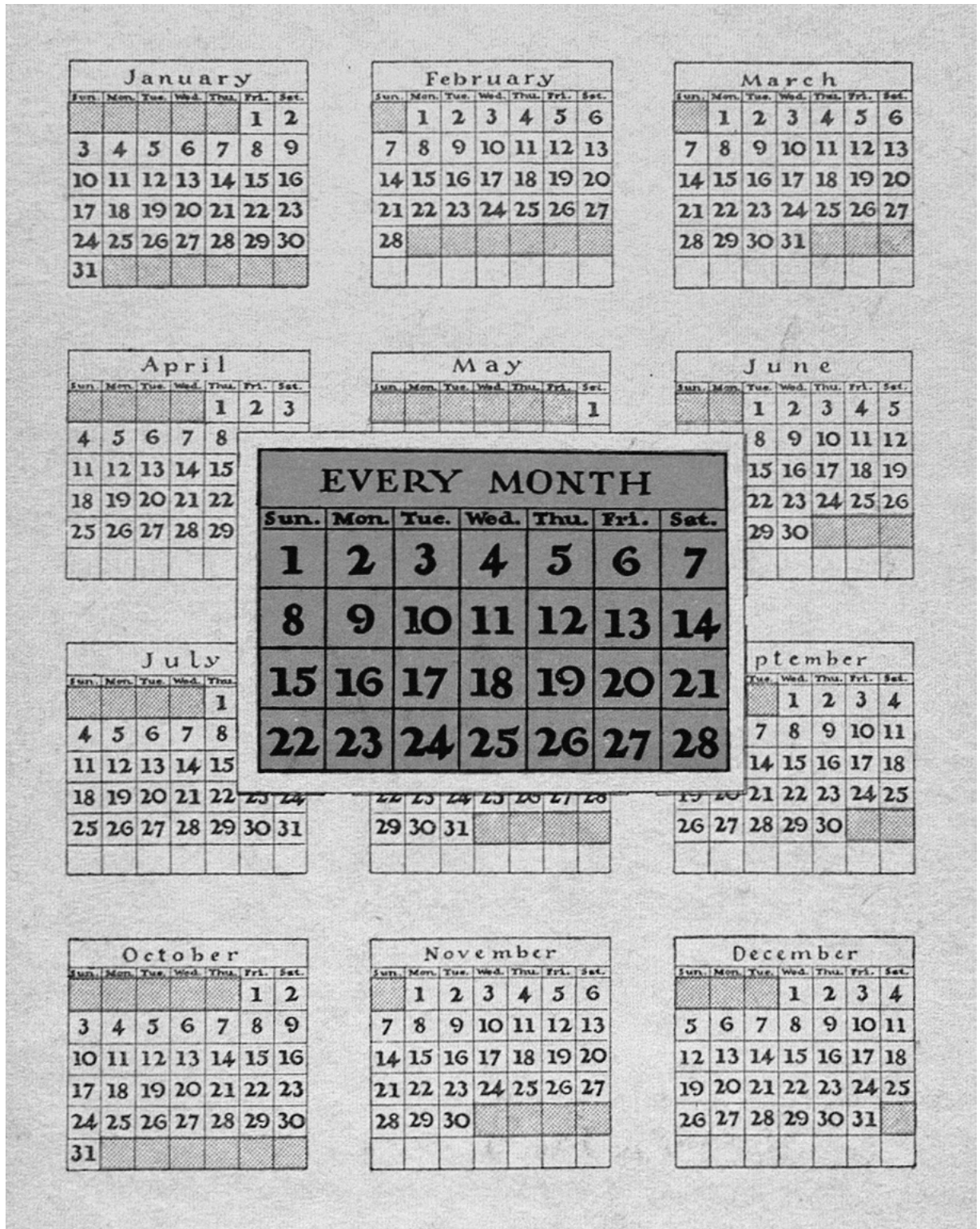


SIMIAN



In the exhibition *Undertow*, artist Marina Pinsky extracts and shapes content from calendars, charts, cartographical diagrams and other utilitarian schemes for measuring and altering space, time and everything in between. Inspired by Simian's specific location in Ørestad, under a man-made pond in this newly-built district which was formerly a nature preserve, Pinsky chose to focus on the theme of water as a construction and unifying subject of the works on view. These works act as signposts, pointing to the absurdity of ordering life in relation to the logic of industry.

