

## Michael Pinsky Portfolio

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## **Pollution Pods**

Five interconnected geodesic domes contain carefully mixed recipes emulating the relative presence of ozone, particulate matter, nitrogen dioxide, sulphur dioxide and carbon monoxide which pollute London, New Delhi, San Paolo and Beijing. Starting from a coastal location in Norway, the visitor passes through increasingly polluted cells, from dry and cold locations to hot and humid.

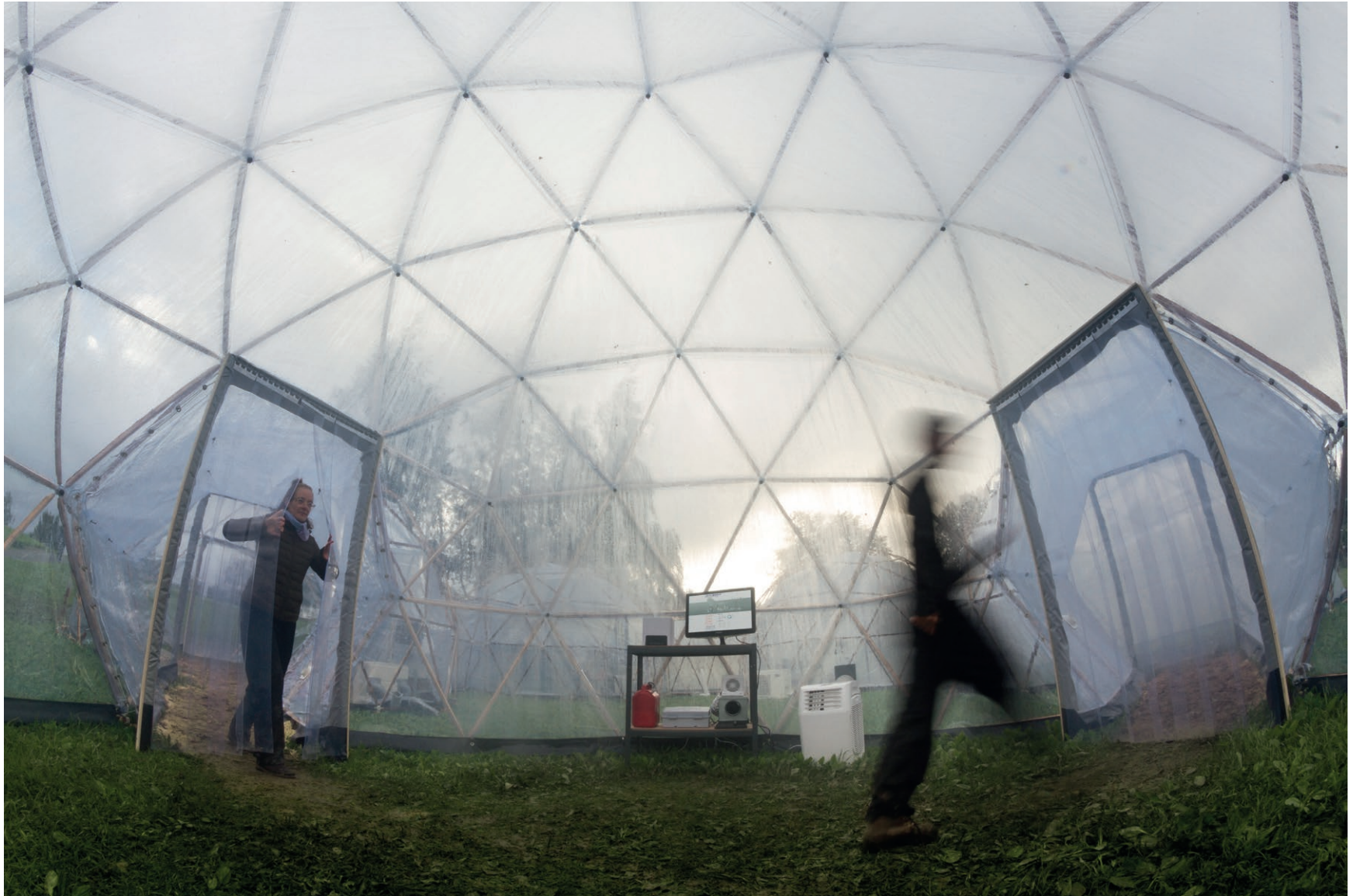
Pollution Pods has been commissioned by NTNU as part of Climart a four-year research project that examines the underlying psychological mechanisms involved in both the production and reception of visual art using these findings in an attempt to unite the natural sciences to the visual arts.



## **Pollution Pods**

Installation commissioned by Climart.  
Trondheim, Norway, photographs Michael Pinsky 2017.  
© Michael Pinsky





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Installation commissioned by Climart.  
Trondheim, Norway, photographs Michael Pinsky 2017.  
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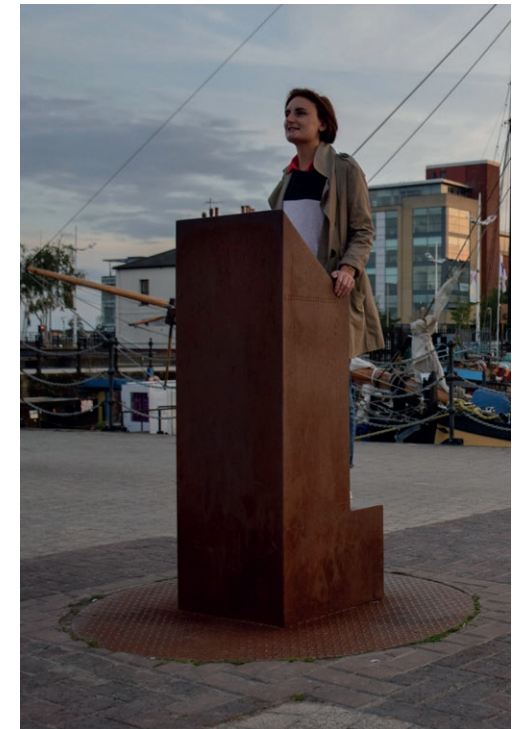


## **The City Speaks**

The City Speaks functions as a 21st century Speakers' Corner in which open-air public speaking takes on epic proportions as spoken words are translated to text and relayed on one of the towers supporting Hull's tidal barrier.

A steel lectern located on the quayside of Humber Dock offers a platform for members of the public to broadcast their thoughts and feelings. A hidden microphone captures their words and sends them to a data processing cloud which transcribes the phrases into a scrolling dot-matrix text ascending the tidal barrier. The plinth and the tidal barrier perfectly align at each end of Humber Street, allowing the speaker to see their own speech being emitted across Hull, not through the digital screens of telephones, tablets and computers, but as an embodiment of the Hull's architecture itself.

*The City Speaks* was commissioned by HULL City of Culture 2017.



## The City Speaks

Installation commissioned by Hull 2017 City of Culture.  
Hull, photographs Michael Pinsky 2017.  
© Michael Pinsky





## The City Speaks

Public Realm interventions commissioned by Hull City Council. 2017/18  
 Hull, photographs Michael Pinsky 2017.  
 © Michael Pinsky



## **L'eau Qui Dort**

Lurking deep below the surface of Ourcq Canal jettisoned objects await recovery. Over the years their surfaces have gained the complexion of aquatic wreckage. For *L'eau Qui Dort*, the artist has used divers and cranes to dredge the canals and extract this debris.

Forty of these ghostly objects mysteriously appear upright on the surface of the canal water, bathed in aquamarine light. Again visible, these bicycles, shopping trolleys, signs and fridges confront their owners, demonstrating that society's desire for the new can only be supported by rendering the old invisible.

Sounds generated from these objects create an eerie composition which emanates from spaces around the canal to form an intricate three-dimensional soundscape.

*L'eau Qui Dort* was commissioned by COAL for La Villette during COP21 in Paris.



## L'eau Qui Dort

Installation commissioned by the COAL, Coalition pour l'art et le développement durable for ArtCOP 21.  
La Villette, Paris, photographs Michael Pinsky 2015.  
© Michael Pinsky



## L'eau Qui Dort

Installation commissioned by the COAL, Coalition pour l'art et le développement durable for ArtCOP 21.  
La Villette, Paris, photographs Michael Pinsky 2015.  
© Michael Pinsky



## **I'm Laughing At Clouds**

*I'm Laughing at Clouds* modifies public lighting to make it react to the individual. By touching sensors embedded in the lighting columns, the passerby creates a composition of light and sound. The lampposts are programmed to respond to the human touch and record the frequency of the person's heartbeat. This data is presented through the illumination of the columns and through samples of children's voices. Simple sung notes have been recorded from children attending Brunswick Nursery School. As visitors touch the sensors a child's voice sings a note, then at the point the heartbeat is registered the note follows the rhythm of the heartbeat. Both the illumination and the sound gets progressively softer until they both drift away completely, only to be reignited by the sensor being touched again.



### **I'm Laughing At Clouds**

Interactive light and sound Sculpture. Commissioned by Anglia Ruskin University.

Photograph Stephen Leonard 2015

© Michael Pinsky





### **I'm Laughing At Clouds**

Interactive light and sound Sculpture. Commissioned by Anglia Ruskin University.

Photograph Stephen Leonard 2015

© Michael Pinsky



## Plunge

London has a great history of public sculpture. Many of these monuments are often overlooked by this city's residents as they go about their daily business. At a moment when discussions about climate change are omnipresent, the visual images associated with this issue tend to show vulnerable landscapes from around the world, but the situation for cultural landmarks at the heart of our metropolis is equally precarious. Plunge encircles noteworthy monuments in London with an illuminated blue line, showing the predicated sea level in 3111. At one level the viewer can extend an imaginary line from the monument across London placing themselves deep below the water's surface, at another level the illumination suggests a protective shell proposing that we still have chance to change this situation.



## Plunge

Illuminated sculptural intervention for Culture 20:20. Commissioned by Artsadmin and LIFT 2012.

Photograph Kristian Buus 2012

© Michael Pinsky



## Plunge

Illuminated sculptural intervention for Culture 20:20. Commissioned by Artsadmin and LIFT 2012.  
 Photograph Kristian Buus 2012  
 © Michael Pinsky



## **Monometer**

The four supporting columns of Belgium's highest wind turbines were transformed into meters, at an epic scale, monitoring the ecological impact of Kortrijk's annual all night arts festival in July 2009. The consumption of energy and water, and the production of noise and waste were indicated by two rings of projected light moving up and down the turbines. The columns of the turbines became an adjunct to the whole event, the festival feeding Monometer as if a living organism, with the illuminated rings being its visible façade, for the surrounding region to see. As night fell, the wind turbines disappeared leaving only the rings of light high in space.



## Monometer

Dataflow light work on wind turbines. Commissioned for Kortrijk Congé 2009.  
Photograph © Michael Pinsky

## Horror Vacui

Tile design defines Portugal's built environment. Horror Vacui surveyed architectural tiles in Torres Vedras creating a decorative, non-functional representation of its structure. These tile motifs were used to create a puzzle formed by hybrid designs, mutating the tiles' diverse repeating patterns. The tiles were sent to 100 individuals across the globe, who converged in Torres Vedras. The participants negotiated with each other to complete the puzzle. Each side of the tiles has a unique pattern, which only aligns with one side of another tile. The process of documentation, deconstruction, mutation, dispersal, convergence and reconfiguration created the work's narrative.

The construction of the floor was documented from above. The start of the process presented a space full of people, as the puzzle is configured the participants will slowly leave the space until the full pattern was revealed. The resulting film was shown alongside the installation.





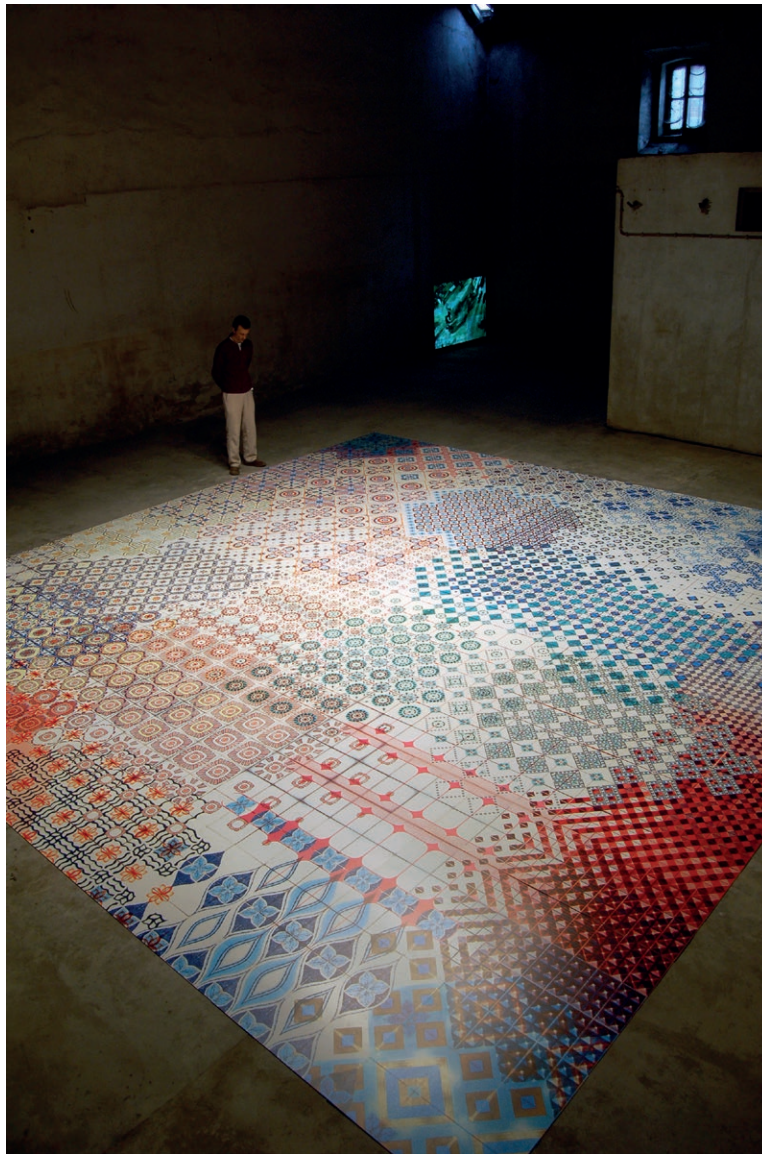
## Horror Vacui

Relational flooring developed at Transforma, Torres Vedras, Portugal 2007.

