



Plate 14
Reclaim the Night Mural (Adelaide),
 1980,
 Approximately 600.0 x 800.0 cm,
 Courtesy Ann Newmarch

Other murals celebrating women include the *International Women's Day* (1985) mural in downtown Perth designed by Rosalind Paterson; and *Sisters are doing it for themselves* (1985–86), a huge Melbourne mural by Megan Evans and Eve Glenn. Completed after eight months of work in 1986, this mural, situated in North Fitzroy, depicts the diverse lives of the women from the surrounding neighbourhoods. Like the *Women's Mural* in Canberra, it shows women engaged in a variety of careers but also stresses the role of mothering that those interviewed wanted portrayed. Typically, these murals convey positive multicultural messages, an important element to be found in much community art work and certainly in other murals by Evans and Glenn. For example, Glenn's earlier mural at a Northcote primary school, *A Blanket for Maria's Baby* (1984), was a patchwork design incorporating traditional patterns drawn from the 20 nationalities represented at the school.

Evans had previously collaborated with the local Aboriginal community around Northcote to produce two large Koorie murals, one of which was for the Aborigines Advancement League. In 1987 she became director of the Arts Workshop at the Victorian Trades Hall Council, where her activities included painting a number of banners, a mural for Trades Hall and a Moomba float for the Wurundjeri Tribal Elders. When Evans came to the Arts Workshop she was anxious to synthesise her community art skills with a more autonomous approach — one which allowed artistic freedom while at the same time expressed the community's history, ideas and feelings. Evans' final project at Trades Hall in 1989 allowed her to



Plate 15
Separate from Self, 1989,
 Acrylic on canvas, 182.9 x 304.8 cm,
 Courtesy the artist

develop this approach in a series of paintings, drawings and prints commissioned for the new Melbourne Remand Centre. *Separate from Self* (1989), a painting in the contact visit area, depicts a landscape with a far horizon; to the right rears a prison tower and coiled rope. (Plate 15) Framed within the landscape sits a gently bound floral image enclosed in a heart, symbol of the soul. It is an image about the physical and spiritual dimensions of the world; an expression of the human condition on one level and, on another, of the different experiences of the prisoners and visitors who meet here.

Working with Evans at the Remand Centre was Mary Rosengren who produced a number of twisted rope images including *Labyrinth* (1989), which referred to the entanglements — historical, social and political — that gave rise to these institutions and the people caught up in them. In the mid '80s Rosengren collaborated with Sarah Curtis on a painting project for the Jolimont Combined Union Shop Committee in Melbourne, and in 1986 she completed a set of paintings after a six-month residency with the Amalgamated Metal Workers' Union at the Cockatoo Island Dockyard in Sydney. (Plate 16) These paintings, consisting mostly of mechanical images abstracted from the workplace, with occasional glimpses of the city, reveal the workers' experiences of that particular environment as well as its relationship to the wider cityscape. Figures are absent, but inferred by the scale of the machinery and replaced by the viewers who are thus encouraged to identify with the work sites depicted. Launched at Cockatoo, they were also exhibited nearby at