For Trevor
a piece of paper I am conscious of its resistance to the act, but I am equally aware of its transformation from a sheet to a ball."

Works such as Fresh Wreath 2 (4.22), based on Belene's wreaths, were made for an exhibition 'Helen's Wreath', acknowledging the damage of Cyclone Helen in the region. In her art Pinrie tries to draw attention to man-made environmental damage, especially to the oceans, but is also aware of the ineluctable forces of nature. She does not like to waste materials and picked up discarded 'dots' from her wreaths as they deteriorated. To these she has added magnets and looked for opportunities to use them as 'graffiti' decorating discarded items around Darwin such as car bodies and metal structures.

A 2010 exhibition 'Be Careful How You Develop' was a walk-in installation held at the old Wesleyan Church venue in the Botanic Gardens (4.23). Pinrie manufactured 'vegetation' from paper and suspended it so it looked a bit like flesh hanging in an atavistic way. As well as the basic elements, Pinrie gathered fishing remnants from Shoal Bay recycle depot and ocean beaches outside of Darwin. Hand held work lights were hung from the church's internal steel structure and magnets concealed in paper were also used to attach forms to each other and to the metal interior (walls, ceiling, structural frame) of the church. Of this work Pinrie stated:

Made from paper this artwork is fragile and constantly at the mercy of the elements; if it is too humid the work will become limp and heavy; if it is too exposed to light it will fade. This artwork's condition is one of flux. Like Nature it cannot be fixed, explicable and controlled.

'Be Careful How You Develop' is a concerned wish for all to consider and reconsider our engagement with marine life. To be mindful of how we progress or develop is to be conscious of the contradiction of such a notion.

The lure of elemental flux, which brought Pinrie to Darwin, has transformed her art practice such that she is dedicated to exploring the environment, drawing attention to it and releasing its potential. As well she tests the capacity of her ideas and art materials to analyse, critique and celebrate its dynamics. Her concentration on marine life and the oceans reminds us that all life emerged from a primal pond and is honed still by the elements.

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Seasonal changes to the land and its inhabitants - earthly or spiritual - can be profound in the Top End. Indigenous artists have learnt over eons how to integrate these changes with life, ceremony and visual art. For non-Indigenous artists the power of the climatic variations of the Top End has lent a different kind of inspiration, seducing them to stay and work towards a different kind of contemporary art, reflecting these powerful experiences.
Notes:
5. Grounds and Philpott, op cit.
6. ibid.
7. Wendy Stavrianos, interview with Deana Murray, Harcourt, Vic, September 1999. Unless indicated otherwise, the information in this profile is from this source.
8. She traces this tendency to an early memory of seeing the folds in her body as if they were folds in the landscape.
11. ibid., p.10.
13. ibid.
16. This was also the year Marawili won the “Best Bark” section in the Taalar National Aboriginal and Torres Strait Islander Art Award.
23. Taylor, op. cit., p.36.
24. ibid., p.41.
26. Caroline Fannsberger, interview with Daena Murray, Darwin, NT, 14 August 2010. Unless indicated otherwise the information in this profile is from this source.
28. Rannsberger spent 12 years in Europe in the 1970s and 80s convoking with her German heritage.
29. Rannsberger, interview, op. cit.
30. Rothwell, op. cit.
32. ibid.
33. ibid.
34. Buku-Larrngay Mulka Centre archives, Yirrkala, NT. Accessed August 2009. Unless indicated otherwise the information in this profile is from this source.
35. Eighty of these are now in the Australian National Maritime Museum collection, Sydney.
39. ibid.
41. ibid.
43. www.wakls.com
44. See Chapter 1. The full account of the Yuntupu Dieri Project can be found in WakuWakuAng Artists, Yuntupu Dieri, Kunswarn, Canberra, ACT, Australian Institute of Aboriginal Studies, 1987.
49. Christian Clare Robertson, interview with Daena Murray, Darwin, NT, 21 August 2009. Unless stated otherwise the information in this profile is from this source.
50. The full text of this catalogue essay by Daena Murray for this exhibition can be found at www.coolabahon.com/ELP/essay.
51. Christian Clare Robertson, diary, 29 May 1994, Darwin, NT.
52. Christian Clare Robertson, diary, 13 February 1995, Darwin, NT.
55. Ibid.
56. Sarah Pine, interview with Daena Murray, Darwin, NT, 16 August 2010. Unless stated otherwise the information in this profile is from this source.
58. Pine interview, op. cit.