Transforma, Torres Vedras, photograph Michael Pinsky 2007.

© Michael Pinsky





## Horror Vacui

Relational flooring developed at Transforma, Torres Vedras, Portugal 2007.  
Transforma, Torres Vedras, photograph Michael Pinsky 2007.

© Michael Pinsky

## **Title Author Genre**

*Title Author Genre* takes the form of three animated neon sculptures emerging from derelict buildings in three districts across Liverpool; Kirkdale, Kensington and Garston.

These sculptures entwine symbols created by each community with existing tags present in each area. Within this work issues of authorship are increasingly blurred, since the artist has appropriated forms already existing in the public realm and reframed them. The process of transforming these marks into immense neon motifs changes the perceived functions and implications of these designs, pushing the ambiguous relationship they have with their community.





# **Title Author Genre**

Neon drawings commissioned for the Liverpool Biennial 2008.  
 Liverpool. Photographs Alexandra Wolkowicz 2008  
 © Michael Pinsky

## Fidget

Within this pop-up carousel visitors could participate in series of quirky activities to learn about the difference that even moderate movement can make to their lives. Six modules each containing an item of furniture and a television offered the visitor an opportunity to view short films, but only if they undertook some level of minimal exercise. Each station was colour coded allowing the participant to progress from the green piste, lying on a sofa using a remote control, to cycling through animations, to finally the black piste suspending themselves up-side-down within a domestic scene . Their 'fidget line' was broadcast from the summit of the pop- up. Interlocutors assisted the participants through the course, whilst explaining the science of fidgeting. A collaboration with Dr Wilby Williamson, produced by LAHF and supported by a Wellcome Trust Society Award.





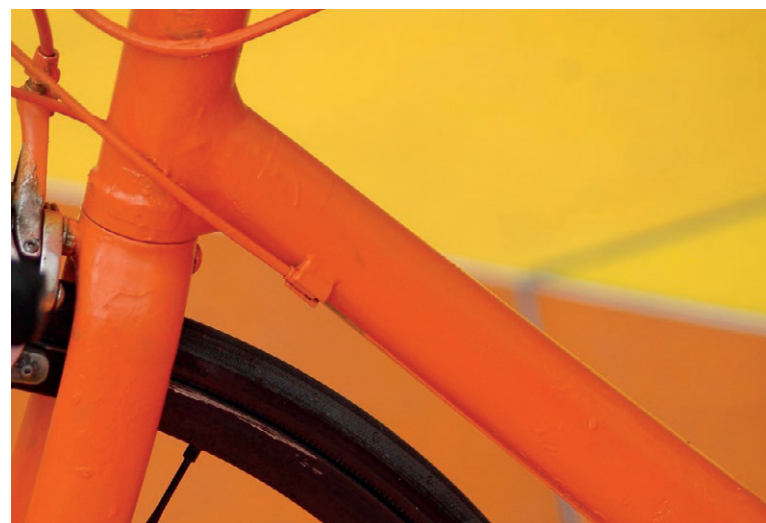
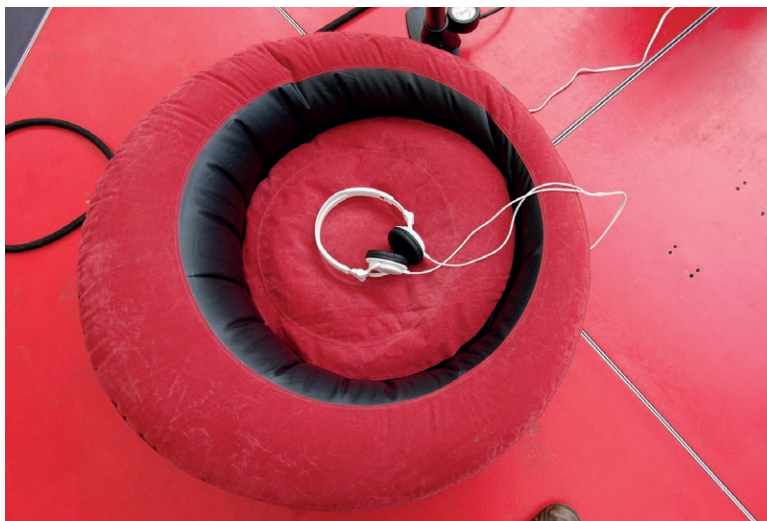
## Fidget

Performative interactive installation. Commissioned by LAHF and funded by the Wellcome Trust.

Photograph Michael Pinsky 2013

© Michael Pinsky





## Pinsky Projections

Residency and commission with the Urban Planning department in Chelmsford 2001-2004.

All Photomontages by Michael Pinsky.

© Michael Pinsky

## Lost O

There is huge amount of redundancy in the contemporary world of signs and symbols. When a company collapses or changes name, what happens to its logo? When signs are removed or updated in our streetscape where do these unwanted items that shape our visual world reside?

As a memorial to Ashford's lost ring road two concentric circles have been created from signs recovered from the Shared Space scheme. As the project progressively thinned out the signage, street and traffic lights around Ashford, they found a new home as a sculptural form. *Lost O* is not defined through construction, but through displacement.





## Lost O

Sculptural intervention for the Lost O programme 2007  
 Ashford, Kent, photographs Photogenic and Michael Pinsky 2007  
 © Michael Pinsky



## **Come Hell or High Water**

Against the savage flow of the water a fleet of luminescent cars struggle their way up the Tyne. Only the tops of the cars remain visible to the passers-by. Day and night they make their weary way, their bright colours declaring their imminent arrival by day, their internal illumination reflecting in the river as darkness falls. The 19th Century hailed the invention of the combustion engine freeing humankind from the tedium of river transportation. Now as the roads fill to capacity are these daring travellers re-appropriating our water based networks? Are new amphibious modes of transport needed as roads flood and rivers expose their beds, cracked and dry? As our journeys become increasingly unpredictable will our ingenious solutions save a short-term crisis to create long-term problems?

Premiered during the World Summit on Arts & Culture, hosted by Newcastle Gateshead.



## **Come Hell or High Water**

Sculptural intervention for the World Summit for Arts and Culture 2006

The River Tyne, Newcastle, photographs Mark Pinder and Michael Pinsky 2006

© Michael Pinsky





### **Come Hell or High Water**

Sculptural intervention for the World Summit for Arts and Culture 2006

The River Tyne, Newcastle, photograph Michael Pinsky 2006

© Michael Pinsky



## Hope and Fear

Created for the Commission for Architecture and the Built Environment's tenth anniversary, *Hope and Fear* is an immense jigsaw which seamlessly stitches geographically disparate locations in Britain.

One hundred and fifty guests were sent a satellite image of their neighbourhood and asked to inscribe either their hopes or fears for the future into the image. These individual post-codes were carefully moulded together to form a single nation. Looking closely at the 'tapestry', common themes emerge. People and relationships infuse the landscape.

The jigsaw created the starting point for a discussion through which we might collectively shape our built environment. Not just commenting on other people's plans, but being there at the start of the journey. Participants joined together to fill the floor with the printed panels, searching for matching drawings, streets and fields. Only through observation and negotiation did the artwork become whole. A process reflecting the challenges which face any community, now and forever.



## Hope and Fear

Relational flooring commissioned by the Commission for Architecture and the Built Environment.  
Saatchi Gallery, London, photograph Haarala Hamilton 2009.  
© Michael Pinsky





## Hope and Fear

Relational flooring commissioned by the Commission for Architecture and the Built Environment.  
Saatchi Gallery, London, photographs Haarala Hamilton 2009.

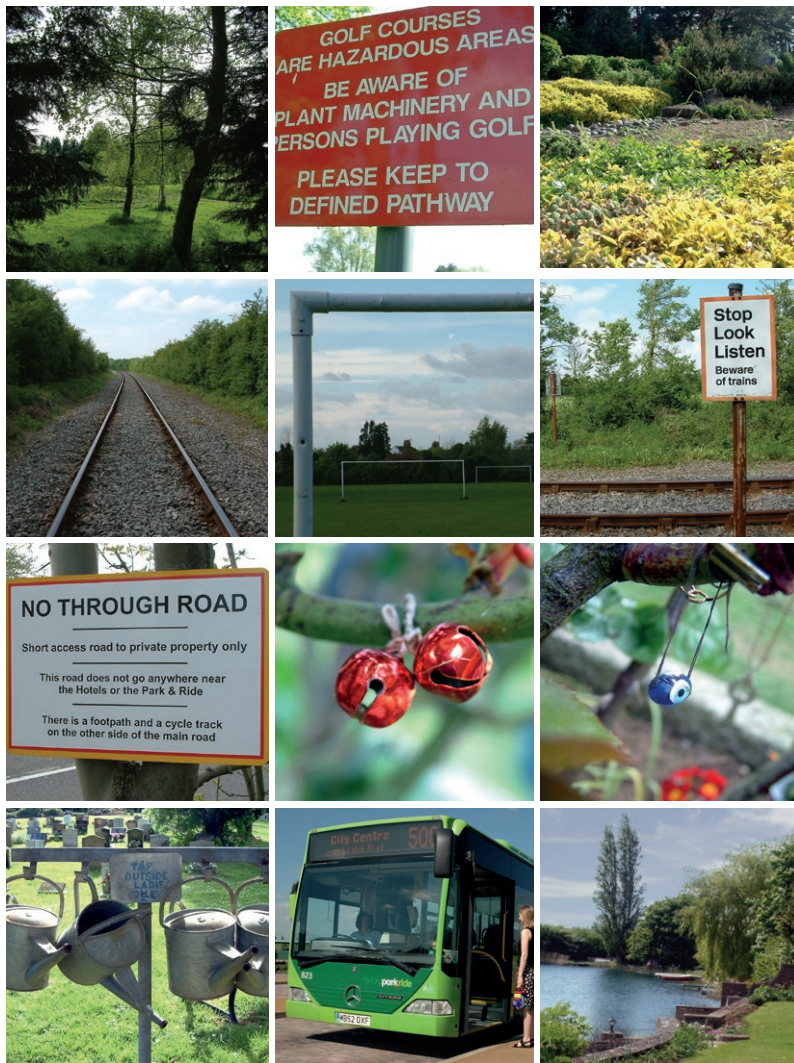
© Michael Pinsky

## Routes

Routes explores the permeability of monocultures and specifically how a P&R bus route might be perceived as alien and detached from its surroundings, offering only one service to its customers. Pinsky engages with Park & Ride users' views and aspirations, re-considers the scheme's connections with its communities, whilst suggesting that these local environments have the potential to be both creative and multi-faceted.

Routes has three elements: *Park & Tell*, a short film shown on the buses and at Modern Art Oxford, *Park & Putt*, a golf course in the car park and *Park & Walk*, a humorous guide suggesting a walk between Water Eaton and Pear Tree car parks.

