APPENDIX 2

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Migratory words, migratory worlds:
from Liverpool (United Kingdom) to Liverpool (New South Wales), and back again

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In this article derived from my thesis, I propose that mutation is a central process at work in art generally and my art practice in particular. Mutation is the central figure for this essay, serving as metaphor, practice, process, performance, medium and milieu of my art. The term 'mutation' has applications not only in art but also in the natural sciences, and that bridge between them is something that my art not only cultivates but foregrounds.

Moreover, mutation links with the other key process at work in my art, and as well writing, practice: migration. The language of migration—of *uprooting, transplanting, trans-mutations, cultivations and hybridisation*—in-forms my essay, in which I elaborate the relevance of migration to my installation work, especially my grass 'carpet' works, the hydroponic systems and the 'cast' grass writing.

Key words: art, earth art, hybrid, installation, migration, mutation, migration, Robert Smithson

In this predominantly visual article I return, in a sense, to the place of my birth. My parents migrated from the United Kingdom, UpHolland, near Wigan, in 1963, and went nearly as far away as they could, to the other side of the earth. They went to Hobart, Tasmania, to create a new life there. As a result, the North of England, once so near to me, turned into and has remained for me a place far away, my antipodes. So, at the age of ten, I became a transplant, uprooted and replanted in the beautiful and historically bizarre land of Tasmania. I became, over the years, an installation artist.

This visual article speaks about my art practice; a practice that sees art itself as intimately caught up in the idea and process of migration and mutation -- the

mutation that occurs when one migrates, when one is transplanted. For me, migration is a form of mutation and mutation a form of migration. Each mutates the other, forming a new hybrid, a mutant, from this becoming, this at once deterritorialization and reterritorialization. A journey without end, where each putting down of roots is at the same time an uprooting, and vice versa.

My art practice is intimately related to **the** earth and to **earth**, and its powers and processes, its creativity. The works that I document here might also be linked to the trope of the *stranger*[i] as 'no owner of soil'. This imagery of earth is for me inescapably related to the uprooting of my family and its putting down roots in Tasmania, becoming 'Tasmanians' in the process. And to the special attachment Tasmanians have to the earth and to the preservation of the natural environment .[ii] Much of Tasmania is a wilderness heritage area and is a renowned base for the Australian Green Party.

The two series of works that follow illustrate how the earth predominates in first, a series of post-minimalist gallery or outdoor works and second, a series made with women in a women's prison, around the theme of 'community garden'.

Discontinuous narratives of migration

My current academic work<typesetter change indicator this is note 3>[iii] explores the 'turbulence of migration' (Papstergiadis 2000: 9), through key historical and theoretical aspects of my art practice as related to migration and mutation, to transplantation, creativity and re-animation. In this work I foreground the work of the pioneering American post-minimal earth artist Robert Smithson as key influence on my work. I do so for several crucial reasons, including Smithson's post-minimalist transplanting of art outside the gallery; his treatment of the archaeology of place and space and inclusion of vast expanses of time, of ancient

and geological history, in his earth works; and his emphasis on process, a prototype for my own *practice* of **art** and **process** as an artist of transplanting.

In other words, for me installation, and transplantation are synonymous.

There are other key threads that I'm trying to draw out of Smithson's practice in terms of my own: the significance he grants to interdisciplinary practice and to the inter-relationships of the written and the visual; his incorporation in various works of not only the idea but the experience of the journey; and his cultivation of what he calls 'low-level vision', which is a special receptiveness to space. In general, his practice is exemplary of an inter-disciplinary, open-ended and de-centralized way of thinking.

Robert Smithson *Site/Nonsite* and his use of the spatial construct of the *journey* form the basis of my research into the migratory experience. Smithson extended the boundaries of his practice into far-flung sites such as *Spiral Jetty* in Utah, and *Mirror Travels in Yucatan.* These enabled an expansion of the scope of his oeuvre to a wider domain of ideas across art and science and the environment, as well as challenging notions of the central and the peripheral, here and there, presence and absence. Understanding migration requires an extension of many of our preconceptions.

