



Andréhn-Schiptjenko

STOCKHOLM PARIS

Martín Soto Climent

Born 1977 in Mexico City, Mexico
Lives and works in Tepoztlán, Mexico

Martín Soto Climent

Martín Soto Climent is well known for his surrealist manipulations of images and objects. His practice refers to the forms of the body and the psychology of desire embedded within an economy of consumption. By re-contextualizing ever so slightly and executing delicate re-arrangements by ways of appropriation and juxtaposition, his works often have the humble quality of the ready-made or appear to be fragile assemblages exploring issues of temporality, desire, decay and marginality. Soto Climent creates objects, installations, sculptures and photographs sourcing materials and imagery from the quotidian and his interventions into everyday objects are occasionally temporary.

Martín Soto Climent was born in 1977 in Mexico City and lives and works in nearby Tepoztlán. A major survey exhibition of Martín Soto Climent's work was presented at the Museo de la Ciudad de México in Mexico City in 2023. In France, his work has recently been featured in the solo exhibition *Amatl* in 2021 at Andréhn-Schiptjenko and in group exhibitions at Les Franciscaines, Deauville (2022), the Carmignac Foundation (2021) and the Palais de Tokyo (2016). He has recently had solo exhibitions at the Hessel Museum of Art, Hudson (USA), Museo Universitario del Chopo Mexico, Museo Pietro Canonica Rome, Palais de Tokyo Paris, Kunsthalle Wintherthur, El ECO Museo Experimental, New Jersey Museum of Contemporary Art and Museo de Arte Carrillo Gil. His works are included in numerous collections such as the Cleveland Museum of Art, Ohio, USA, the Hessel Museum, Annandale-on-Hudson, NY, USA, the Colección Jumex, Mexico City, Mexico, the Loewe Foundation, the MCA Chicago, USA, the Migros Museum, Zurich, Switzerland, the MOCA, Miami, USA, and the François Pinault Foundation, among others.

Recent Solo Exhibitions

- 2023** *La Volonté de la Volupté*, Andréhn-Schiptjenko, Paris, France.
La Danza del Fiume, Museo Casa Rusca, Locarno, Switzerland.
El sendero del poeta, Museo de la Ciudad de Mexico, City, Mexico.
- 2022** *The Phantom's Shadow*, Karma International, Zurich, Switzerland.
Gentle Stranger, Union Pacific, London, United Kingdom.
- 2021** *Phantograms*, Michael Benevento, Los Angeles, USA.
Amatl, Andréhn-Schiptjenko, Paris, France.
- 2020** *Gossip*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2019** *The Skin of the Apple*, Karma International, Zurich, Switzerland.
In the Shadow of an Invisible Thread, Hessel Museum of Art, Annandale-on-Hudson, New York, USA.
Into the Other Room, Karma International, Los Angeles, USA.
- 2018** *Under the Immortal Skin*, Galleria T293, Rome,

Recent Group Exhibitions

- 2022** 13th Mercosur Biennial, Porto Alegre, Brazil.
- 2021** *The Imaginary Sea*, Villa Carmignac, Porquerolles island, France.
- 2020** *Seeing Touch*, Hauser Wirth, St. Moritz, Switzerland.
- 2019** *Konkrete Gegenwart*, Museum Haus Konstruktiv, Zurich, Switzerland.
- 2018** *Unstable Stillness*, Perrotin Gallery, Hong Kong.
Grand Opening (Summer Rhapsody), Fonderia Artistica Battaglia, Milan, Italy.

Public Collections (selected)

- Cleveland Museum of Art, Ohio, USA.
Colección Jumex, Mexico City, Mexico.
François Pinault Foundation, Venice, Italy.
Hessel Museum, Annandale-on-Hudson, New York, USA.
Loewe Foundation, Madrid, Spain.
MCA Chicago, Chicago, USA.
Migros Museum, Zurich, Switzerland.
MOCA, Miami, USA.