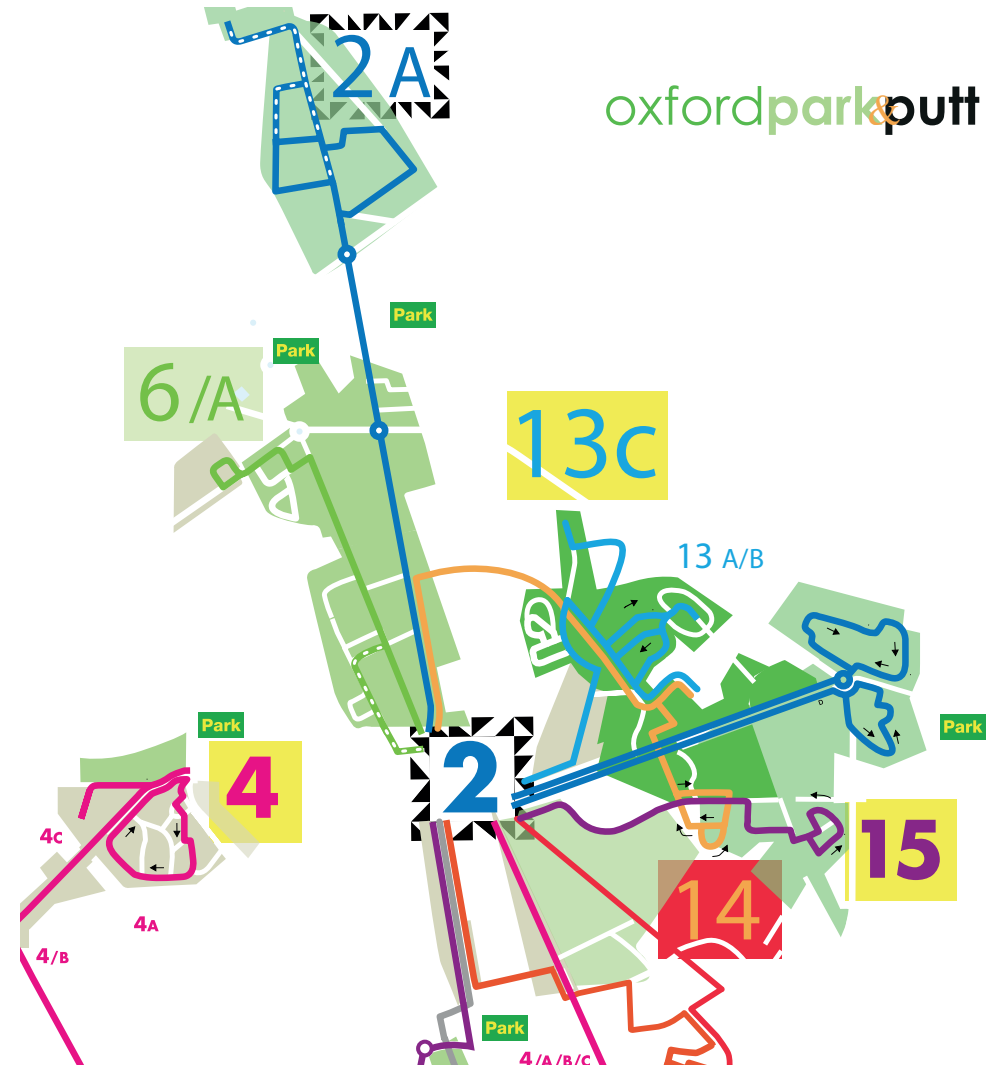
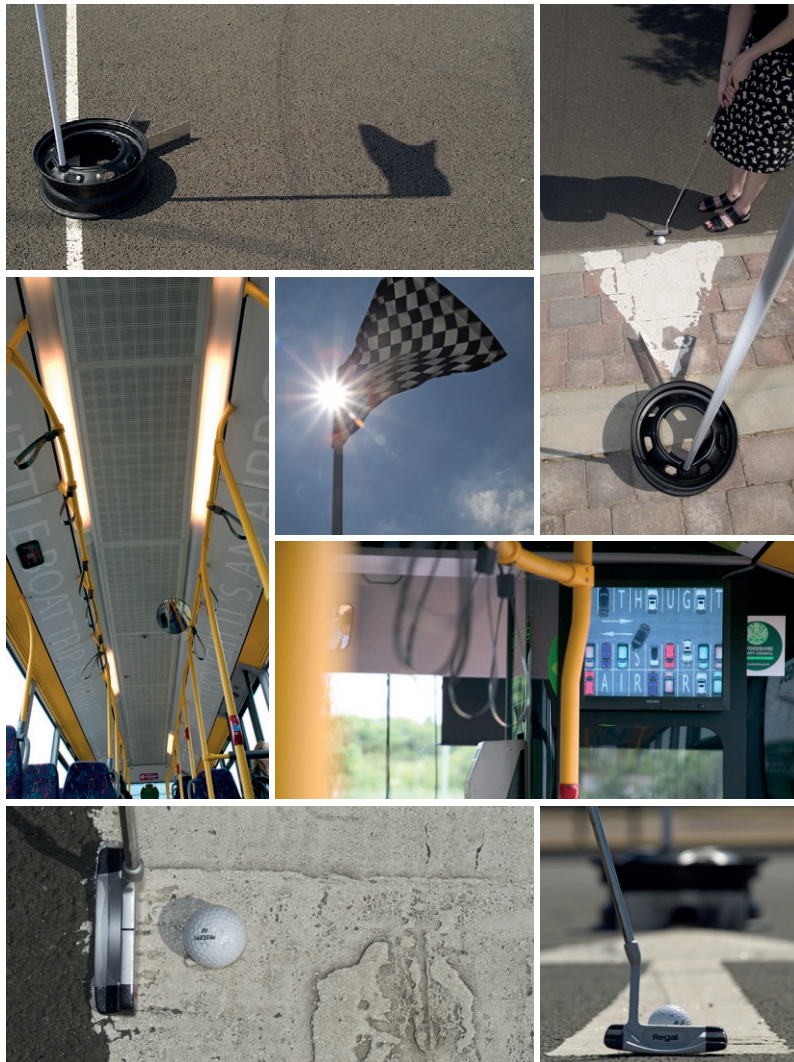




## Routes

A three-part intervention including an animation, guided walk and a temporary golf course.  
 Water Eaton Park & Ride, Oxford, photograph Michael Pinsky 2005  
 © Michael Pinsky





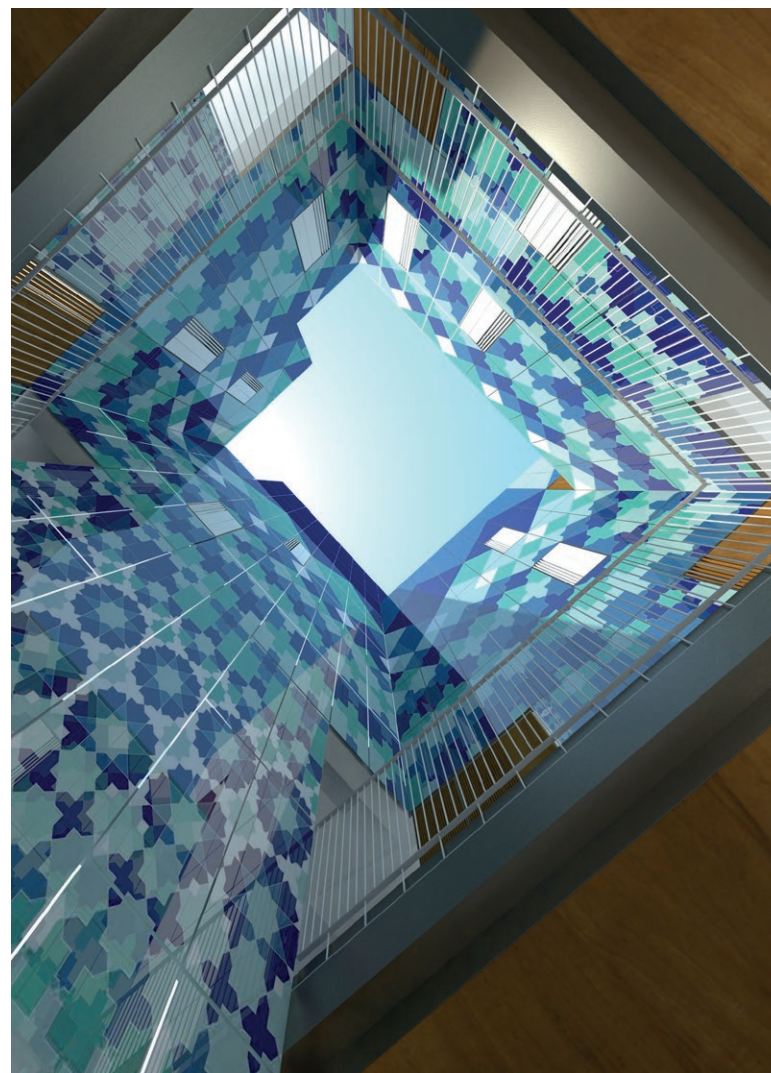
## Routes

A three-part intervention including an animation, guided walk and a temporary golf course.  
 Water Eaton Park & Ride, Oxford, photographs Barker Evans Photography 2005  
 © Michael Pinsky



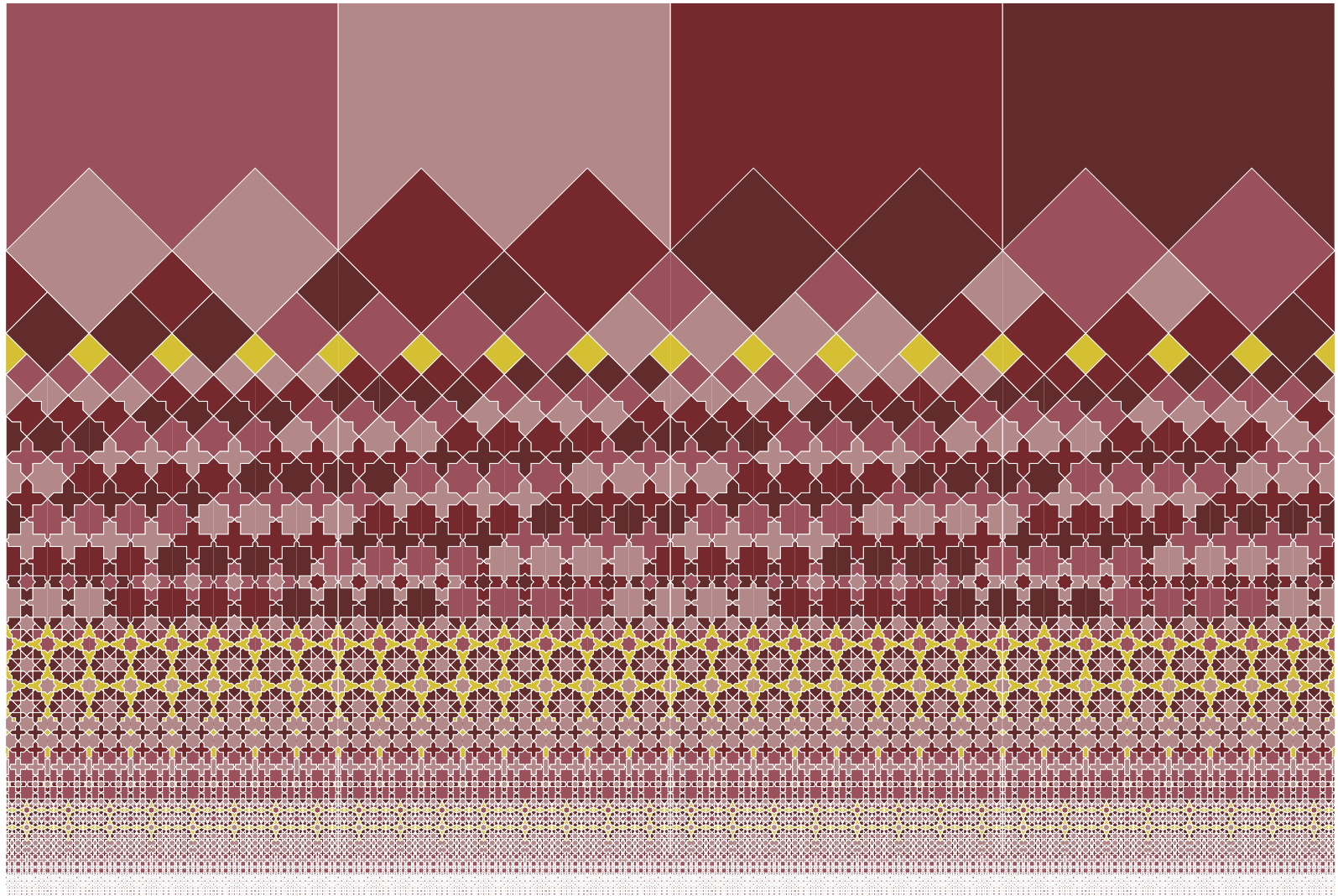
## Strata

Situated within seven courtyards of a new complex of artisan's workshops in Fez's medina, *Strata*'s pattern appropriates both the ancient tradition of Moroccan tile design and sixties minimalist art. Whereas traditional tile design is rooted in the repeated motif, this design is ever-evolving. Each part of the design is unique, as colours and shapes modulate along the horizontal and vertical axes. Commencing at the top of the courtyard each façade hosts a single colour. These colours start to cross-pollinate as the geometric shapes are progressively divided. Diamond shapes transform into stars and crosses. From this point the pattern's complexity grows and mutates until it takes on the form of geometric patterns from Al-Attarin Madrasa in the heart of the medina in Fez. From this stage on, the pattern breaks down as a fractal. To the casual observer each pattern appears to be identical, but subtle variations are introduced to facilitate the fractals, as if a virus has entered the system. Seemingly under pressure from the weight of the design above, the pattern progressively compresses, until it reaches the basement level, revealing the finest grain of the intricate tile design.



## Strata

Commissioned in collaboration with the architect Michel Mossessian and financed by the Millennium Challenge Corporation, USA and the Government of Morocco.  
All Photographs by Michael Pinsky.  
© Michael Pinsky



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Commissioned in collaboration with the architect Michel Mossessian and financed by the Millennium Challenge Corporation, USA and the Government of Morocco.  
All Photographs by Michael Pinsky.  
© Michael Pinsky



## The Course

*The Course* reflects the modern day malaise that often separates the mind and body, whilst blurring fantasy with reality. Sustran's walking and cycle paths aspire to encourage people out of the their homes to explore our real environment. This process promotes physical and mental wellbeing. The Course is open on two aspects, one side to act as the entrance to the work and the other to frame the view across the area. Participants entering the pavilion will be able to exercise on two stationary bikes linked to virtual courses that emulate the real local routes. As participants escape into the virtual world, they will augment the formal qualities of the sculpture, becoming a kinetic element that completes the work for the outsiders who are really travelling along the route.