There are other influences and many interwoven features in my art practice, notably: post-minimalism, feminism, colonialism and family. These last three are the most potent, palpable issues for a young British girl transported to Australia, and I have explored them, through my community-based work with women, migrants and Aboriginal migrants, in prisons in New South Wales, where I have worked as an art teacher for over twenty years. This work has resulted in two garden projects, one inside a prison, one outside, both bringing prisoners into a contemporary art space, a space informed by my practice.

The following images re-present the two series of work, work which interweave a number of narrative threads, styles and issues emerging from experiences of migration, transplantation, the earth; a discontinuous story of migration.

Series I: Earthworks, hydroponics and grass carpets.

Figure 1: Taking the grass cast away from the plaster mould.
Here you see me working, in my parents' hydroponic glass house in Hobart. What I am doing here is casting grass. The grass roots are grown into plaster, a printing reversal method. When the grass is thick enough, it is removed from its mould, as the image shows.

When we emigrated from the United Kingdom and immigrated to Australia, my parents resolved the family's economic crisis by becoming the first hydroponic farmers in Tasmania. Hydroponic systems are not only an interface of machine and nature, for me they also represent the mutation in and of our lives as transplants.

Nutrients flow through shallow troughs and create wads of roots, roots that became a feature of the series I have called *Of the earth*. The roots were for me

representative of a migrant state. They could be moulded, re-shaped; they could grow in any climate and soil conditions.

In Figure 2 you see me engaged in a process of art production that I began with a series I called *View From the Sixty Third Floor,* started in 1998. This series of works is ongoing and will be coming together in a large project called *Liverpool/Liverpool* in 2010 when I hope to show two installed works simultaneously in the cities in Lancashire and Sydney.

Figure *2. View from Sixty Third Floor*, Artspace 1998.

The first of the *View from the Sixty Third Floor* series, which I exhibited in Artspace gallery in Sydney, in 1999 is shown in Figure 3. It was the first of a series of works, of 'grass carpets'. These are made of washed roots and instant turf used as a base for native grass seeds that come from the area around Woolloomoolloo, Sydney. The idea of the migrant as a thin imprint of roots on an ancient country was part of my thinking in making the work. Nature and culture meet in my hybrid, post-minimalist hydroponic system, in which you can see growing coloured hybrid spinach. Nature morphing in these hybrid forms is part of the material and content of this work. I painted, as it were, with coloured vegetables in this system which interfeeds with the city's water and electricity supplies and can be made to adapt to any location, a transplant.

My family is also obviously, inscribed in the piece.

Figure 3: *View from Sixty Third Floor,* hydroponic system 1999

At the same time that I was starting to work with these root systems, I began a site specific garden project in a nineteenth century prison called 'Long Bay' in Sydney.[iv]

In working with Aboriginal people who are something like 10 per cent of the prison population, and less than one per cent of the total population, I recognized the profound damage done by migration. I was also pleased that it was the Aboriginal women who took over the garden project with their designs of totemic animals, and their connection to the land; a connection I could deeply enjoy.

I have often thought while making these works of the image of the prison transposed on the Australian landscape, and the work that I have been engaged in as an educator for twenty years, connects to Britain not only in the aboriginal experience of over 200 years (even to their 60,000 years of existence), but also to my grandmother's experience. My grandmother's life was also lived within the walls of an institution -- unjustly. The fact of her existence remained a secret for most of my adult life … a secret easier to keep for her being on the other side of

the earth. A secret ghosting my family, including myself. Ghosts don't go away; we take them with us, as they take us with them.

After the first grass carpet, the internet became suddenly widespread (about 1995). The carpets as a series have become emblematic for me on one level of the world of simultaneity wrought by contemporary tele-communications technology. I wanted these works to be exhibited, transplanted in very diverse places, partly because I was thinking about how these earthbound 'flying carpets' might also refer to the experience of the internet.

Figure 4: *View from Sixty Third Floor*, Academy of Fine Arts Vienna 1998.