Mexican artist Martín Soto Climent (b. 1977) makes the lyrical potential of found objects and images the core of his multifaceted conceptual practice, which manifests in works ranging from object-based sculptures and installations to photography, and, recently, painting. Soto Climent's particular attunement to the associative and affective properties of objects and images enables him to destabilize their conventional reading and to radicalize their potential for new meaning. Drawing out the appealing, sexual, or otherwise heightened qualities of objects, the artist triggers our own structural and linguistic perceptions of desire.

This monograph constitutes the first major assessment of Soto Climent's fascinatingly rich and intriguingly complex practice. Spanning 20 years of work, it chronicles his exhibition history and provides documentation on his most important groups of works.

Languages: English / Spanish

Texts by Susan L. Aberth, Giorgia von Albertini, Veit Loers, Chris Sharp, 2021
Hardcover 288 pages
Publisher: Mousse Magazine
ISBN: 9788867494552
Dimensions: 198 x 268 mm



Martín Soto Climent
Installation view,
La Danza del Fiume, Museo Casa Rusca,
Locarno, Switzerland, 2023.

Martín Soto Climent
Installation view
La Danza del Fiume, Museo Casa Rusca,
Locarno, Switzerland, 2023.





Martín Soto Climent

Installation view,
La Danza del Fiume, Museo Casa Rusca,
Locarno, Switzerland, 2023.



Martín Soto Climent
Installation view,
La Volonté de la Volupté,
Andréhn-Schiptjenko, Paris,
France, 2023



Martín Soto Climent
Installation view,
La Volonté de la Volupté,
Andréhn-Schiptjenko, Paris,
France, 2023



Martín Soto Climent
Installation view,
La Volonté de la
Volupté, Andréhn-
Schiptjenko, Paris,
France, 2023



Martín Soto Climent
Installation view,
El sendero del poeta, The
Museum of Mexico, Mexico
City, Mexico, 2023



Martín Soto Climent
Installation view,
El sendero del poeta,
The Museum of Mexico
City, Mexico City,
Mexico, 2023



Martín Soto Climent
Installation view, *The Phantom's Shadow*, Karma International, Zurich, Switzerland, 2022



Martín Soto Climent
Installation view, *The Phantom's
Shadow*, Karma International,
Zurich, Switzerland, 2022



Martín Soto Climent
Installation view,
Phantograms, Michael
Benevento, Los Angeles, USA,
2021