## The Course

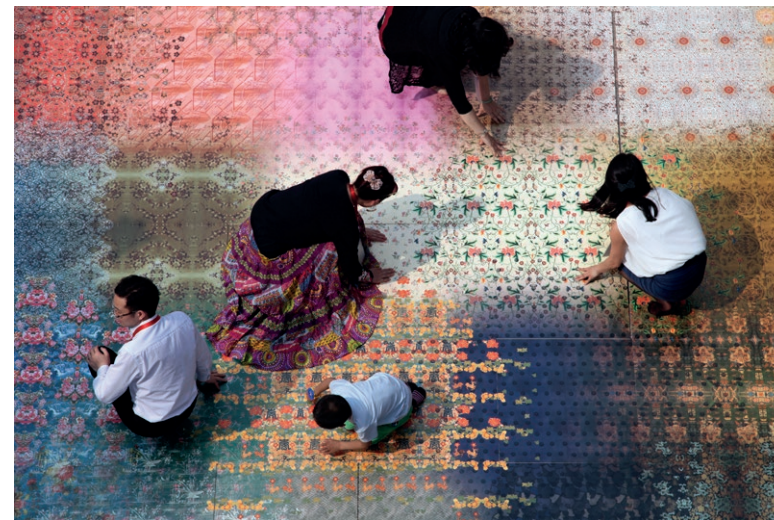
Permanent interactive sculpture for the Sustrans national cycling and walking network.  
Luton, UK, photograph Michael Pinsky 2007.  
© Michael Pinsky



## **A Stitch In Time**

*A Stitch in Time* contains repeating textile patterns sourced from the East, ranging from the revered designs in the Si-chuan Museum to the cheap mass-produced textiles found in stalls and shops in Chengdu and from the West, from the Victoria and Albert Museum and eBay.

These designs have been deconstructed and reassembled to create an immense pattern, which constantly mutates. The designs have been 'mashed' together with no regard to the cultural hierarchy and signification of the designs, creating an uncomfortable democracy of patterns together with their associated meanings. This collage is divided into 100 tiles, each an independent work, with different combinations of patterns. At the opening of the exhibition, guests received a tile and had to negotiate with each other to assemble the work.



## A Stitch In Time

Exhibition at the Museum of Contemporary Art, Chengdu, China 2014. Commissioned by the British Council and supported by Arts Council England.

All Photographs by Xiao Quan.

© Michael Pinsky



## **Pontis**

*An English town with strong Roman links yesterday reverted to Latin as a living language at its railway stations. People using the Metro at Wallsend, North Tyneside, were met by new bilingual signs and names on a map. Overnight the fish and chip shop became known as Pisces et Holera while public lavatories were latrinae publicae. Nexus, the Metro operators, and Art on the Riverside, a lottery-funded project, commissioned the artist Michael Pinsky to create a Metro map at the station reflecting Wallsend past and present. He used the town's association with Emperor Hadrian, at the eastern end of his eponymous wall, as the theme for the work, entitled Pontis. It will remain in place for the next three months and could become a permanent feature if the public approves.*

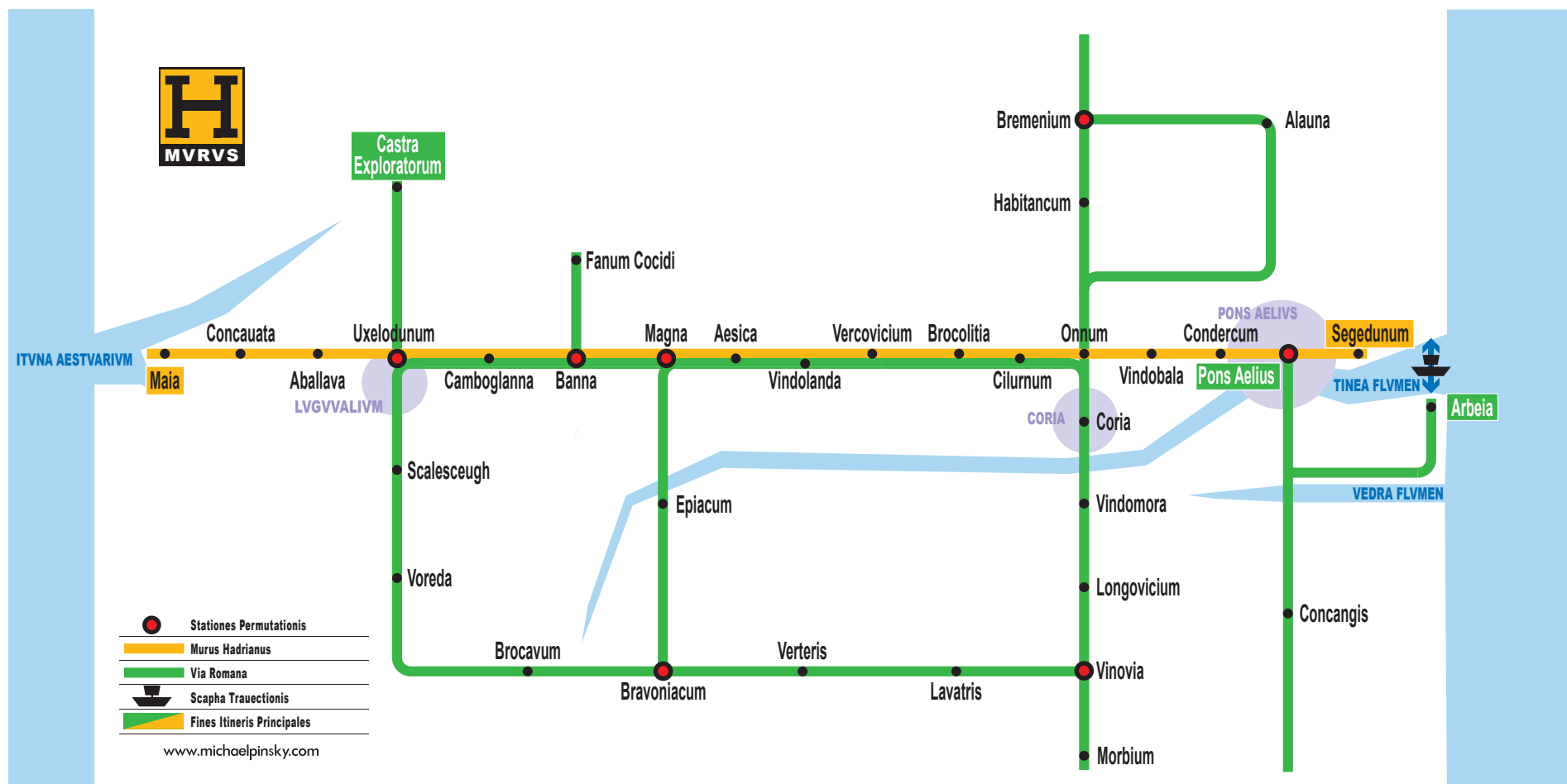
**The Telegraph** Paul Stokes



## Pontis

A number of site-specific interventions in Wallsend Metro Stration, including installing bi-lingual English and Latin signage 2003.  
 Shown at: Wallsend Metro station with simultaneous exhibition at Segedunum Museum, Tyneside. Photographs by Michael Pinsky 2003.  
 © Michael Pinsky





## Pontis

A map of Hadrian's Wall and surrounding Roman Roads in the style of the Newcastle Metro Map.

Shown at: Metro station throughout Tyne and Wear. Image by Michael Pinsky 2003.

© Michael Pinsky

## In Transit

A set of drawings and videos, and an interactive interface mapping travelling times within London

*In Transit* maps are constructed to show points in time rather than space, re-organising the city's form, and our understanding of it. They were created from the artist's journeys, as he tried different route combinations and various mode of transport to form a navigational device for the savvy city dweller.

Inhabitants of cities have a unique sense of distance in relation to space: it is defined, not by how far apart destinations lie but by how long it takes to travel between them. *In Transit* explores this situation and offers an alternative to the conventional mapping of urban space; each map is dedicated to one of the five modes of transport: by foot, by bicycle, by car, by bus and by tube.

*In Transit's* interactive interface was developed in collaboration with V2 Lab for Unstable Media in Rotterdam.





## **In Transit**

Five temporary mapping systems of central London representing journeys taken by pedestrians, bicycles, cars, buses and tubes. 2002.

East London Gallery, photograph Michael Pinsky 2002

© Michael Pinsky



## In Transit

Three-dimensional software developed at the V2 Lab, Rotterdam and vinyl maps 2002.  
 Cornerhouse, Manchester and The Economist Building, London. Photographs Michael Pinsky 2002.  
 © Michael Pinsky

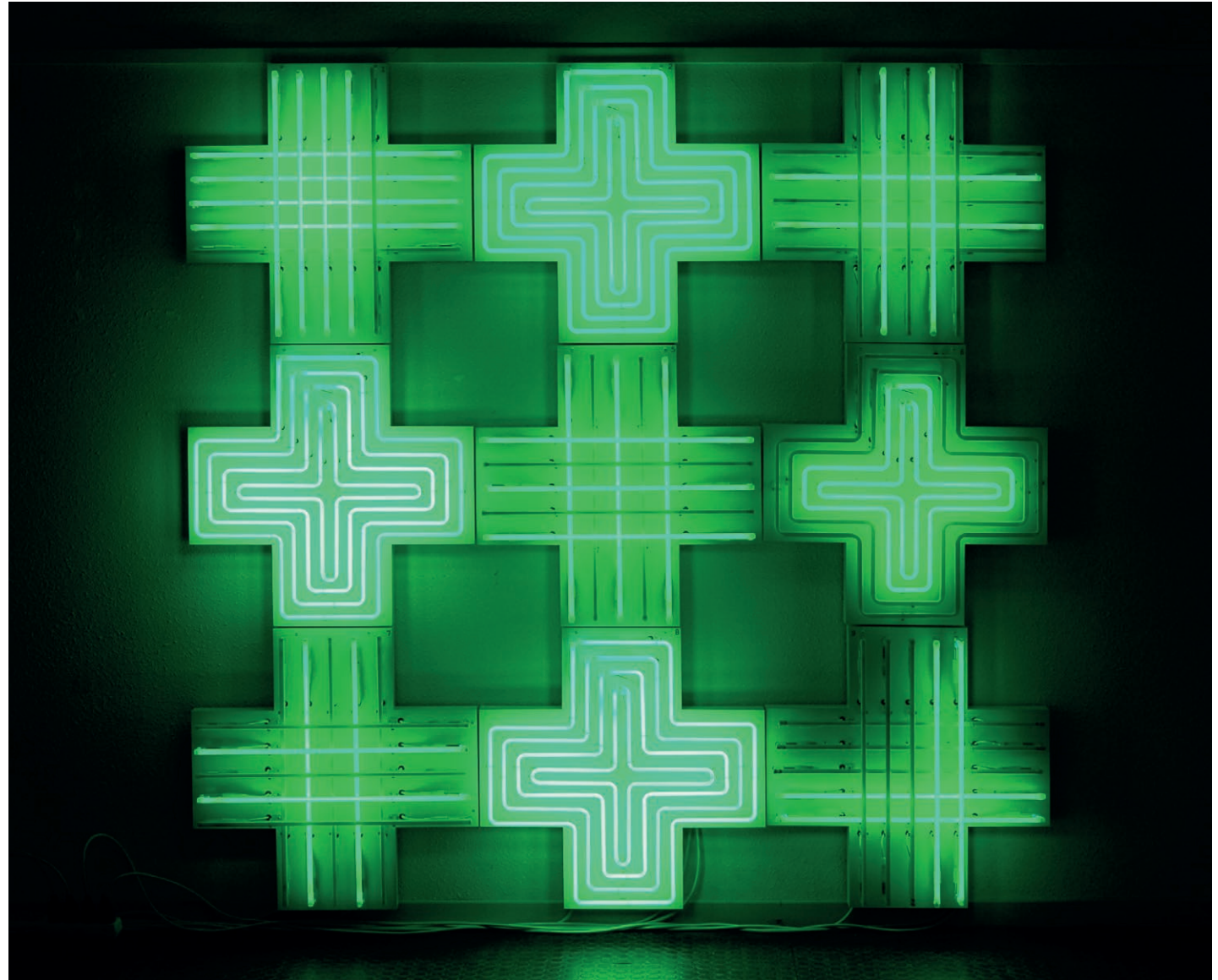


## Healing Wall

A grid of nine neon pharmacy crosses flashing in different sequences.