Color as poison or a sign of contamination is explored throughout a number of works, including a series of hand-painted sculptural objects. These are based on various color charts used for measuring water impurities, in the field—*Plein Air (Forel-Ule-Scale Fan)*, the home—*Plein Air (Cyanide Comparator Fan)* and the body—in this case one regimented by the food industry—*Plein Air (Salmofan)*.

The Forel-Ule scale is a color gradient for monitoring the quality of natural waters, used alongside the Secchi Disk at precise water depths. The original scale is made up of precisely dyed liquids in small glass vials, which the observer uses as a comparison chart to the waterway being studied. Until recently, this scale was used only by specialists in the field. In the last several years, however, multiple scientists and educators have released scientific papers detailing how “citizen scientists” can make their own water measurement devices with more accessible materials such as photographic gels and 3D printed plans. In *Plein Air (Forel-Ule Scale Fan)* Pinsky interprets the colors of the glass vials and the photographic filters into a third scale by painting the translucent color scale on fan blades made of glass.

Pinsky expands this procedure of individual color perception to other chemical test kits for specific chemical impurities in water. Gradations of each color indicate the parts per million of the detected chemical. These comparator glass vials are filled

with photosensitive chemicals. Pinsky translates their color densities to paintings on water-jet cut glass.

In *Plein Air (SalmoFan)* Pinsky paints the color range used by the aquaculture industry to dye farmed salmon flesh to match consumer preferences. Wild salmon turns pink from eating krill and shrimp. Farmed salmon is on a fishmeal diet and its meat is grey without additives. In addition to contaminating riverbeds and oceans, the omnipresent dyes are contested as high levels may cause retinal damage in humans.

The deliberation on pharmacological industries stem from the time Pinsky spent in Switzerland, in preparation for her exhibition at Kunsthalle Basel in 2016. During this time, the artist engaged with the city's main local industry—pharmaceuticals. She visited a number of these powerhouses, their campuses, archives and museums. She learned that several big pharma companies had their origins in the 19th century as dye producers. A historical/chemical through-line began to emerge between medicine, agri-business and photographic technology. The exhibition's title was *Dyed Channel*, based on the 1986 Sandoz chemical disaster which colored the Rhine red.

At the Natural History Museum in Basel, Pinsky photographed stuffed specimens of fish in a room dedicated to life in the Swiss waterways. Later, equipped with an underwater camera, she dived into the river Rhine in the city's center, observing the underwater landscapes and inhabitants, from fish to urban litter. *Rhine Riverbed* is a series of photographs of these submerged scenes framed behind glass printed with Swiss fish images, collapsing the experienced and the archived, the present and the imagined pre-industrial waters.

The landscape reduced to its most basic signifiers is explored in the sculpture pair *Adaptiv-perspektive Farbenplastik* and *Spektral-adaptive Farbenplastik*. The sculptures are based on a 1910 diagram by cartographer Karl Peucker. This map legend introduces color codes at various elevations, corresponding to specific terrain. In the

sculptural incarnation, Pinsky builds up the three-dimensional territory in reverse, which points out the omission of “in between” steps and slopes.