Martín Soto Climent

Installation view, *Phantograms*, Michael Benevento, Los Angeles, USA, 2021

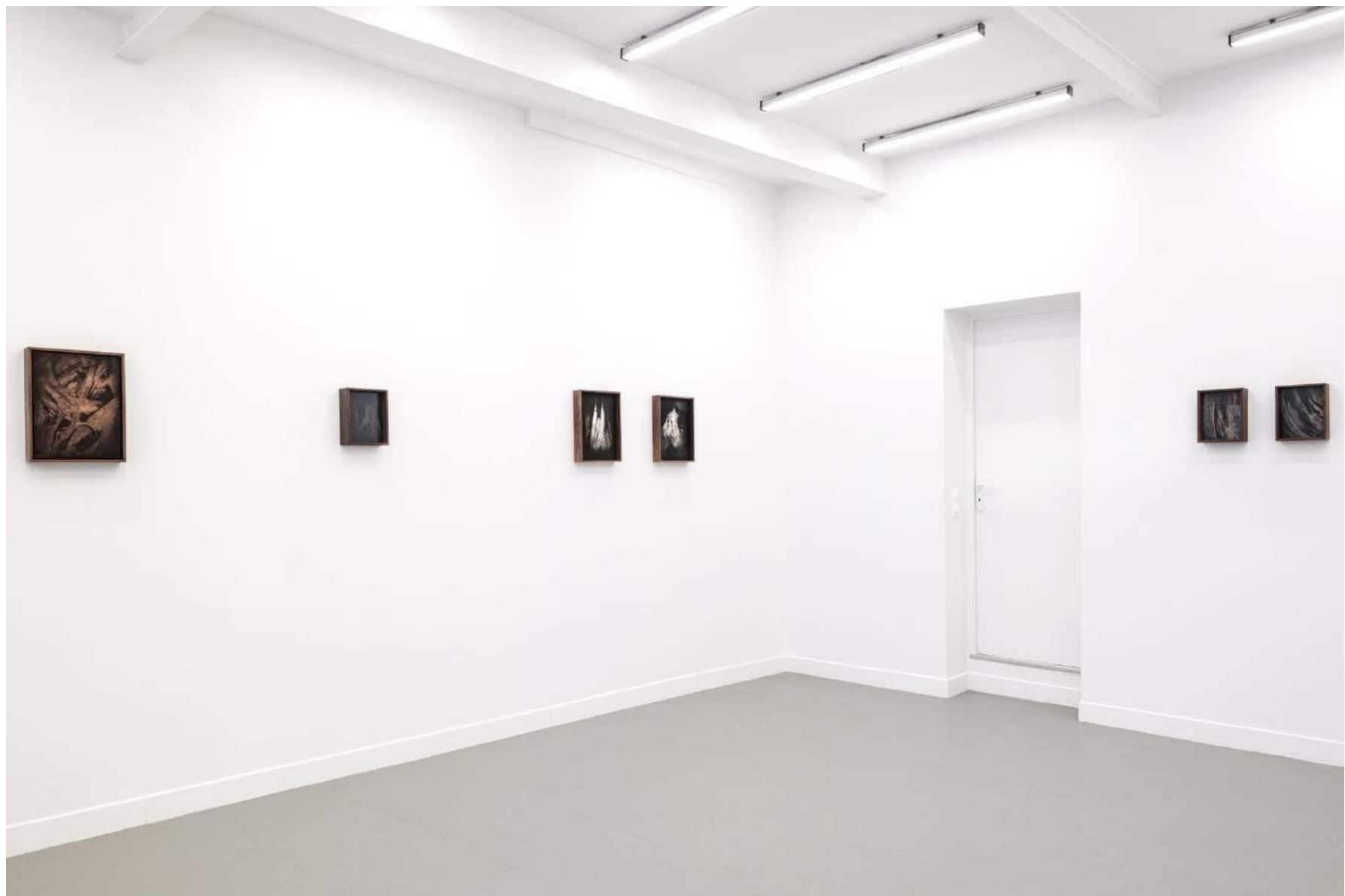


Martín Soto Climent
Installation view, *The
Imaginary Sea*, Villa
Carmignac, Porquerolles
island, France, 2021



Martín Soto Climent
La Lune Virevoltante, 2021
Three stingray sculptures
Dimensions variable





