



MONDAY, 07 OCTOBER 2013

SNEAK PEEK: MICHAEL SAILSTORFER, ENFANT-TERRIBLE

Dear Shaded Viewers,

Today, a sneak peak at an upcoming November exhibition that can elicit a literal, *"this has never happened before"*.

Michael Sailstorfer will be making his debut solo exhibition in Dubai exclusively at Carbon 12 Dubai.



Time is not a motorway, 2010, A tire which spins itself into the wall, self destructing, "going nowhere fast"

Michael Sailstorfer could be considered either the *enfant-terrible* or the new voice of a long-line of German contemporary art. His *wabi-sabi* aesthetic often deals with space, motion and how we function in the world. He is resourceful: he utilizes the day-to-day, decrepit, oft-overlooked functional objects as his materials. He is also naughty: he decontextualizes these materials, reassigning them physical qualities that simultaneously incite wonderment and fear while keeping the palette of decay in the shiny new-ness of his incarnations. Sailstorfer uses his mind through his hands (a tendency since his childhood), deconstructing, tinkering, reassembling with a youthful curiosity, “what happens if...” The results are playful, pure in form... but functionally useless. Yet their *wabi-sabi* nature does not take away from the works, rather, it reinforces the poetry within the purity (albeit mischievousness) of his latest exhibition, *Try to reach the goal without touching the walls* (November 18 - January 7).

A preview of the press release:

This is the kind of ride you take Saturday afternoon, weary from the night before, where everything seems to be going wrong. The video you're recording is upside down (Welttour, 2003), the steering wheel isn't turning the way it should (Lenkrad, 2012)... this journey seems like one giant endless maze-like track (Maze, 2012-13). The absurdity is laughable. But at least your partner-in-crime is entertaining you with song (Welttour).

Sailstorfer may play games, egging us on, but this is serious play; he takes that extra step: his art smacks you in the face... *gently*. His manipulation of juxtaposition plays with you as much as he plays with his materials. The charm of the simplicity of his works oscillates between the beauty of the forms and palette, and the realization that the materials display physical qualities they should *not* possess, simultaneously absurd and threatening. However, perhaps the best way to epitomize the “Sailstorfer-ness” of Sailstorfer, is to consider his *Pulheim Grant*.

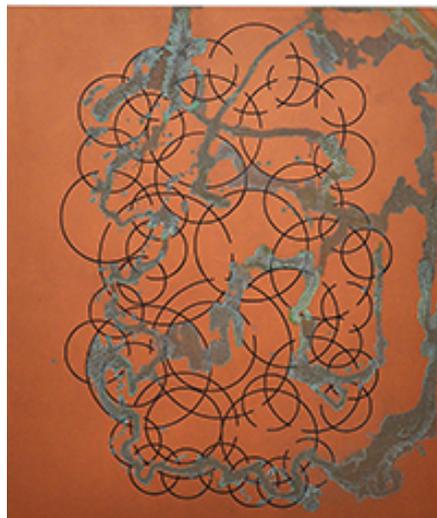
Upon receiving a 10, 000€ grant, he exchanged it for the equivalent in gold coins and bars and buried them in a field in Pulheim, Germany in August 2009. Whether encouraging “relational art”, stirring up cultural interest, or just instigating a frenzy... Sailstorfer then invited the public to go and “dig for gold.”

But then, just when you think you've figured it out, an artist masterfully playing with the perceptions of physics, the boundaries of materials, emotional polarity by inciting a dichotomy of fear and delight... Sailstorfer reminds you, that story, behind his works? Just a story. And you bought it.

Oh, Michael Sailstorfer, you naughty boy, you.



Shooting Star, 2002, In an effort to impress a girlfriend by capturing her a shooting star, he transformed his Mercedes into a catapult for streetlights



Maze 50, 2012-13, A reference to bad-boy behaviour of creating donuts in a parking lot

Berlin-based German artist (b. 1979) active since 2001. Sailstorfer is represented by multiple international galleries and exhibits in the Americas and heavily across Europe, with works in private and public collections including the Centre Georges Pompidou (Paris), Sammlung Goetz (Munich), and S.M.A.K. (Gent).

Til next time,

Katrina, the Dubai-side