In *Decoy* (2014) the sociological reliance on the knowable, the surveyable, and the reproducible is put in relief. The sculpture is a scale model of a boat floating in a shallow pool of water. This boat is modeled after a duck hunting boat Pinsky saw at the Decoy Museum in Havre de Grace, Maryland, on the Chesapeake Bay. In her model, the position of the shooter is occupied by a cell-phone signal jammer. This device works on cellular frequencies following the same decoy strategy—sending out junk signals to confuse the receiver. Additionally, its power source—a car battery—is sitting next to the tank. The flock behavior in ducks and humans is infiltrated by the addition of birds and the deduction of cellular reception—adding and deducting being the primary abstracting techniques for bundling up information in a handful of exemplary colors and forms.

Systems of classifications and identification are collectively upheld. And as such, they are challenged with various degrees of conviction and success. Pinsky locates these social relations, and makes them un-naturalized. Her *13 Month Calendar* is a series of digital embroideries of Kodak's internal calendar, converted from the year 1930 to the International Fixed Calendar. This system divided the 365 days of the year into thirteen months of exactly four weeks, with the additional month of “Sol” added in the middle of the year. George Eastman, Kodak's founder, was a fervent supporter of The International Fixed Calendar League, lobbying other early 20th century industrialists to adopt the system. Meanwhile, the IFCL called sessions of the US Congress and League of Nations to officially implement its use, without success. The offices and factories of Kodak operated internally within this particular understanding of time until in 1989, when the calendar was quietly retired.

The works in *Undertow* are meant to sweep the viewer into a swirling undercurrent of

histories, in the guise of objects appearing placid on the surface. The regimented steps taken in each work conjure up the impulse to individuate nature in *Aftenstjernen*, a painting by Norwegian painter Bendik Riis, of a waterfront, foregrounded by a perimeter of trees, with branches that not once overlap. *Aftenstjernen*, regardless of Riis's psychological states, belongs to the tradition of landscape painting as a way of understanding nature. Pinsky's *Undertow* pictures the impossibility thereof. The exhibition points out that in case it becomes necessary, equipped with our Forel-Ule scale, maps of disappeared territories, and all the human and computational knowledge available, it is unlikely that we could reverse engineer the world, its waters, fish, lands and elevations squeezed into multifarious, nonetheless countable, color blocks.

Shirin Sabahi

For **PASSENGER-MILES, TON-MILES, WAGON-MILES**, and other **RAILWAY CALCULATIONS** this **CALCULATOR** provides the quickest, and most economical means, as these compound units are easily derived by multiplying the number of **Passengers, Tons, Wagons, &c.**, by the tab representing the **Mileages** travelled. All the results are derived direct from the Tables, as shown below, where the small italic letters are used to indicate the Column facilitate the explanation thus:—Totals ÷ No. of Week-days = *a*, the **Average per Week-day**; *b, b1, b2, &c.*, ÷ *t=l*, **Average Load**; *b, b1, b2, &c.*, respectively divided by *c, c1, c2, &c.* = *d, d1, d2, &c.*, the **Average Distance**. The Receipts "per Ton" "per Ton-Mile," "per Train-Mile," &c., are derived "in pence" directly in the £ sterling without reduction to pence by using the **Reciprocals of 240d.** Card thus:—e.g. Goods Receipts £162,816 indicates that Table 163 should be used as 796928, indicates number 797 on the Card, opposite which 301 is shown as the "position-number" in Table 163 wherein 49.0 pence per ton is shown when the thirdimals are pointed off. Still using the same Table, 27209280 Ton-Miles by the Card shows "position" 882, wherein 1.44d. is shown after the extra 2 decimals pointed off. Finally 455161 Train-Miles by the Card indicates "position" 527 in the same Table 163 showing 85.9 "pence per Train-Mile."

PASSENGER DEPARTMENT.