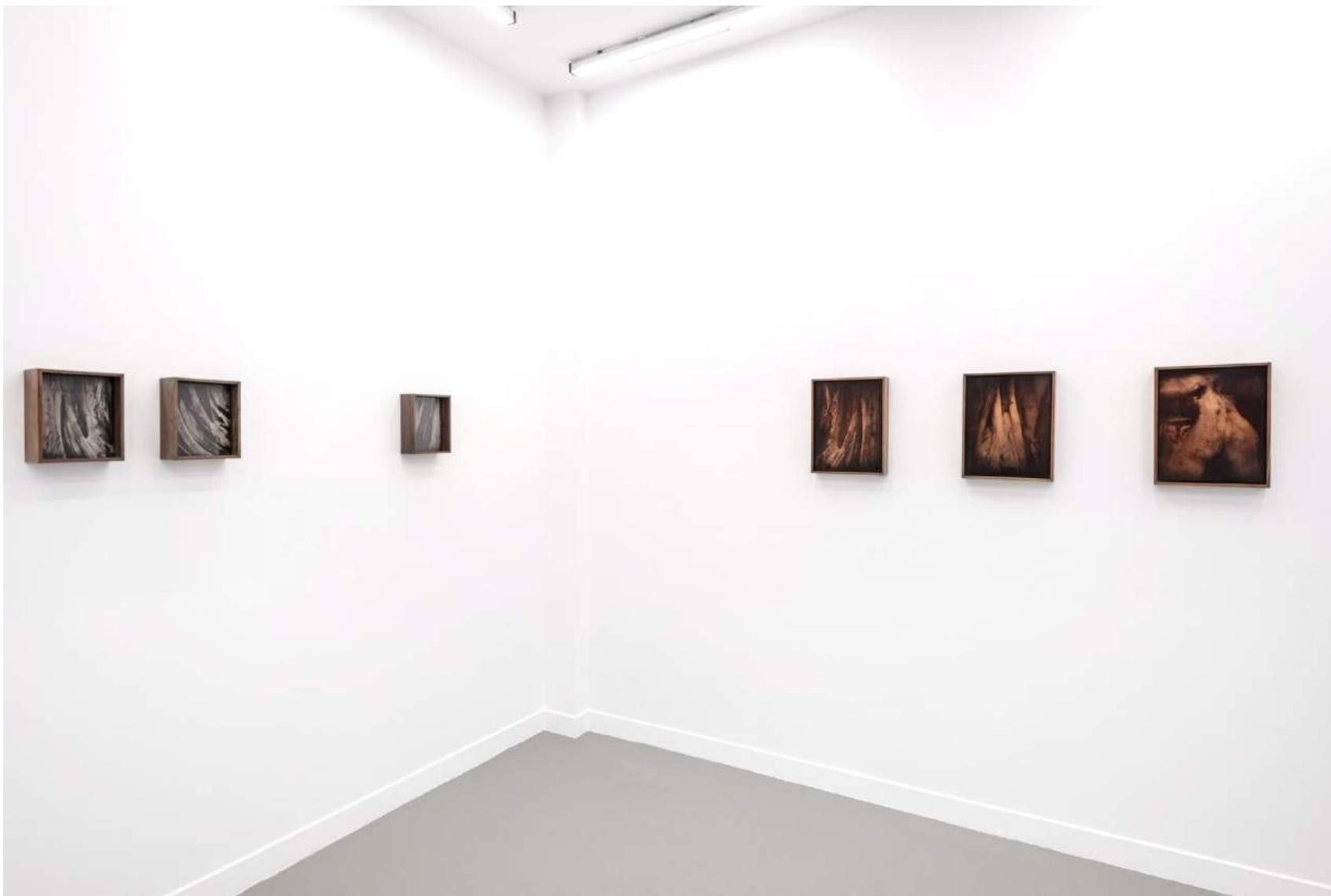
Martín Soto Climent
Installation view, *Amatl*,
Andréhn-Schiptjenko,
Paris, France, 2021



Martín Soto Climent
Installation view, *Amatl*, Andréhn-
Schiptjenko, Paris, France, 2021



Martín Soto Climent
Installation view,
Amatl, Andréhn-
Schiptjenko, Paris,
France, 2021



Martín Soto Climent
Installation view, *Amatl*,
Andréhn-Schiptjenko, Paris,
France, 2021



Martín Soto Climent

Detail (Collodion 3), 2020

Glass negative with black foil backing,
walnut frame

20.5 x 25.5 x 8 cm

(8 1/8 x 10 1/8 x 3 1/8 in.)

Martín Soto Climent

Detail (Collodion 8), 2020

Glass negative with black foil backing,
walnut frame

20.5 x 25.5 x 8 cm

(8 1/8 x 10 1/8 x 3 1/8 in.)





Martín Soto Climent

Detail (Collodion 9), 2020

Glass negative with black foil backing,
walnut frame

20.5 x 25.5 x 8 cm

(8 1/8 x 10 1/8 x 3 1/8 in.)



