain Pageantry 118 gsm paper; box made by Anthony Zammit, Adelaide, SA. Digital files printed by the artist, booklet written by the artist, edited by Shaw Hendry. Edition of 8.

*'Cats, Cakes, Clothes and Cups' is an intriguing set of digital printed playing cards featuring suits inspired by the artist's favourite obsessions.*

*Female friends of the artist are included as court cards to complete the various suits. A sophisticated set of everyday images, placed in a high art setting.*

*The exquisitely boxed set of cards was the end result of the artist's visit to an historic playing card factory in Belgium nine years before.*





*Apperception, a symbolic narrative*

Adelaide, 2001

Slipcase 31 x 23 x 2 cm, 23 pages, 30 x 22.5 cm, with 8 etchings printed intaglio, multicoloured, onto Japanese Awa paper, letterpress text in magenta, some pages in combination with relief photopolymer plates, pages interleaved with glassine paper; bookbinding in maroon with gold lettering by Anthony Zammit, Adelaide, SA. Edition of 30.

*Apperception, a symbolic narrative*

Adelaide, 1991

Book 28 x 21 x .5 cm, 20 pages, 28 x 21 cm, with 8 etchings printed in relief in black, onto Japanese Kozo paper, text written and screenprinted in black by the artist; Japanese style bookbinding by the artist. Edition of 8.

*'Apperception, a symbolic narrative' was produced in two different editions (1991 and 2001).*

*This work (both editions) is a metaphysical quest within which the opposing forces of intuition and the intellect collide, with an eventual reconciliation where each is able to complement the other. Of particular interest is the image glossary in the opening pages, a dramatis personae of Longley's printworks.*

*The two editions separated by ten years are printed from the same plates but with very different results.*



## CURRICULUM VITAE DIANNE LONGLEY

Born Sydney, Australia 1957

- 2000 Master of Arts, Flinders University of South Australia
- 1997 Interactive Multimedia Design Certificate, Torrens Valley Institute
- 1987 Bachelor of Arts, Visual Art, Hunter Institute of Higher Education, NSW
- 1978 Diploma in Art, Newcastle College of Advanced Education, NSW

### SOLO EXHIBITIONS

- 2001 *Tracing the Echo*, Flinders University Art Museum, Adelaide, SA
- 1999 *Printed Matter*, Robert Steele Gallery, Adelaide, SA
- 1998 *Sensory Memorandum*, Robert Steele Gallery, New York, NY
- 1996 *Traversing the Echo*, Flinders University Art Museum, SA  
*Flower of Destiny*, Sir Hermann Black Gallery, Sydney University, NSW
- 1995 *Armorial*, Adelaide Central Gallery, Adelaide, SA  
*Towards the Light*, New Collectables Gallery, Perth, WA
- 1992 *Enclosures*, New Collectables Gallery, Perth, WA
- 1991 *Enclosures*, Anima Gallery, Adelaide, SA
- 1990 *Works on Paper*, Anima Gallery, Adelaide, SA
- 1988 *Arenas of Embarcation*, Anima Gallery, Adelaide, SA  
*Journey to the West*, New Collectables Gallery, East Fremantle, WA
- 1985 Aberdeen Art Gallery, Aberdeen, Scotland
- 1984 Anima Gallery, Adelaide, SA
- 1982 *Recent Prints*, CAS Gallery, Adelaide, SA
- 1979 Adelaide Fine Art and Graphics Gallery, Adelaide, SA

### RECENT GROUP EXHIBITIONS

- 2001 *6 Australian Artists*, The Lane Gallery, Auckland, NZ  
*5th Triennale Mondiale Small Prints Exhibition*, Chamalieres, France
- 2000 *5th Open Print Exhibition*, Royal West of England Academy, Bristol, UK  
*Fremantle Print Award*, Fremantle, WA (83, 86 - 88, 94 - 99)
- 1998 *Heavy Metal*, New Land Gallery, Adelaide, SA  
*From the Book*, Zone Gallery, Adelaide, SA
- 1996 The 3rd Sapporo International Print Biennale, Japan  
*From Silkscreen to Computer Screen*, twenty years of the Shell Fremantle Print Award  
*A Celebration: Recent Acquisitions of Heritage and Contemporary Art*, Art Gallery of SA  
*Artist Books, Artist's Secrets*, Touring NSW and Urban Exile Virtual Gallery, WWW
- 1995 *Beyond the Picket Fence: Australian Women's Art in the National Library's Collections*, National Library, Canberra, ACT
- 1994 *River Styx*, Book Project, Australian National Library, Canberra, ACT
- 1992 *South Australian Art: Recent Acquisitions*, Art Gallery of South Australia
- 1991 *5th International Biennale Print Exhibition*, Taipei, Republic of China (87, 89)
- 1990 *The First Kochi International Triennial Exhibition of Prints*, Kochi, Japan  
*Cross-currents*, Bookworks from the Pacific, touring USA and Pacific Rim

#### RECENT AWARDS AND COMMISSIONS

- 2000 Arts SA, Catalogue *Tracing the Echo, artist books and folios 1978-2001*, Flinders University Art Museum, Adelaide, SA
- 1999 Arts SA, Participate in Impact UK Printmaking conference, Bristol, UK
- 1998 Arts SA, Residency at Visual Studies Workshop, Rochester NY
- 1997 Gouger Street, Stage Two, Sculpture installations on lighting poles, Adelaide, SA
- 1996 Urrbrae House Historic Precinct, *Garden of Discovery*, Initial concept, SA
- 1994 Fremantle Print Award, Artist Book Section, WA
- Embossed Lead Panels, Port Pirie Tourism and Arts Centre, SA
- 1993 Print Studio Development Grant, SADACH
- 1991 Print Studio Development Grant, SADACH
- 1990 Australia Council VACB Studio, Tokyo, Japan