PASSENGERS				PASSENGER-MILES.				Train Miles.	Average Load of Passengers per Train-Mile.			Average Distance.			RECEIPTS.		
First.	Third.	TOTAL First and Third.	Average Number of Passengers per Week-day.	First.	Third.	TOTAL First and Third.	First.		Third.	Total.	First.	Third.	Total.	First.	Third.	Total.	
<i>c1</i>	<i>c2</i>	<i>c</i>	<i>a</i>	<i>b1</i>	<i>b2</i>	<i>b</i>	<i>t</i>		<i>b1</i>	<i>b2</i>	<i>b</i>	<i>d1</i>	<i>d2</i>	<i>d</i>			
77,526	2,215,159	2,292,685	88,186	1,950,437	30,347,680	32,298,117	987,013	2.0	30.7	32.7	25.2	13.7	14.1	£17,302	£123,161	£141,06	
													Pence per Passenger-Mile	2.20	.974	1.048	
													Pence per Train-Mile	4.35	29.94	34.29	

GOODS, MINERAL, &c., DEPARTMENTS.

TONS.				TON-MILES.				Train-Miles.	Average Train Load per Ton.	Average Distance. Miles.	GOODS and LIVE STOCK RECEIPTS.		
Goods.	Live Stock.	TOTAL Goods and Live Stock.	Average Tons per Week-day.	Goods.	Live Stock.	TOTAL Goods and Live Stock.	£				In Pence per Ton.	In Pence per Ton-Mile.	In Pence per Train-Mile.
<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>b1</i>	<i>b2</i>	<i>b</i>							
774,843	22,085	796,928	20,351	26,418,210	791,870	27,209,280	455,161	59.7	34.1	162,816	49.0	1.44	85.9

MINERAL TONS.					MINERAL TON-MILES.					Mineral Train Miles.	Average Distance. Miles.	MINERAL RECEIPTS.				
Coal and Coke.	Iron-stone.	Lime and Limestone.	TOTAL.	Average per Week-day.	Coal and Coke.	Ironstone.	Lime and Limestone.	TOTAL.	Coal and Coke.			Ironstone.	Lime and Limestone.	TOTAL.	Per Train Mile.	
<i>c1</i>	<i>c2</i>	<i>c3</i>	<i>c</i>	<i>a</i>	<i>b1</i>	<i>b2</i>	<i>b3</i>	<i>b</i>	<i>d1</i>			<i>d2</i>	<i>d3</i>	<i>d</i>	Pence	
1,022,504	250,202	120,000	2,392,706	60,146	24,692,904	4,659,500	29,352,404	34,012,904	14,150	12.0	12.0	12.0	12.0	125.		

As the Mineral Trains convey all these traffics together, separate Train Miles "per Train-Mile" can be shown for the Total in the last column; but the Ton-

GOODS—WAGON-MILES.										Average Wagon per Train.	Train-Miles.	Load.	Average Distance.	Receipts.					
Trains.	Miles.	Loaded.	%	Empty.	TOTAL.	Wagons.	Miles.	Wagons.	Miles.										
<i>t</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>	<i>w</i>										
34	455,161	9,385,224	69.0	4,219,701	13,604,925	29.9	372,356	4,992,018	52.4	246,098	9,440,116	25.4	827,517	14,377,242	62.4	8,667,799	23,045,041	27.8	76.

$20,900 \div 0.205,994 = 2.90$ Tons Average Goods Wagon Load. Again $49,817,442 \div 4,009,010 = 8.53$ Tons Average Mineral Wagon Load. Receipts $23,045,041 \div 11,601,928 = 2.00$

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Image courtesy: International Fixed Calendar
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Marina Pinsky

Born 1986 in Moscow, graduated from University of California Los Angeles in 2012. She has exhibited at the 1st Riga Biennale (2018), the 13th Lyon Biennale (2015), WIELS in Brussels (2015, 2017), De Vleeshal in Middelburg (2017), MOMA in New York (2015) and Hammer Museum in Los Angeles (2014). In 2016 she presented the large solo exhibition entitled Dyed Channel at Kunsthalle Basel. Pinsky is represented by 303 Gallery in New York City and CLEARING in New York/Brussels. She lives and works in Brussels and Berlin.

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**Opening hours during exhibitions:
Thursday, Friday, Saturday 12-17
or by appointment**