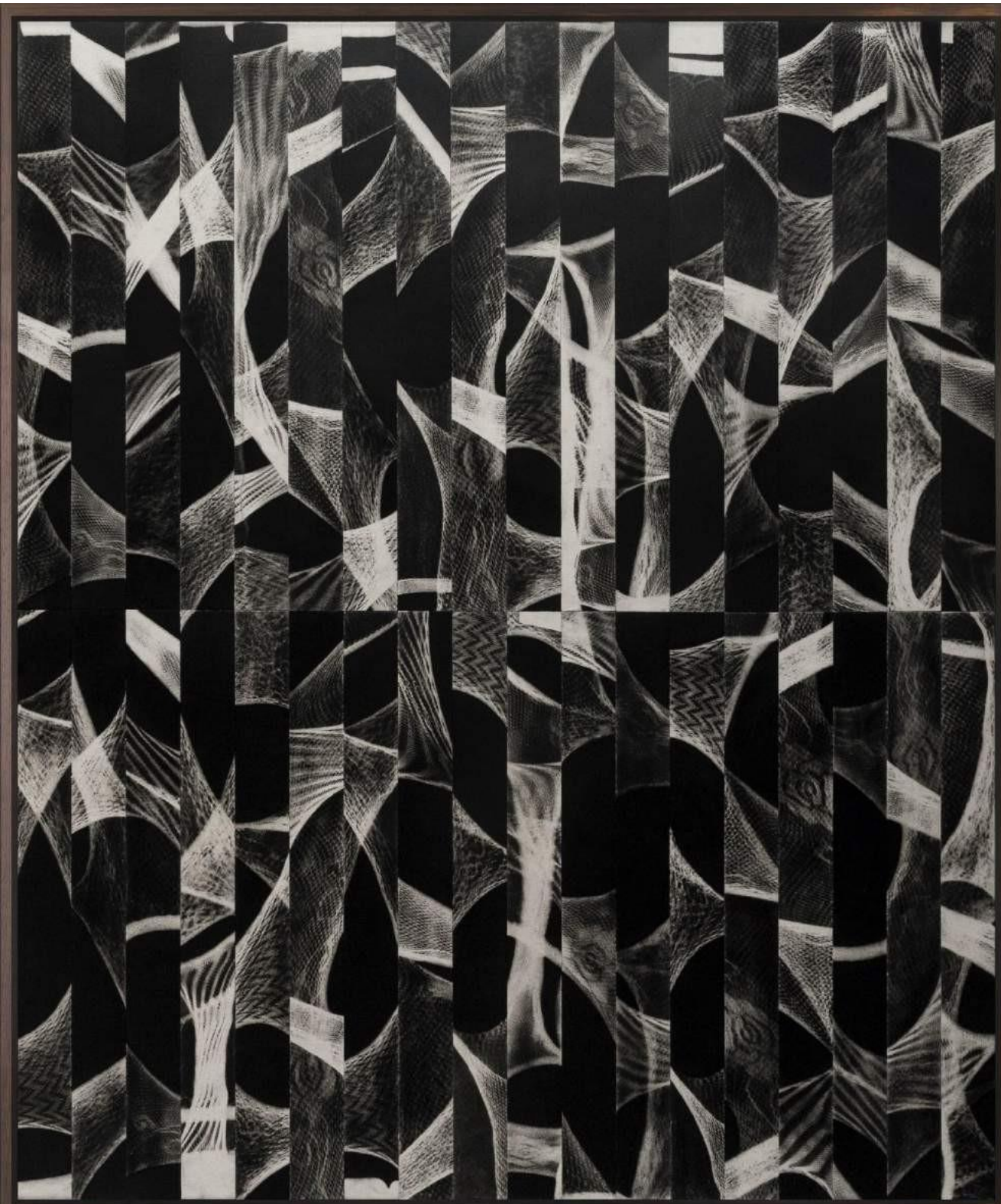
Martín Soto Climent

Gossip / Janus, 2021

Tights, frame and plexiglass mirror
mounted in mahogany box

31 x 42 x 10 cm

(12 1/4 x 16 1/2 x 4 in.)



Martín Soto Climent

El Vuelo de los Pájaros - El Canto de la Noche (Phantogram), 2020

Charcoal pigment on cotton canvas, Tzalam frame

153 x 128 x 6 cm

(60 1/4 x 50 3/8 x 2 3/8 in.)

Martín Soto Climent

Corazón de Humo (Phantogram), 2020
Charcoal pigment on cotton canvas, Tzalam
frame

153 x 121 x 6 cm

(47 5/8 x 60 1/4 x 2 3/8 in.)





Martín Soto Climent

El Canto de la Noche (Phantogram), 2020
Charcoal pigment on cotton canvas, Tzalam
frame

123 x 116 cm

(48 3/8 x 45 5/8 in.)