#### RECENT REVIEWS

- Obiter ducta*, John Neylon, The Adelaide Review, March, 1999
- Three South Australian Digital Printmakers*, Catherine Speck, Imprint, Vol 33 No 1, 1998
- How do you do?* Stephanie Radok, The Adelaide Review, January, 1997
- Images in many forms*, Adam Dutkiewicz, The Advertiser, Dec 10, 1996
- The Virtual in Hand*, Catherine Speck, Artlink, Vol 16 No1, 1996
- Enchanting journey*, Adam Dutkiewicz, CAC Broadsheet, Vol 24 No 4, 1995
- Needle-point exclamations*, John Neylon, Adelaide Review, Nov, 1995
- Digital art wins out in book awards*, Philippa Yelland, The Australian, 1994
- Beam me up, Shadows on the Wall: New Technologies*, Stephanie Radok, The Adelaide Review, March, 1994
- Reanimations*, Adelaide Artists, Stephanie Radok, The Adelaide Review, April, 1992
- Pictorial liberties, Enclosures*, John Neylon, The Adelaide Review, December, 1991

#### CATALOGUES

- 2001 *Tracing the Echo, artist books and folios 1978-2001*, Flinders University Art Museum, SA
- 1999 *What really matters: the print, the personal and the unpredictable*, Pamela Zepplin, Robert Steele Gallery, Adelaide, SA
- 1998 *Sensory Memorandum*, Olga Sankey, Robert Steele Gallery, New York, NY
- 1997 *Flower of Destiny*, Sir Hermann Black Gallery, The University of Sydney, NSW
- 1996 *Traversing the Echo*, Dianne Longley, Flinders Art Museum, Adelaide, SA
- 1995 *Armorial*, Olga Sankey, Adelaide Central Gallery, Adelaide, SA

#### COLLECTIONS

National Gallery of Australia, Art Gallery of South Australia, Artbank, Mitchell Library (Sydney), National Library of Scotland (Edinburgh), Print Council of Australia, Australian Parliament House, Space International Miniature Art Collection (Korea), Aberdeen Art Gallery (Scotland), State Library of Victoria, Diamond Valley Art Collection, Visual Studies Workshop (NY, USA)

## CHRONOLOGICAL LIST OF ARTIST BOOKS AND FOLIOS 1978-2001

- 1978 *The Glass Ball*, Book 26.5 x 21.5 x 2 cm, edition of 20.
- 1981 *Deanin's Dreams*, Book 30 x 22 x 2 cm, edition of 25.
- 1984 *Mending Before Ending*, Folio 32 x 19.5 x .5 cm, edition of 8.
- 1985 *Script Folios*, Adelaide, Box 48 x 65 x 21 cm.
- 1986 *Unprintable Book*, Metal book, 27 x 164 cm (flat).
- 1986 *Theatre of Embarkation, the dissolution of ornamental compliance*, Box 23 x 16 x 3.5 cm.
- 1987 *Theatre of Embarkation*, (miniature) Box 8 x 5.5 x 1 cm, edition of 8.
- 1989 *Aberrant Observance*, Folio 40 x 29 x 1.5 cm, edition of 16.
- 1989 *Quest*, Box 10.5 x 7.5 x 2 cm, edition of 8.
- 1990 *Love*, Box 13.5 x 7.5 x 5 cm.
- 1990 *Food*, Box 13.5 x 7.5 x 5 cm.
- 1990 *Pleasures*, Box 9 x 6.5 x 2 cm.
- 1990 *Treasures*, Box 9 x 6.5 x 2 cm.
- 1990 *Love and Life*, Box 8 x 5.5 x 1 cm.
- 1991 *Apperception, a symbolic narrative*, Book 28 x 21 x .5 cm, edition of 8.
- 1992 *A Passage Illuminated*, Book 20.5 x 26 x .5 cm, edition of 40.
- 1993 *Essence of Red Peppers, a Christmas book of recipes*, Book 21 x 16 cm, unlimited edition.
- 1993 *Tidings and Trifles, a Christmas book of recollections*, Book 21 x 16 cm, unlimited edition.
- 1994 *Night Sea Crossing*, Book 21.5 x 30.5 x 1 cm, edition of 30.
- 1995 *The Golden Rose*, Folio 54.5 x 40 x 2 cm, edition of 16.
- 1995 *Oceans of Information, Casting the Net*, Metal CD-ROM, 70 x 55 cm.
- 1995 *Oceans of Information, Islands of Knowledge*, Metal book, 60 cm diameter.
- 1996 *Traversing the Echo*, CD-ROM, 12.5 x 14 cm, unlimited edition.
- 1996 *Compass of Change*, Slipcase 33.5 x 23.5 x 3.5 cm, edition of 4.
- 1998 *Sensory Memorandum*, Book 22 x 26 x 1 cm, edition of 30.
- 1999 *Cats, Cakes, Clothes and Cups*, Box 21.5 x 16 x 3.5 cm, edition of 8.
- 2001 *Apperception, a symbolic narrative* (second edition), Slipcase 31 x 23 x 2 cm, edition of 30.
- 2001 *Contingent Ambiguity*, Folio 39 x 38 x 2 cm, edition of 12.

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