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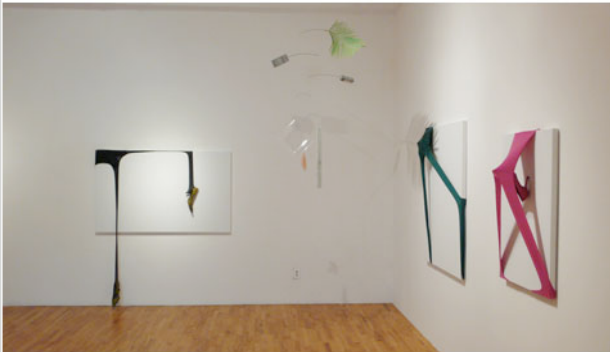
### Art

#### "Not Extractions, but Abstractions (Part 2)"

**A group show revives the insouciant spirit of Alexander Calder.**

*By Claire Barliant*

★★★★☆ *Time Out Critic*



The title of this exhibition ("Part 1" was an earlier iteration in Zurich) comes from a quote by Alexander Calder, and it encompasses six artists whose work shares the sculptor's playful sense of ease. Calder is often credited with inventing the mobile, and Hanna Sandin updates that form here to great effect. In her hands, found materials such as spatulas and

fitness bands are reborn as weightless, beautiful objects that have more in common with sea creatures or precious stones than anything man-made. Her jewelry, also on display, is stunning.

Calder had an insouciant approach to Modernism, so it makes sense that many of these works revise Modernist truisms for the contemporary age, or at least question their irrefutability. Martin Soto Climent's witty "paintings" are blank canvases over which brightly colored stockings have been pulled into sinuous lines. High heels wedged beneath the tights add a risqué, feminine look, in decided contrast to Modernism's masculine tendencies. Peter Coffin contributes a smart projection exploring the properties of color and light, in which three circles, each a different primary color, rotate around one another and occasionally intersect, and Polly Apfelbaum's plasticine abstractions are a treat.

The only off notes are paintings by Jonas Wood and ceramics by Shio Kusaka, which look like they would be at home in a high-end Scandinavian design shop. Overall, however, the show captures the essence of Calder's work, or, as he put it in the rest of the quote, "abstractions that are like nothing in life except in their manner of reacting."

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