Martín Soto Climent

El Jardín Oculto en la Manzana (Phantogram), 2020
Charcoal pigment on cotton canvas, Tzalam frame
123 x 98 cm
(48 3/8 x 38 5/8 in.)





Martín Soto Climent

Washadows (Phantogram), 2020

Charcoal pigment on cotton canvas, Tzalam frame

123 x 98 cm

(48 3/8 x 38 5/8 in.)

Martín Soto Climent

Llamas de Lluvia I (Phantogram), 2020

Charcoal pigment on cotton canvas, oak frame

40 x 30 cm

(15 3/4 x 11 3/4 in.)





Martín Soto Climent

Llamas de Lluvia II (Phantogram), 2020
Charcoal pigment on cotton canvas, oak frame
40 x 30 cm
(15 3/4 x 11 3/4 in.)

Martín Soto Climent

Llamas de Lluvia III (Phantogram), 2020

Charcoal pigment on cotton canvas, oak frame

40 x 30 cm

(15 3/4 x 11 3/4 in.)





Martín Soto Climent

Llamas de Lluvia IV (Phantogram), 2020

Charcoal pigment on cotton canvas, oak frame

40 x 30 cm

(15 3/4 x 11 3/4 in.)



SEEING TOUCH
CURATED BY GIORGIA VON ALBERTINI
25 SEPTEMBER - 15 NOVEMBER 2020

Martin Soto Climent
Installation view, *Seeing Touch*, Hauser Wirth, St. Moritz, Switzerland, 2020

GOSSIP

Andréhn-Schiptjenko,
Stockholm, Sweden, 2020

It is with great pleasure that we announce the gallery's first exhibition with renowned Mexican artist Martín Soto Climent.

The concept of folds is central to Martín Soto Climent's practice and his work is highly adept at drawing out libidinous subtleties of images and objects using minimal gestures. Soto Climent's work aims to seek, unleash and share the invisible energy, already present. Reminiscent of conceptual art strategies like appropriation or juxtaposition, his works are the result of slight recontextualization and delicate rearrangement.

The exhibition title *Gossip* refers to a series of sophisticated three-dimensional objects made using simple tights, plexiglass and a cedar box, where Soto Climent uses techniques of folding, stretching and twisting to create sculptures that express volume, shadows, reflection and ultimately movement. The stockings refer directly to the body and the intimacy of the skin and are as artificial as they are apparently natural. 'Gossip' is an imprecise term that entails a degree of intimacy whilst also linking the individual with others.

Martín Soto Climent

Gossip (Crystal Niche), 2020

Tights, plexiglass mirror, mounted in cedar wood box

31 x 21 x 10 cm

(12 1/4 x 8 1/4 x 4 in.)



Martín Soto Climent was born in 1977 in Mexico City where he lives and works. Recent institutional solo exhibitions include Hessel Museum of Art, Hudson USA, Museo Universitario del Chopo Mexico City, Museo Pietro Canonica Rome, Palais de Tokyo Paris, Kunsthalle Wintherthur, El ECO Museo Experimental, New Jersey Museum of Contemporary Art and Museo de Arte Carrillo Gil. His work is to be found in numerous collections such as Cleveland Museum of Art, Ohio, USA, Hessel Museum, Annandale-on-Hudson, NY, USA, Colección Jumex, Mexico City, Mexico, Loewe Foundation, MCA Chicago, Chicago, USA, Migros Museum, Zurich, Switzerland, MOCA, Miami, USA, and the François Pinault Foundation, among others.

Together with curator Chris Sharp, Soto Climent founded the independent project space Lulu in Mexico City in 2013. He graduated 2015 with a Master's degree in Visual Arts from the Universidad Nacional Autónoma de México.