To take an earthwork into the academy of fine arts in old world Vienna (see Figure 4) is a Duchampian gesture, figuratively turning it into earth, into garden. Taking this work to Vienna involved taking the Australian grass roots (washed of their soil) to that city like a migrant accompanying me, taking it through customs, getting it documented, inspected and sprayed.

Figure 5: Bondi, 2005.

Bondi 2002 is an image taken at the coastline of Bondi Beach on the cliffs whose Aboriginal rock carvings have been encroached on by houses and flats. This location is a meeting place of the local, indigenous and the global.

I made the carpet in Figure 6 out of floor covering, astro turf, the washed grass roots, grass (which soon was suffering under the sun); this blend of materials, evoking the western idea of home, created what I hoped to be a question mark about this difficult conjunction of migrant and indigenous cultural sites, of home and homelessness, the home in homeless, and vice versa.

Figure 6: Martin Place, grass and Anne Graham's fountain and bowls, 2004.

This work, in Martin Place in Sydney in 2004, also connects to an early colonial site, through its synergistic relationship with the artist Anne Graham's permanent installation work of bronze pots and steam, whose work marks the former location

of a laundry in this central district of Sydney. Graham's steam machine is built into the city plaza where the early laundry building once stood. Its steam rises once every half hour or so, quite surprisingly and humorously, like a ghost of the past. The grass carpets were set inside the house's outline. Both were ghostly rememberings of the past, its re-animating in the present.

Figure 7: Carpet image with SUV tyre tracks, 2006.

Figure 8: Werribee Park, Helen Lempriere Award finalist, 2006.

Similar materials were used for Figure 8, installed in a sculpture garden at Werribee Park in Victoria, where its nineteenth-century stately home was set adjacent to an aboriginal corroboree, that is, meeting place site. In the majority of cases of white settlement, there was the inevitable over-riding of indigenous

ancient connections to the land. The grave covered with leaves that I incorporated into this work acknowledges the deaths of the native population in the establishment of colonial rule and wealth.

There were several other works in this carpet series that I now am able to regard as post-minimalist meditations on the ideas of belonging and transience. They also reflect on migratory relationships to the land and recognition of the recentness of my own arrival in relation to the many years of Aboriginal history. I find myself wanting to listen to this ancient past. Coming from a basically sculptural background, I find actual earth as a medium most appropriate to this listening.

So one of the questions of these imprints is about the memories that we bring with us and how do we reconcile this residual quality with our presents. And our relationship to the earth? When working with middle eastern and South American women who had also brought with them difficult memories (my family secret was easier to keep at a distance) we worked with steel and earth.

As award-winning writer Alexis Wright, whose family bloodlines are Chinese, Aboriginal, Irish, said in a *Time* magazine article in 2006: 'How do the ancestors know where we have gone?'

Figures 9 and 10 are part of a series that I framed with steel and called *Of the earth.* In Figure *9* the over-turned print, is looking quite fragile. Here I experimented with a wide range of varieties of seeds which produce differing root textures. These included local grasses but also imported seeds. Had I been able to procure them genetically modified seeds would have been included. There is debate and dissent in this intermingling of fibres.

Figure 9: Grass root print, 2006.

Figure 10: Of the earth (Wigan) 2009.

Series II: **Dillwynia Women's Prison: community garden works**

The following images show some of the cross-cultural garden works that I coordinated at the Boronia Women's Prison outside Sydney. I provided an idea of an aerial view of the prison and encouraged designs from the women, asking them

to think about how their ideas would appear from an aerial perspective. The project facilitated their designs.

In 2008 I exhibited a film of the garden to a contemporary art audience.[v] Included was another series, *Drawing from the Map of the Boronia Garden.*[vi] These knitted lines begin to trace the outlines of the pathways of the prison garden. The pathways were re-iterations of the native animal pathways. I encouraged the women to make their designs as if they might be seen from above (see Figure 11 and Figure 12). This aerial view encompassing the prison boundaries enabled the possibility of a spatial co-mingling with that site. In the case of the designs of Aboriginal women a re-inscribing of a former history on the land at that place.

