

CLIFTON BENEVENTO

LOCATION: 515 BROADWAY NEW YORK NY 10012 PHONE: 212 431 6325 FAX: 212 334 4703
EMAIL: INFO@CLIFTONBENEVENTO.COM WEBSITE: WWW.CLIFTONBENEVENTO.COM

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ART IN REVIEW

Martin Soto Climent: 'Mariposas Migratorias (Migratory Butterflies)'

By KAREN ROSENBERG

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Clifton Benevento

515 Broadway, between Spring and Broome Streets, SoHo

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Martin Soto Climent, who is from Mexico City, is a Conceptual sculptor in the mold of Gabriel Orozco and Damián Ortega; his works, like theirs, often produce succinct poetry from the slightest recontextualizations, juxtapositions and alterations of found objects. That's almost the case in his [latest solo](#) show, at Clifton Benevento, where the primary material and the key metaphor never quite connect.

Here Mr. Soto Climent has chosen to work with automobile windshields, stacking them on the floor or propping them up against the wall or one another. Though sleek in form, these curved glass sheets bear traces of their former lives: tinted sun-blocking strips or waxy text identifying the maker and insurance company.

Their visual appeal is obvious; Richard Prince's car-hood paintings come to mind, as do any number of "finish fetish" sculptures by Los Angeles artists of the 1960s. But the idea of the glass windshields' becoming "mariposas migratorias," or migratory butterflies, though fanciful and unexpected, feels a bit precious.

Two works stand out because Mr. Soto Climent subjects the glass to pressure, causing it to crack. In "Enjambre de Mariposas (Swarm of the Butterflies)," arranging windshields in a lotus spiral on the floor creates the effect of crushed petals. And in "Reposo (Resting)," the metal clamp that holds two windshields together in an X shape also inflicts structural damage. Given the weakness of the butterfly conceit, an extra gesture — doing something and then something else (to paraphrase Jasper Johns) — makes a world of difference.