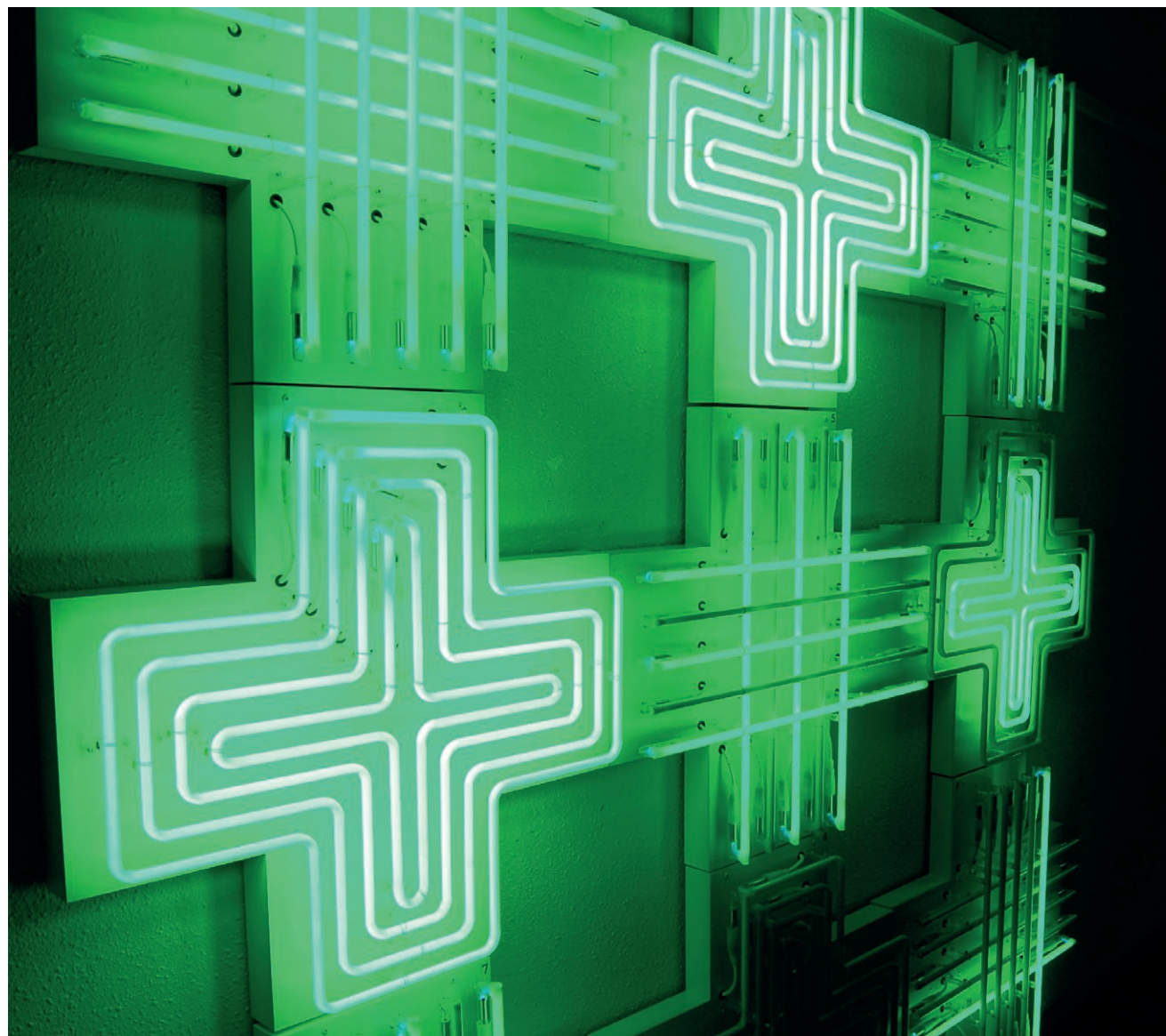
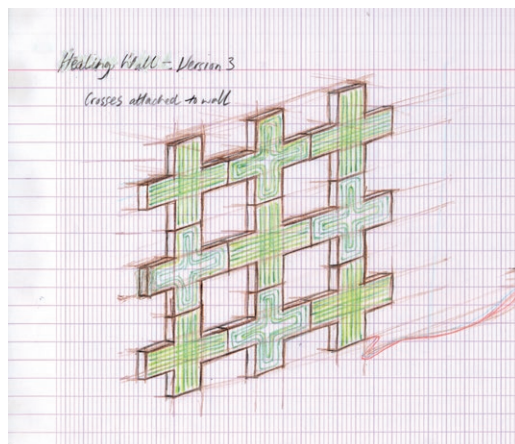
*Healing Wall* presents a three by three grid of green crosses, the emblem of the French pharmacy. Green neon crosses are omnipresent in France where pharmacy is the most successful trade. There, they function as a bait to souls in search of a cure or a better-being.

The signs' sequenced illuminations offset the organising principle of the cartesian grid. Based on the principle of 'Too much of a good thing is bad for you', this dizzying tableau of irradiating signs breathes a feeling of discomfort to the viewers caught in its rays and who, as a result, are soon forced to move away from it.



## Healing Wall

Nine neon crosses fabricated during residency at Caza d'oro in France 2006.  
Cornerhouse Manchester, photograph Michael Pinsky 2006  
© Michael Pinsky



## Healing Wall

Nine neon crosses fabricated during residency at Caza d'oro in France 2006.  
 Cornerhouse Manchester, photograph Michael Pinsky 2006  
 © Michael Pinsky



## **Viral Planting\* H5N1**

The image of a virus emerges from a mass of plastic flowers and dissipates as visitors move closer to it.

Viral images, which have been found in the media, have been magnified to the point where their surface breaks into pixels. Each of these pixelised images informs the layout of a bed of plastic flowers where pixels are replaced by flower buds.

*Viral Planting* operates in the changing landscape of humankind's obsession with viral disasters and plagues, a new arrangement of flowers will be made to reflect the virus which is prevalent in the media. Each incarnation will form a new edition of this growing archive of viruses.





### **Viral Planting**

Thirty thousand plastic flowers mounted in plexi-glass constructing an images of the avian flu virus. 2006.

Cornerhouse Manchester, photograph Colin Grey 2006

© Michael Pinsky





## Viral Planting

Thirty thousand plastic flowers mounted in plexi-glass constructing an images of the avian flu virus 2006.  
 Cornerhouse Manchester and Le Parvis, Ibos, France, photograph Alain Alquier and Colin Grey 2006  
 © Michael Pinsky



## Life Pulse

An ensemble of tactile light columns which flashes at the pace of visitors' heartbeat.

Individuals take part to a ritualistic act of holding the columns which respond to their touch by flashing at the pace of their heartbeats. Through the process of setting their pulse in light, visitors conjoin with the sculpture to create a kinetic form, part human, part technological.

*Life Pulse* was conceived as a prototype for a new kind of streetlight which reacts to the individual to make the personal monumental. It was realised as an intervention on existing streetlights for Archilab 2004 in Orléans, France and more recently as a set of streetlights for Darlington's newly Pedestrianised heart.



## Life Pulse

Four tactile lighting columns fabricated by Lebreuve in France 2005.  
CCC, Tours France, photograph Andre Morin 2005  
© Michael Pinsky



### **Life Pulse**

Four tactile lighting columns fabricated by Lebrevre in France 2005.  
John Hansard Gallery, photograph Steve Shrimpton 2005  
© Michael Pinsky



## Moving on

A video panorama of the evolution of transportation

The move from walking and cycling to motorised transportation causes more problems than it can ever solve. *Moving On* explores this dichotomy by creating an endless convoy that passes through the evolution of transportation. A parade of women transforms into an endless bicycle, which shifts up gear into a stream of motorbikes, climaxing in a cacophony of cars, vans and lorries.

Every country has developed over generations a living and working pattern that reflects its own particular needs. Since the industrial revolution, these systems have become increasingly homogenised as Western countries have increased their sphere of influence. *Moving on* suggests that Bali has protected itself from many of these changes but its transport system most visibly reflects the embracing of Western values.



## **Moving On**

Five screen video work filmed in Bali, Indonesia 2004.

The Globe Gallery, Newcastle, photograph Colin Davison 2006

© Michael Pinsky

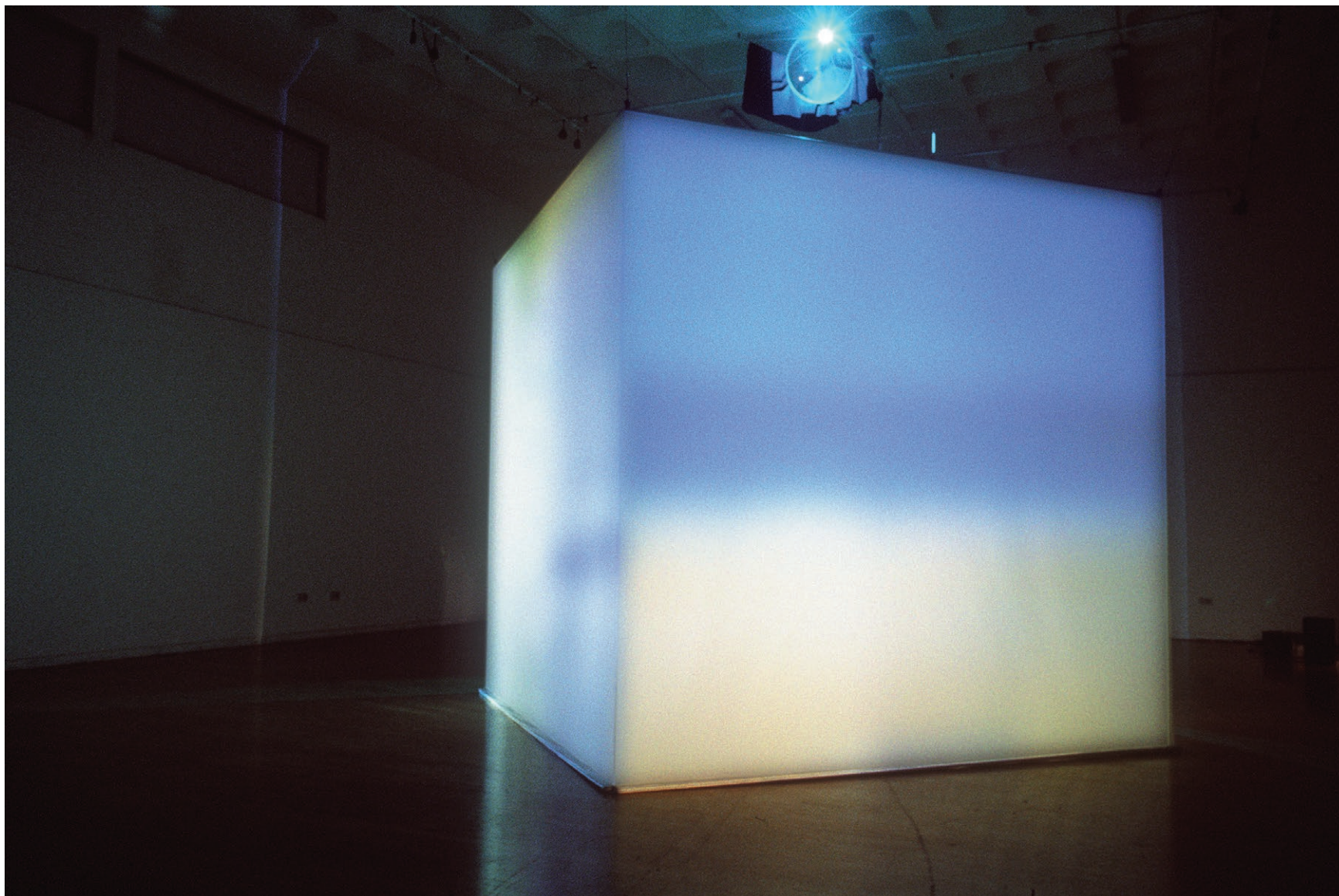


## Transparent Room

A self-reflective installation magnifying the experience of time and place

*Transparent Room* suspends viewers in a virtual space where they see through walls to hidden rooms and city streets, and through ceilings to the sky. The room's confining walls are replaced by projections of the outside world, its time accelerated as clouds speed by and as cars and pedestrians alike race down the street. In this caricatured passing of time, views of the cityscape and of the building's interiors are magnified, first showing details, then textures and, finally, just single colours.

*Transparent Room* engulfs viewers and plunges them back into the reality of the world outside its five screens, forcing their attention towards their immediate surroundings. There, they stand witness to the world they have just stepped back from and its ever-increasing pace and disintegration.