Figure 11: Beginnings of the herb garden. Circular, concentric pathways derived from a medieval design, 2007.

Figure 12: Beginnings of the Aboriginal women's garden 2007.

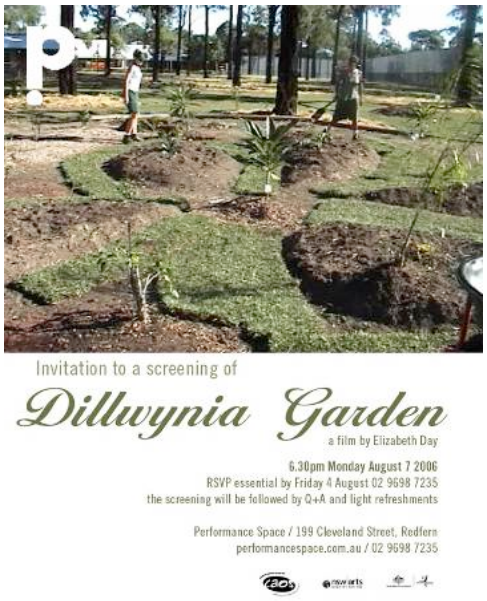

Figure 13: Dillwynia Garden poster, 2006.

Figure 14: Section of *Drawing of the Map of the Boronia Garden (2007*)

Borders – physical, cultural, institutional – are, given the accelerating 'turbulence of migration', increasingly challenged and require what I would call a migratory sensibility. For example, Smithson saw a need for artists to take their fluid visions into the abject and entropic spaces of our western culture's wastelands. That need led me into the inhospitable spaces of prisons and detention centres, into an exploration and consideration of colonial British influence in Australia, as well as

more community-based work, with women, often Aboriginal and migrant, in prisons in New South Wales.

Thinking about crossing and challenging borders -- both real and imagined and taking up this migratory sensibility -- I want to refer to Smithson's work *Mirror Travels in Yucatan,* which involved his documenting nine impermanent mirror installations (*Displacements*) in this area of Mexico. Yucatan translates as 'I don't understand'. At least one of Smithson's many commentators has drawn parallels between the nine works and Dante's *Inferno*, the nine celestial spheres that were traversed by Dante on his journey. Smithson's mirrors were inserted into the ground as receivers or perhaps openings. The fleeting images these arrangements mirror-speak of the destruction of the ancient culture and the land in which they are embedded, and reference Dante's journey into Hell. In so doing they speak of one of Smithson's most persistent themes, entropy. Reading Smithson's account of his journey, we find that some of the *Displacements* were installed around Mayan monuments which a nineteenth-century explorer by the name of John Lloyd Stephens had travelled and collected for American museums. Smithson's mirrors are like facets of a crystal, facing away from the monuments, undermining the purport of Stephen's voyage on a number of levels.

Being a British migrant and artist in Australia, I have become profoundly aware of the damage done to indigenous people and the landscape. There are layers of history, which I have had to come to terms with as a migrant, and also layers within myself. The prison for me became an emblem of British migration to the antipodes. The two series of work presented here – the carpet series and the prison garden series -- are reflections through time on a migrant's relationship to the pre-white ancient history of Australia.

I close this article with a fragment of poetic text written for the Artspace show in 1999. (see above text).

[1] Simmel, Georg (1976), *The Sociology of Georg Simmel. The Metropolis and Mental Life*, New York: Free Press.

[3] I am currently enrolled in a Creative Doctorate programme at the University of Western Sydney. As a component of the degree, I am writing a doctoral paper, one which I have titled *Discontinuous Narratives of Migration.*

[5]I have had a day job as an art teacher there and found it deeply incongruous working with often large groups of Aboriginal students in a building that looked like a medieval English castle, doing dot paintings and having no connection to the Aboriginal history of the site. As you are no doubt aware, Australia was founded by the British government as a prison. The prison in Australia therefore has significance, including as an image, on a number of levels.

[6]*24/25 Twenty Five Years of Artspace History* (2008), Artspace Sydney.

[7]The idea of connecting projects in remote spaces to galleries can be traced back to Robert Smithson's idea of the *Site/Non-Site* where what he describes as dialectic is set up between the two places here and there.

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APPENDIX 12

View from the 63rd Floor

Elizabeth Day

radical, adj. [ME.; LL. radicalis, from L. radix, radicis, a root], 1. of or from the root or roots; going to the centre, foundation, or source of something; fundamental; basic: as, a radical principle. 2. a) favouring fundamental or extreme change; specifically, favouring such change of the social structure; very leftist... 3. in botany, of or coming from the root... n. 1. a) a basic or root part of something. b/ a fundamental. 2. a) a person having radical views...

root n. [...IE. base wrad-, etc., branch, root, stick, as also in L. radix (cf. RADICAL), ...], 1. the part of a plant, usually below the ground, that holds the plant in position, draws water and nourishment from the soil, and stores food. 2. any underground part of a plant, as a rhizome 3. the attached or embedded part of a bodily structure, as of the teeth, hair, nails, etc. 4. the source or origin of an action, quality, etc. 5. a person or family that has many descendants; ancestor 6. a lower or supporting part; base; hence, 7. an essential part; core: as, the root of the matter...

Radical not only brings a multiplicity of clashing notions into view and play, it is itself a multiplicity, an assemblage, a becoming-radical.

* * * * *

I grew up on the first hydroponic farm in Tasmania and have been interested ever since in making a work involving a hydroponic system. My parents emigrated from Lancashire in the 60s; and though they planned to continue as ordinary farmers in Hobart, they found it impossible to re-establish themselves because all the markets in Hobart were ‘sewn up’. To survive, they had to cultivate a new way of farming: hydroponics. In embarking upon this field of mechanised ‘nature’, they effected a kind of mutation of farming. It is a mutation that my work in this show remembers, even as it remarks upon the dislocations of place wrought by distance, migration and technology.

The ‘rhizome’ carpet is strongly connected to my previous ‘white line project’. There the imagery involved an interconnecting system of lines, which these roots present literally and metaphorically. ‘Molecular’ shifts against prevailing power structures. The circuit of the hydroponic system – the nutrients, the pump, the water, the plants – are necessarily part of the larger circulatory system of the city. A hydroponic system has the advantage of not being dependent on particularities of the local climate. A pre-determined mix of nutrients goes into the water, the suspended roots drink it and flourish.

Temperatures and lighting can be maintained at an optimum level. The plants even drink their own condensation which runs down the whitened sun-defying glass walls. Or it diffuses into the atmosphere to be breathed again through the leaves. In winter heat can be introduced and even avocado trees can flourish in a cold climate. The hydroponic plant is an artifice. Like the immigrant, it becomes a hybrid, neither a native nor never completely without a memory of its original soil. It is a mutant, part plant part machine. This stark image also creates a virtual space of emigration. In sum the couch grass rhizome carpet describes a condition of permanent displacement.

Here and there. Talking to you, across miles. Scarcely touching the surface an imprint forms right here and now of the present in this place. The roots don't need to take hold. The image floats. A temporary carpet. The printed pages roll out onto the floor. This moment maintains me in two places. You had said that you thought these new communication systems had occurred in the world to bring some change about. A need for networks, new links between minds and ideas. The world developed an ether net, a web of thoughts surrounding it. Enveloping itself with increasing density. I visualise the globe with tiny filaments of light darting between countries, cities, streets and into living rooms. I think of a silkworm, fine threads around the cocoon to keep it safe perhaps? Genetic mutations, chromosomes shifting as threads of information flash. Scientific data, weather forecasts, news from grandchildren, banking transactions, pornography, criminal records, chat-lines, personal listings, lover's tiffs, library data, postcard glimpses of faraway places.In this flowering splendour of disembodied words and numbers, distance need scarcely be a tyranny. Is this an expanding intelligence? These these mini-firework explosions of neurological connections sparking like unused synapses in the grey matter of the brain? Disused lobes where forgotten memories reside revivify with a new message on the screen from an old friend in Kyoto, a place I used to know nothing about. New tracks in old houses. A child sends a message to a prime minister amidst a massive pulsation of instantaneous responses. I was thinking about mutations and now talking to you – participating in this new and strange conjunction of life/flesh and machine – have contemplated its dangers. Who's to know what drinking milk from cows with four times their usual udder size will do to those five generations away? Sitting on the balcony of a sixty three storey building in a foreign country I look down on some faraway rooftops and my friend points out some small animals roaming on the astro turf. She says these are genetically engineered farm animals and my sense of vertigo multiplies.