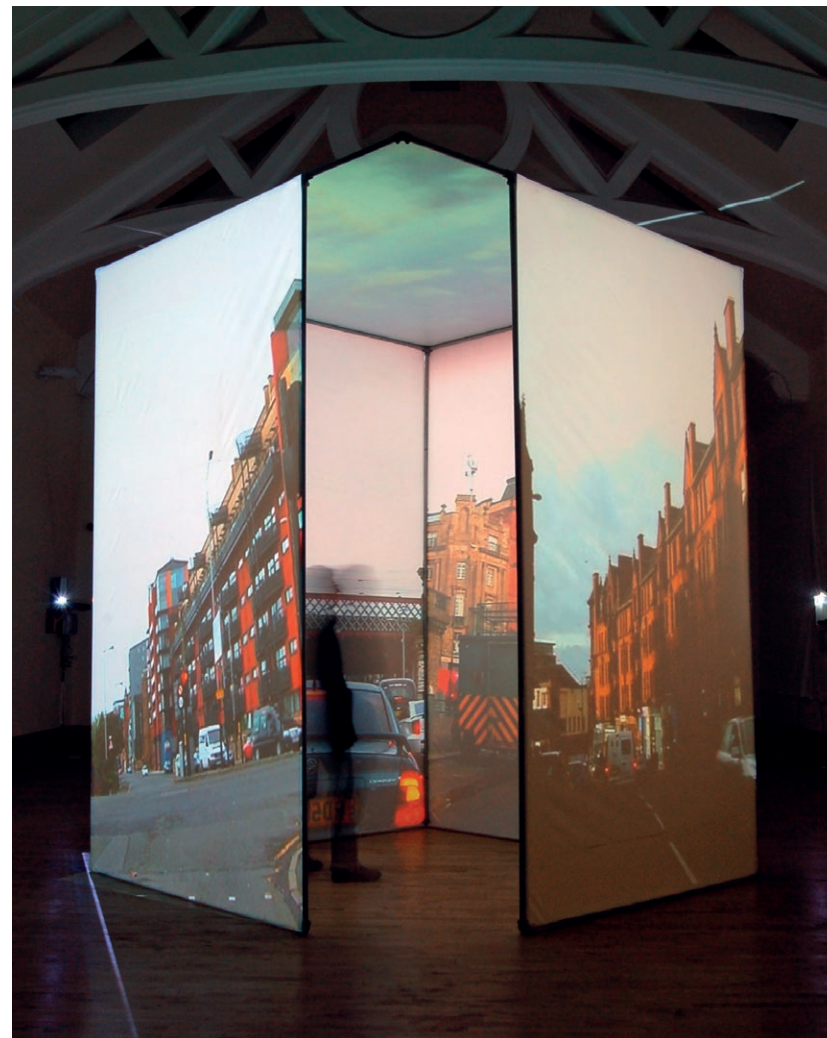
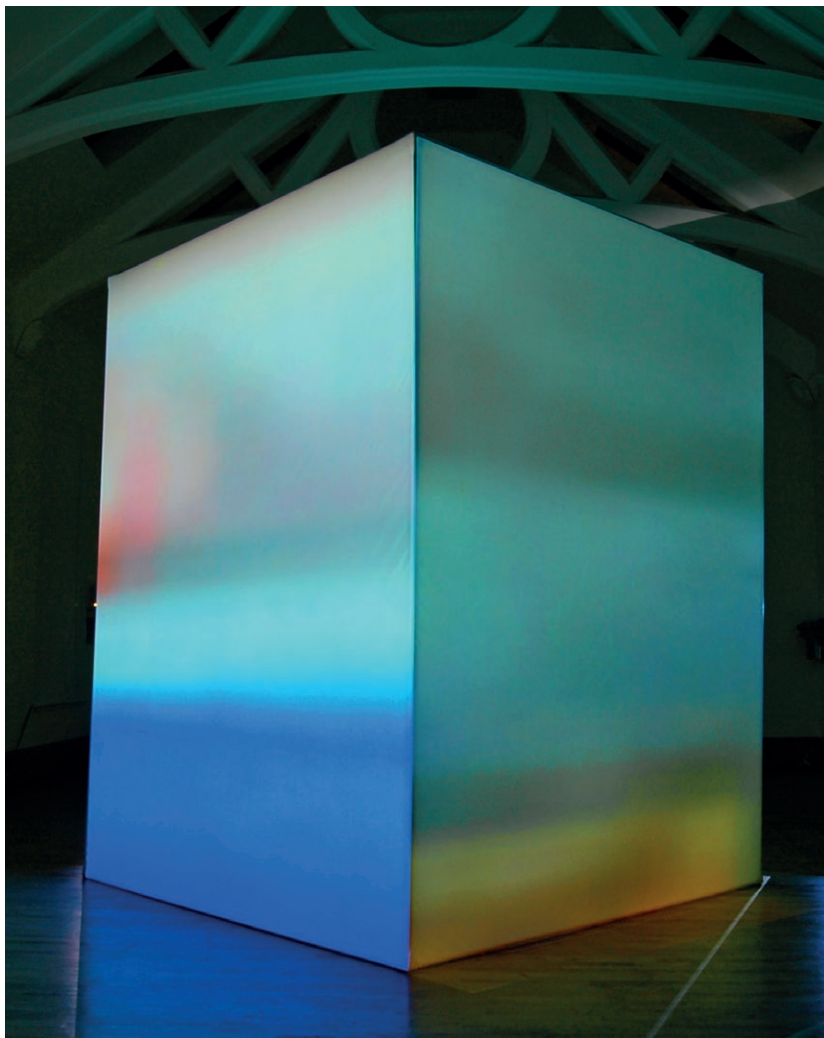
### **Transparent Room**

Five screen site-specific videowork 1999.

Bonnington Gallery, Nottingham, photograph Michael Pinsky 1999.

© Michael Pinsky





## Transparent Room

Five screen site specific videowork 2007  
 The Tron, Glasgow. Photograph Michael Pinsky 2007  
 © Michael Pinsky



## **Bus Stop 73a**

Macondo, on the outskirts of Vienna, is a settlement where successive waves of refugees fleeing global wars have reconstructed their lives for over 50 years. This autonomous area has grown without municipal support resulting in a district, impenetrable to outsiders, with few surfaced roads, streetlights, signs or street names. For decades these people fought for a bus stop to link their community with the city .

Pinsky worked with the performance group Cabula and residents to chart out the area's past, present and future. The resulting map has been mounted on a billboard within recently erected Bus Stop 73a. Those waiting for a bus can add new information; missing names, locations, graffiti and teenage declarations of love, thereby becoming the primary actors in a continually evolving exhibition, their additions being regularly reprinted into the plan.



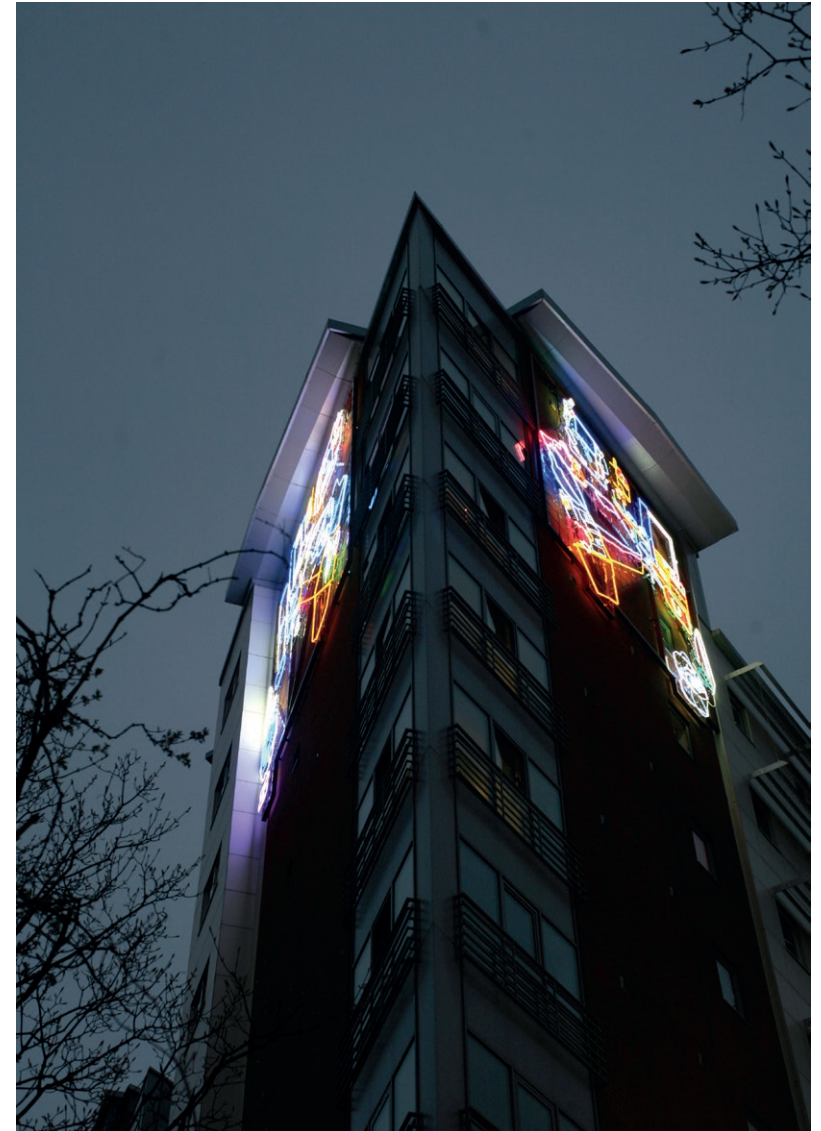
## Bus Stop 73a

Commission by the City of Vienna. Photographs Ziegler 2009  
© Michael Pinsky



## The Unknown Student

Detailed drawings of students' rooms are displayed in animated neon on two exterior facades of Newarke Point. They can be seen across Leicester. This process transfers the personal domain to the public domain. *Unknown Student* celebrates particular students' life by accurately documenting all their possessions. These objects date in time allowing the observer to guess the time that the artwork was installed. Unknown Student is concerned with the most pressing issues which students deal with when they first leave home, which tend to focus on domestic survival rather than academic success. The artwork is a monument to individual students, picked at random, whether they become a great 'success' or simply carry on unknown within the mass of society.



## The Unknown Student

Neon Drawing, Commissioned by Unite. 2009 Photograph Michael Pinsky 2009  
© Michael Pinsky



## Crawl

An illuminated pond of artificial creatures cultivated from pool life samples

Elements of the pool life have been sampled and multiplied as in a digital Petri dish and superposed to one another in a succession of images. *Crawl* animates the diverse communities which succeed each other in municipal pools. Public and intimate activities are re-framed to produce a new narrative, which transforms pools into a tropical sea where pool users co-habit in a fictional world.

The creation of the first swimming pool and other public amenities was initiated by a handful of altruistic benefactors at the turn of the 20th Century. Today as a number of these amenities are being shut, privatised or moved out of town centers, *Crawl* reminds us that the notion of 'progress' once addressed the well-being of all sections of the population.



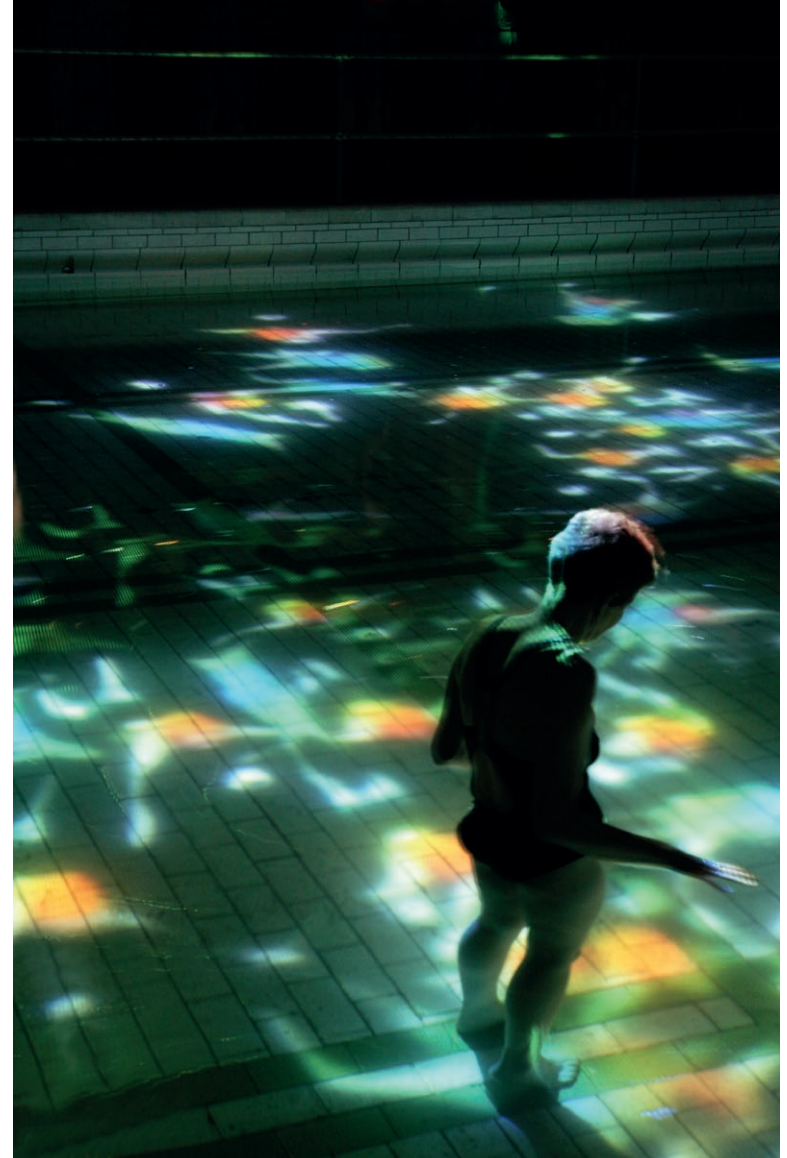
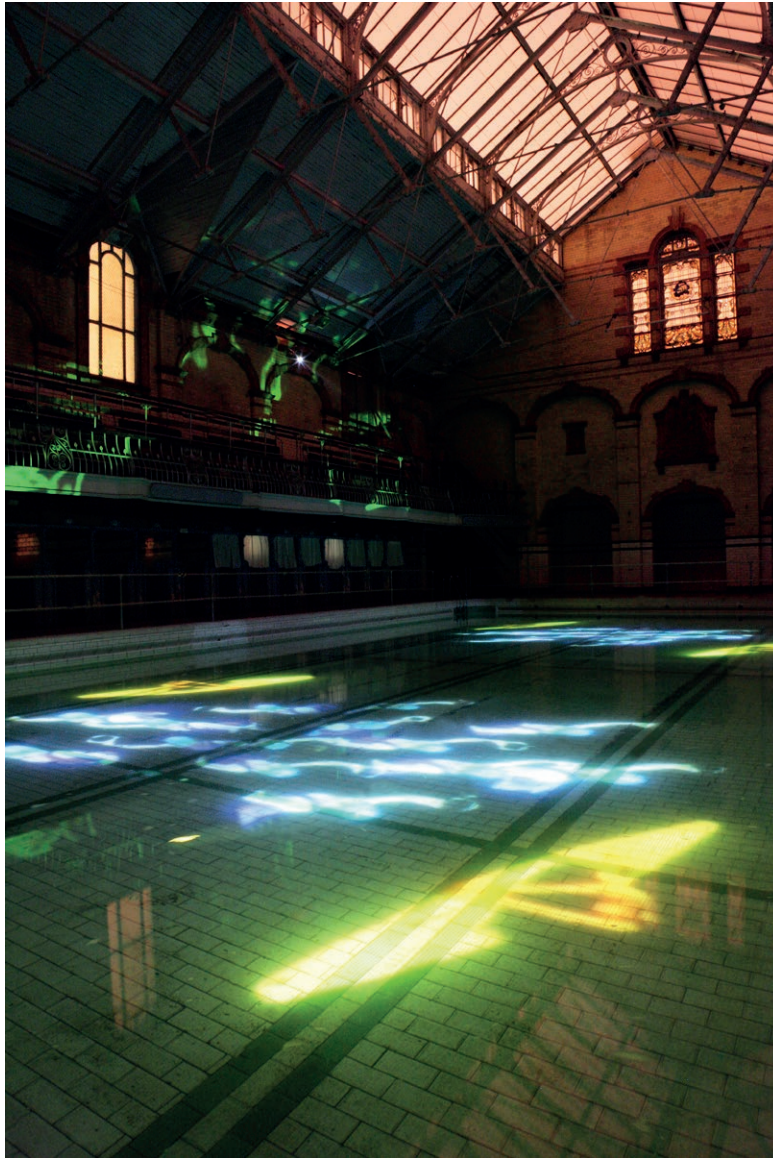
## Crawl

Videowork montaged from swimming activities in Acton Pool, London 2005.