When explorers set sail for new worlds mutations were also taking place. Who was to know what they might mean to this country? As the emigrants left the old world they exited a state of grace – of certainty and familiarity, a clear sense of place. When they named the local Tilbury Hotel after a point of exit, London's Tilbury Dock, was that not an early form of virtual reality,: a desire to make real some phantasm?. This is one variety of an emigrant's response. Re-establish the status quo and continue as you were 'back home'. Find friends who share the same memories. Other emigrants mimic the lives of their new hosts, abandoning the past. Both might be based on the difficult opposition of here and there. Inheritors of the damage done by colonial attitudes and its power abuses, we find ourselves displaced amongst the displaced.

Movement need not be an awkward interval between two fixed points of arrival and departure, but a mode of being in the world. The question might not be how to arrive

but how to move, how to identify convergent and divergent movements, how to reconcile these old mutations. I make here (literally) a rhizome mat of couch grass roots. A temporary home in the present.

Written with editorial assistance from Alan Cholodenko and Anne Ferran.

APPENDIX 12

THE UNITY GARDEN, DILLWYNIA CC
(Dale Kift, Probation and Parole Officer, City DO)

The foundation stage of the Unity Garden at Dillwynia Correctional Centre has been drawing to completion. Elizabeth Day, a Creative Arts Teacher based at Long Bay, designed the garden as, she commented "…a series of approximate circles with interconnecting pathways. I wanted to create a structure in the design of the garden that was very open-ended … to make an overall design that is cohesive but which also enables the changing populations of inmates from across many cultures to continue to make a contribution to it. The circles are areas by which various cultures have begun to define themselves. As the garden has formed a blueprint for the working together of different cultures, the women have increasingly been working together … looking after each other's gardens. The work in the garden has only just begun."

The idea for such a garden goes back to 1997/98, when Liz Day worked for the Industrial Training Centre (ITC). She recalls: "The place reeked of the past, with the hybrid imposition of colonial buttresses, ramparts and towers. To see Aboriginal youths working in a scene reminiscent of a medieval castle and its grounds seemed bizarre." Liz and Betty Champion, then an Aboriginal Culture Teacher, worked together with about 20 Aboriginal inmates on a garden project plan to blend together the Anglo-Celtic and Aboriginal cultures into a new horticultural expression that reflected the starkness and uniqueness of the Long Bay site.

Information was collected from the Aboriginal Unit at Long Bay CC and the Randwick Historical Society about the history of Long Bay. Inmates from the art class submitted designs for inclusion in the garden and, although the project was later abandoned as the space was claimed for more construction, an application for Australia Council funding was submitted. The venture was interdisciplinary, combining Horticultural Studies, Aboriginal Studies and Creative Arts in a spatial way that related to the historical continuity of the site. The layout of the garden itself was a continuous space that extended beyond each interposing wall along its length. Before the commencement of Walter Vernon's prison buildings in 1898, an overhanging, rocky ledge behind the current Long Bay site functioned as an shelter, known as the "Aboriginal Hospital", for those who had smallpox (contracted from the crew of La Perouse's ships when they landed in 1788). Another smallpox sanatorium, or "sanatory camp" had also occupied the present site of the Prince Henry Hospital, known then as the "Coast Hospital".

Another gardener innovator, Deidre Hyslop, while a Senior Education Officer at Long Bay CC had earlier established a garden around a disused sentry box where the Boomgate Gallery started. It became part-funded by Randwick Council, filled with native plants that were drought and weed resistant; it still survives, with a combination of native and exotic plants. Deidre also established a circular garden for flowers and vegetables with a paved walk and a central flowerbed in one of the grimmest areas of the Central Industrial Prison (CIP). And there was also a beautiful native garden in the hospital area. Another garden innovator, Charlie MacKay, then a Program Manager, designed an Australian native garden at the Education Unit.

The idea for a garden with a system of pathways had been put forward by Liz Day. And Luke Grant, Senior Assistant Commissioner Inmate Services, had been a proponent of a new garden design for some time previously. He was known for his groundbreaking

support for ways to support Aboriginal culture in the prison system. He referred Liz Day to Marilyn Wright, General Manager of Dillwynia CC, to look at a possible garden site there. Marilyn came up with the name “Unity Garden”, signifying the bringing together of cultures. This was in keeping with the original concept of Dillwynia, where outer areas had been deliberately left untouched to be redeveloped over time. She was quick to see an opportunity to engage people in a group activity that would enhance their restricted lives and leave a legacy for the women who would later arrive at Dillwynia. The women at Dillwynia CC come predominately from Aboriginal, Vietnamese, Chinese, Anglo-Celtic, and Fijian and Islander backgrounds.

The “Unity Garden” was eventually approved in June 2005, and the creation of the garden commenced. The Windsor Library Historical Society was very helpful. So were staff from the Sydney Botanical Gardens. Then followed an inmate presentation and questionnaire, showing an early high level of interest

Liz Day designed interconnecting and intersecting pathways, culminating in a “Celtic knot” design, to segment the space and allow for a variety of garden spaces to be developed. In this way, themes of unity and distinctness of identity characterised the garden. As Liz Day saw it, “It was a place where cultures could meet and connect and learn from each other, where cultures could be unified in a project that recognised cultural differences. The tendency is often for the groups to separate and stay apart with some level of distancing.” Native plants of the Durag People were an obvious choice for planting, along with pre-existing older trees.

The pathways are also reminiscent of animal tracks – used in both Aboriginal imagery and in European garden design. Liz Day describes this as "recording the past and looking to the future". Initially, the number of women working on the gardens in teams or gangs varied from two to 15. A lot of the women worked with the maintenance team, digging holes in the clay in their own time. So far, this work has not been vocationally accredited, and is regarded as a type of unstructured work outside the usual prison tasks. From the start, there were problems to overcome, to mention several: water access, limited supplies of "grey water" and unyielding clay soil that needs much more work to nourish and anchor trees that are not native to the area.

The central frangipani emblem, a traditional Fijian icon, was chosen by the islander women from the original plans prepared by Liz Day. It was suggested that it take on an aerial perspective – giving a sense of the emblem being *worked into* a large, multicultural space rather than a design *emerging from it* in relation to the whole space. It comprises many yellow day lilies with pink and white-coloured lilies at the centre, all grouped together into a giant frangipani design. Other flowers used to significantly enhance the central emblem were gardenias and roses, along with birds of paradise and sunflowers.

As for the effects of the garden so far on the inmates – some just love it to bits. Some women complained that because so much time was wasted in the prison, it was a welcome channel for expressive, physical energy, with results that have created beauty for everyone directly involved and to share with the wider group. The Aboriginal and Islander women, in particular, found it to be meaningful, relaxing, and an important way of expressing their culture. Some of the Vietnamese and Chinese women grew their

native vegetables in separate gardens close to the residential blocks. Aboriginal women designed, in the manner of dot paintings, a rainbow serpent, a turtle and a goanna, dotted in raised patterns of small, light-coloured pebbles and miniature succulents.

Elizabeth Day is an artist who exhibits nationally and internationally, and has had five Australia Council grants for her work. She is a Masters of Site Specific Work graduate, University of New South Wales. She was recently a finalist in the Helen Lempriere National Sculpture Award. Liz is interested in working with space and historical and spatial concerns.

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