John Hansard Gallery, photograph Michael Pinsky 2005

© Michael Pinsky

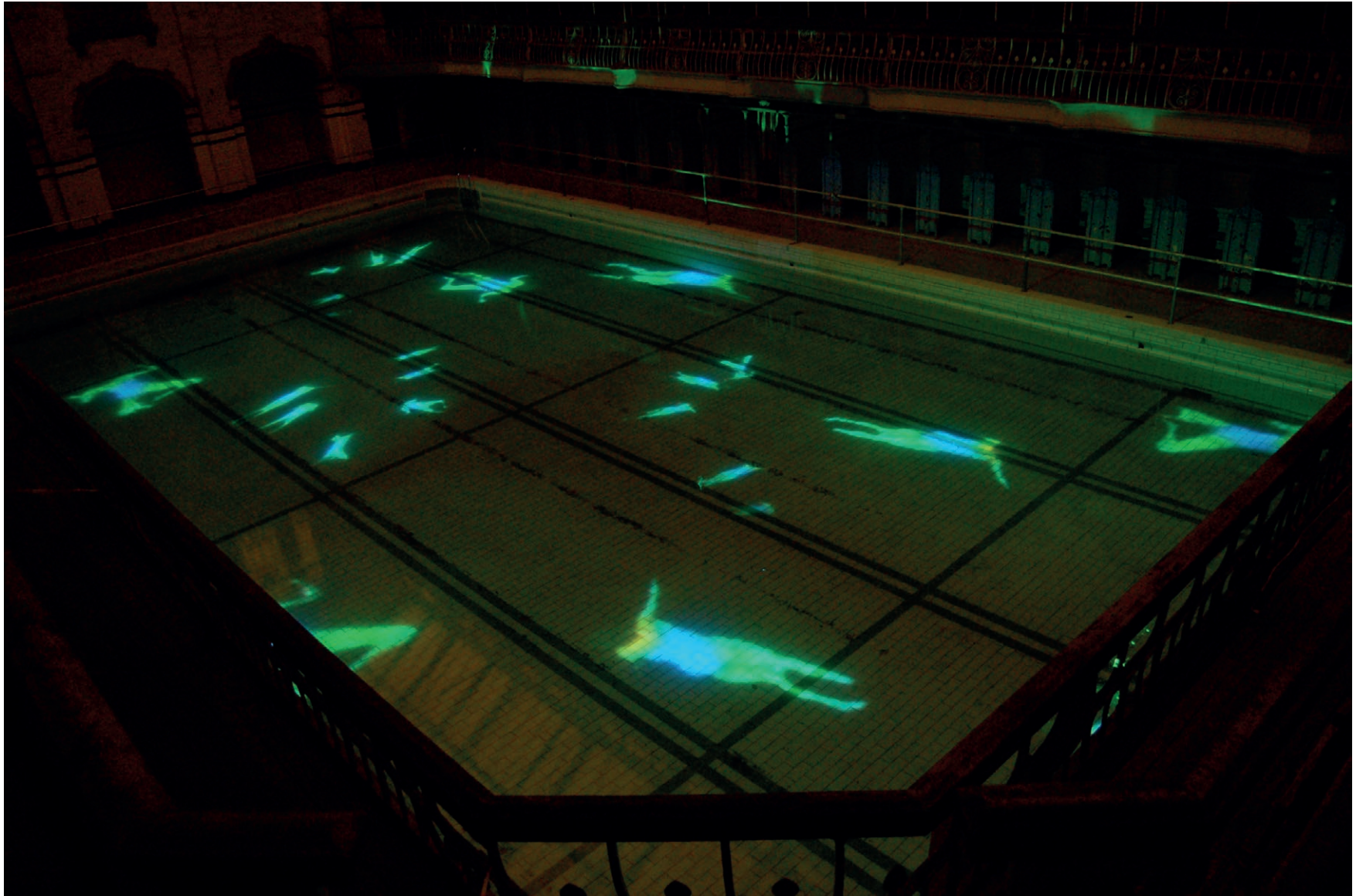




## **Crawl**

Projected sculptural intervention for the centenary of Victoria Baths in Manchester 2006  
Victoria Baths, Manchester, photograph Shaw + Shaw 2006  
© Michael Pinsky





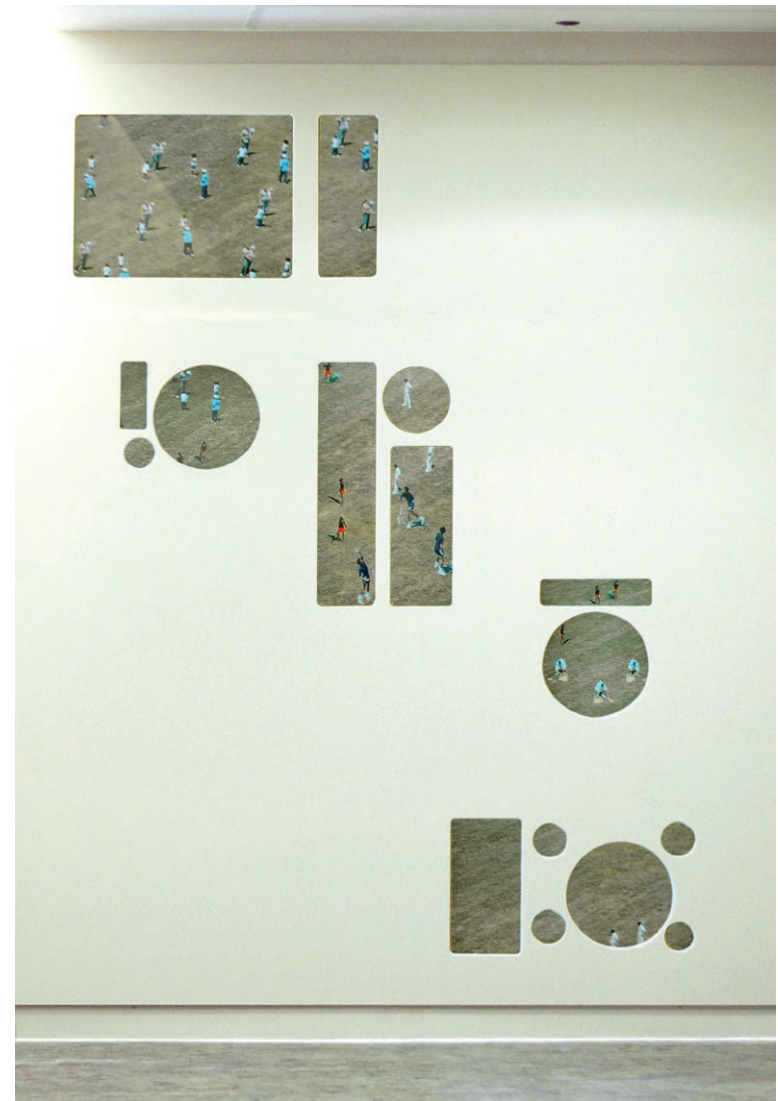
## **Crawl**

Projected sculptural intervention for the centenary of Victoria Baths in Manchester 2006  
Victoria Baths, Manchester, photograph Michael Pinsky 2006  
© Michael Pinsky

## Elevation

Recuperating in hospital gives time for people to explore alternative universes in their minds whilst their bodies are inactive. *Elevation* expands this notion allowing patients to see a hidden world. Portholes cutting through walls in the lift lobbies throughout this building reveal glimpses of activity. *Elevation* encourages the viewer to build a mental picture, mapping the individual elements of the artwork creating an alternative whole, existing in parallel to the tangible configuration of the building. Activities in the neighbouring park were filmed from the hospital's roof. Animations were constructed from this ariel view, which unfold beguiling narratives. Rising through the building the scenarios shift from the seemingly naturalistic to the highly regimented, questioning the plausibility of the films, what is real and what is imagined.





## Elevation

Commissioned for University Hospital Lewisham, London 2007

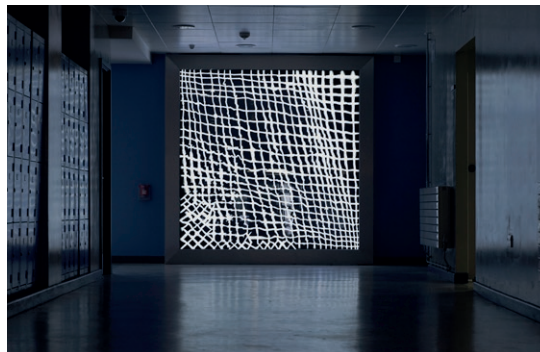
Photograph Michael Pinsky 2007

© Michael Pinsky

## Intersection

The school acts as a cross roads for the pupils where they share their lives, knowledge and experiences before parting again.

The grid that forms the basis of this artwork is constructed from a hundred of crosses, drawn by pupils. They were given little time to draw these crosses and had been given no warning of their task. Each cross became a grid reference of for a contentless map. The differences between the crosses distort the grid suggesting the typography of a territory. The foreground and the background of the image invert, shifting from a black grid on white, to white grid on black. As this shift occurs the grid and the squares merge until both converge into grey. Nothing in this image is stable; nothing is truly black and white.



## Intersection

Permanent Lightwork installed in St Bernadette's Catholic Secondary School, Bristol. Commissioned by Art in Sacred Spaces 2011.  
© Michael Pinsky



## Symposium

A car is cut in half and mounted on a bridge. When the bridge closes, the two halves of the car meet, forming a complete car. As the car joins its alarm activates.

The Socratic dialogue *Symposium* describes the ancient story of human double creatures with four arms, two heads and four legs. These creatures moved in a ball formation. A jealous Zeus split these creatures in two creating the modern human, which is always searching for its other half. In this work, one half of the car is always searching for the other and is ecstatic when re-united.

*Symposium* references the priorities of the traffic flow, a car takes priority over people, trains take priority over cars and boats take priority over all other modes of transport.



## Symposium

A kinetic sculpture in which a car separates in two as a swing bridge opens. Shown as part of Rivercommissions on the River Hull, Hull.

Photograph Benedict Philips 2002

© Michael Pinsky

## Turning Point

Something strange has happened overnight in the docks of Colchester: giant swans are swallowing cars' remains in a scrapyard near the river Hythe, while their smaller cousins are jostling to find a space at the nearby supermarket's parking. No cars or human are to be seen in this swan world. The gargantuesque feast flips back to a more plausible narrative: cranes are relentlessly lifting and throwing scrapped cars while spinning and dancing to Stranvinsky's *Swanlake*.

Many industrial and dock areas have suffered from the move from boat to road transportation and the outsourcing of the manufacturing industry. Where human activity recedes, wildlife develops again until one day, a new supermarket arrives, a new bridge is built, in total indifference to the area's historical and ecological heritage. *Turning Point* depicts the dereliction and destruction of things that were cherished yesteryear and the mythic revenge of its forgotten community.





## Turning Point

A large scale outdoor installation including telephone boxes, a 12 storey projection and cranes dancing to Swan Lake 2001. Shown in Colchester with documentation being shown at First Site Gallery, Colchester. Photograph CBC 2001.

© Michael Pinsky

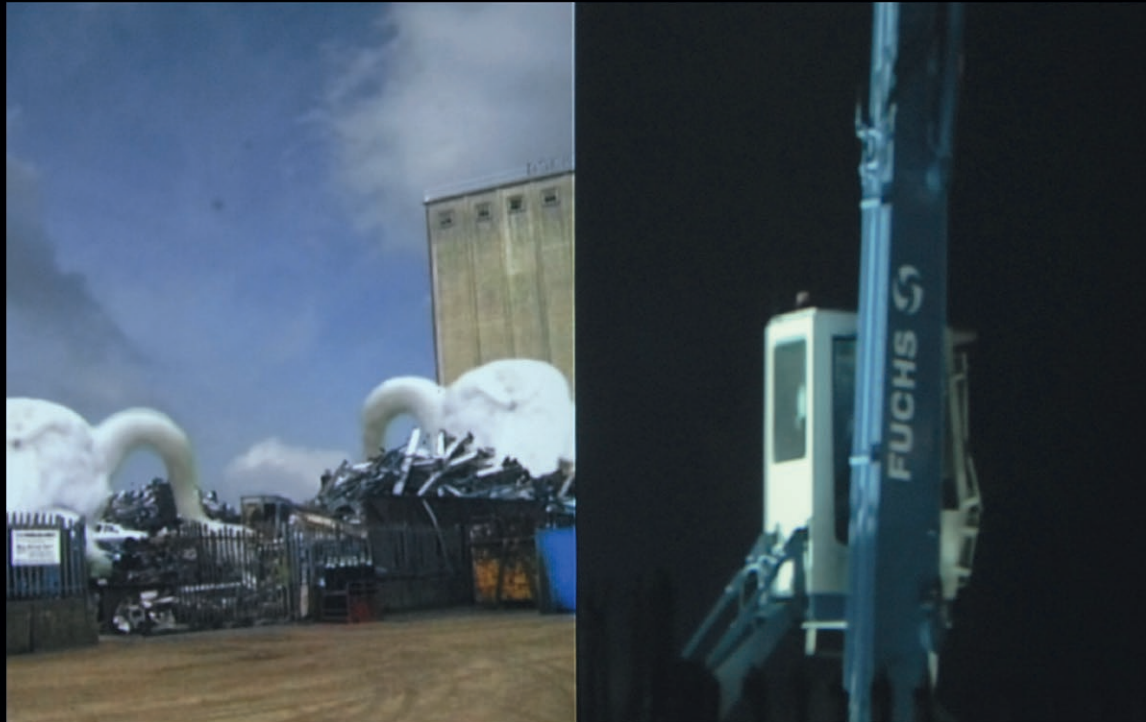


## Turning Point

A large scale outdoor installation including telephone boxes, a 12 storey projection and cranes dancing to Swan Lake 2001. Shown in Colchester with documentation being shown at First Site Gallery, Colchester. Photograph CBC 2001.

© Michael Pinsky





### **Turning Point**

Two screen video installation. Cranes dancing to Swan Lake and animation 2002.

The Globe Gallery Newcastle, photograph Colin Davison 2006

© Michael Pinsky

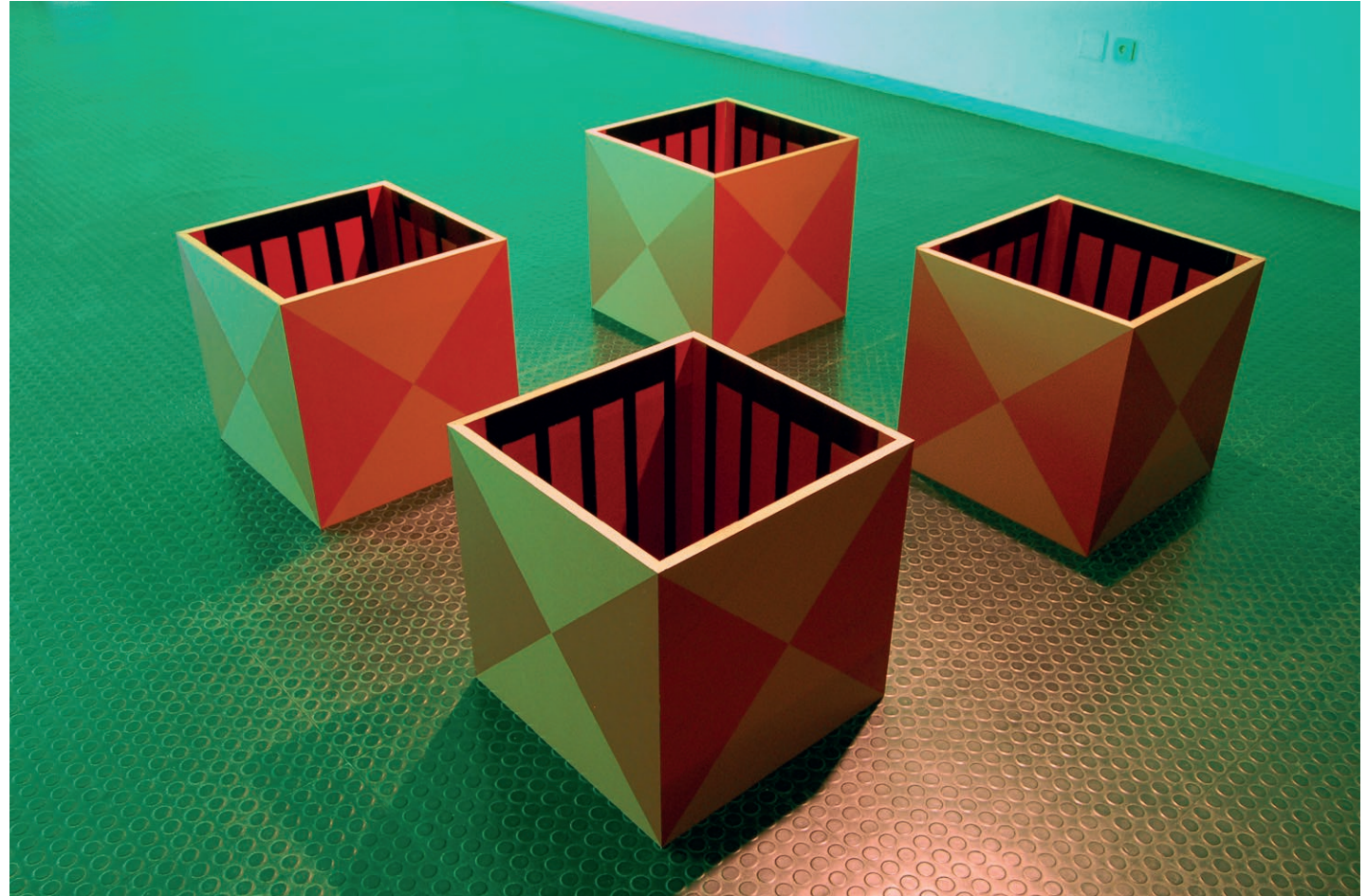
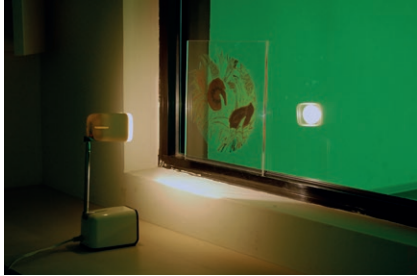


## L'Appât

The lure. The bait. Aesthetic conditioning and the abusive use of signs.

Attracted to the hypnotic animations of the pharmacy sign, or the bright geometric forms of the flytrap, humans and insects alike are conditioned to respond to these visual stimuli.

*Anti-Mouche* [version Robert Morris and version Van Gogh], uses the appropriated visual language of Minimalism and Post-Impressionism to create a terrible beauty. Pinsky made enlarged replicas of mass-produced fly traps. These objects use siren-like attractive powers to kill and brutalize the unsuspecting fly. But who really gets caught, the consumer or the fly?



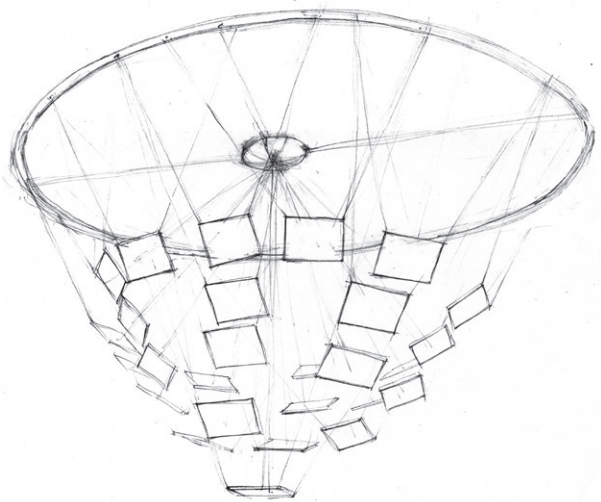
## L'appat

Sculptures developed during a residency at Caza d'oro in France 2006.  
Media Art Centre, Mas d'azil, photograph Michael Pinsky 2006  
© Michael Pinsky

## **Weather Cluster**

A multi-screen permanent video installation created for Coast Commissions. Students collect video clips of weather conditions from around the world. Once collected, these clips form a database, which is held on a permanently networked server. The software monitors a local weather station through the Internet. As the climate conditions change, the computer plays the relevant video clips on thirty flat screen monitors suspended off the ceiling. The screens show three different versions of the weather conditions; for example, when it is raining the screens show rain from around the world. Most of the screens hang facing downwards forming a cluster (cloud) in the atrium. The software is designed to allow video clips to be easily added year after year, creating a constantly growing weather library.





## Weather Cluster

Permanent thirty-screen networked internet/video installation as part of the COAST commissions in East Anglia.  
 Clacton on Sea. Photograph Michael Pinsky 2006  
 © Michael Pinsky

## Breaking the Surface

*The docks, historically a lifeline for the Bridgwater economy, now lies dormant. A receptacle for the community's burdensome clutter. This wreckage is brought back from the depths. The surface of the water gives the illusion of a materialised stage where they can be contemplated. Rusty, unable to recover their erstwhile functionality, they may be appreciated again. A formal, yet compelling, soundtrack originates from this aquatic world of metal. It is generated by samples from the artefacts played as instruments. The result resembles an industrial mix of Gamelan music and whales' plaintive signals. Drums create a wave of vibrations, which resonates in the viewers' bodies. The audience is captive, fascinated by this incongruous scene of suspended debris.*

**AN Magazine** Stephanie Delcroix



### **Breaking the Surface**

A site-specific sculpture in which objects dredged from the dock were mounted and illuminated on the water's surface. Shown in Bridgwater Docks, Somerset. 2002.  
Photographs Peers Rawson 2002.

© Michael Pinsky





### **Breaking the Surface**

A site-specific sculpture in which objects dredged from the dock were mounted and illuminated on the water's surface. Shown in Bridgwater Docks, Somerset. 2002.

Photograph Ian Beech 2002.

© Michael Pinsky

## The Race

A collaboration between the artist Michael Pinsky and the composer John Parr, commissioned by Arthouse.

*The Race* hijacks unsuspecting shoppers, street cleaners, market sellers and tourists from the centre of Doncaster. They are pitted against each other in a huge race around the city. A multi-screen film documenting this competition is projected in a panoramic format across the length of Priory Walk. To accompany the film, a composition will follow the race down the street using brass bands, choirs, a string octet and Zimbabwean percussionists. The race reflects Doncaster's prominent role in equestrian racing and the nature of people's lives as they swiftly go about their daily tasks as if vying with unknown rivals.





## The Race

Architectural video installation for D-Frost, commissioned by Arthouse, Doncaster 2004

Photograph David Lloyd 2004

© Michael Pinsky





## The Race

Architectural video installation for D-Frost, commissioned by Arthouse, Doncaster 2004.

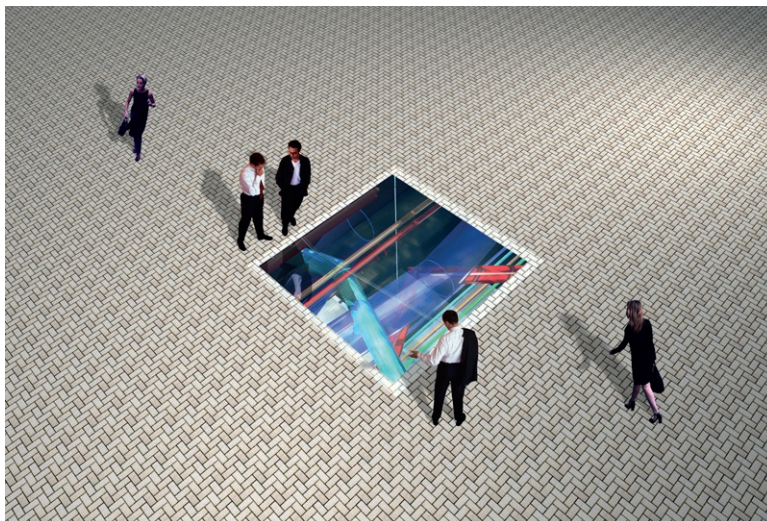
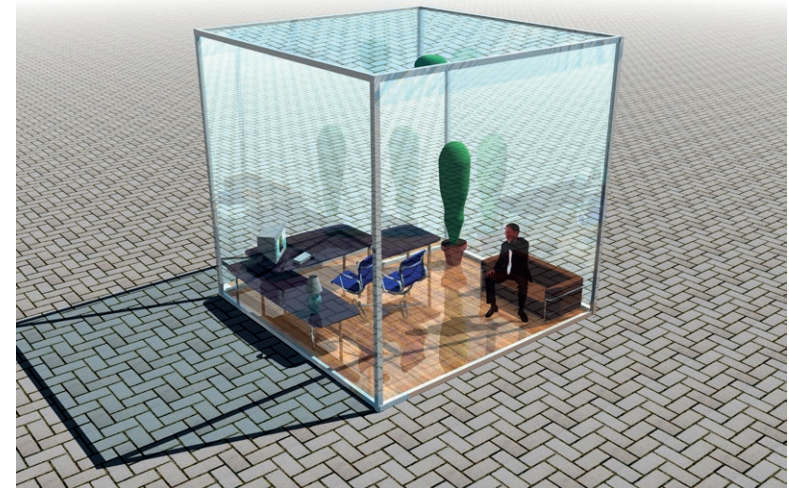
Photograph Michael Pinsky 2004.

© Michael Pinsky

## **Pinsky Projections**

*Pinsky Projections* is a property development company set up by Michael Pinsky, artist in residence in the Urban Planning Department at Chelmsford Borough Council. The proposals are intentionally radical whilst being pertinent to urban issues. They are intended to stimulate a response from the community. The proposals, which mimic architects' visualisations, are sited in prominent public places. They have the official credentials of a development proposal including a council address for comments. These proposals challenge expectations for development in the area; what is possible, the scale of change and what values new development represents. The hope is that all stakeholders will become more ambitious and risk-taking in their approach to developing the West End.





## Pinsky Projections

Residency and commission with the Urban Planning department in Chelmsford 2001-2004.

All Photomontages by Michael Pinsky.

© Michael Pinsky





## Pinsky Projections

Residency and commission with the Urban Planning department in Chelmsford 2001-2004.

All Photomontages by Michael Pinsky.

© Michael Pinsky