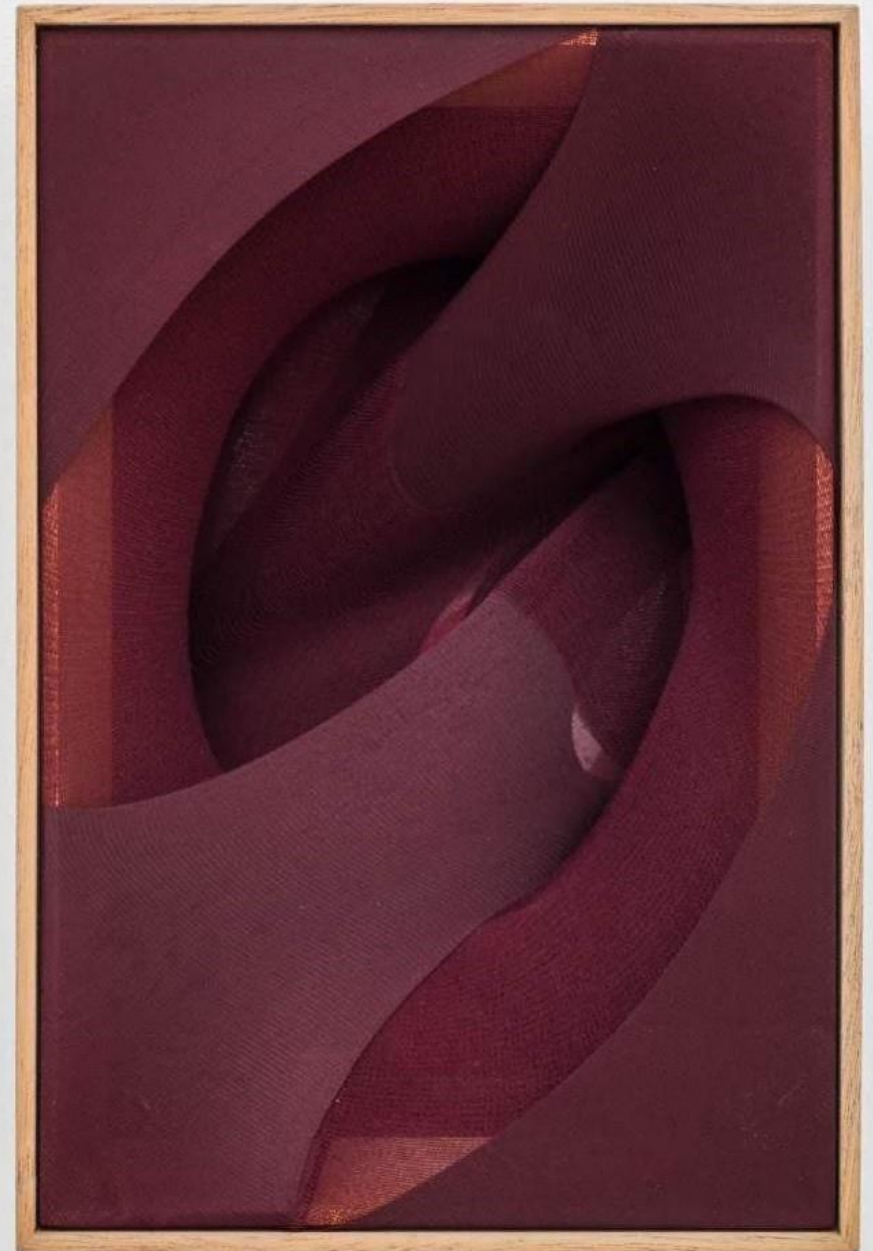
Martín Soto Climent

Gossip (Double Night in Wine), 2020

Tights, plexiglass mirror, mounted in cedar box

31 x 21 x 10 cm

(12 1/4 x 8 1/4 x 4 in.)





Martín Soto Climent
Installation view, *Gossip*,
Andréhn-Schiptjenko, Stockholm,
Sweden, 2020



Martín Soto Climent
Installation view, *Gossip*, Andréhn-Schiptjenko, Stockholm, Sweden, 2020



Martín Soto Climent
Installation view, *Gossip*,
Andréhn-Schiptjenko, Stockholm,
Sweden, 2020



Martín Soto Climent

Gossip (Pale Secret), 2020

Tights, plexiglass mirror, mounted in cedar
box

31 x 21 x 10 cm

(12 1/4 x 8 1/4 x 4 in.)

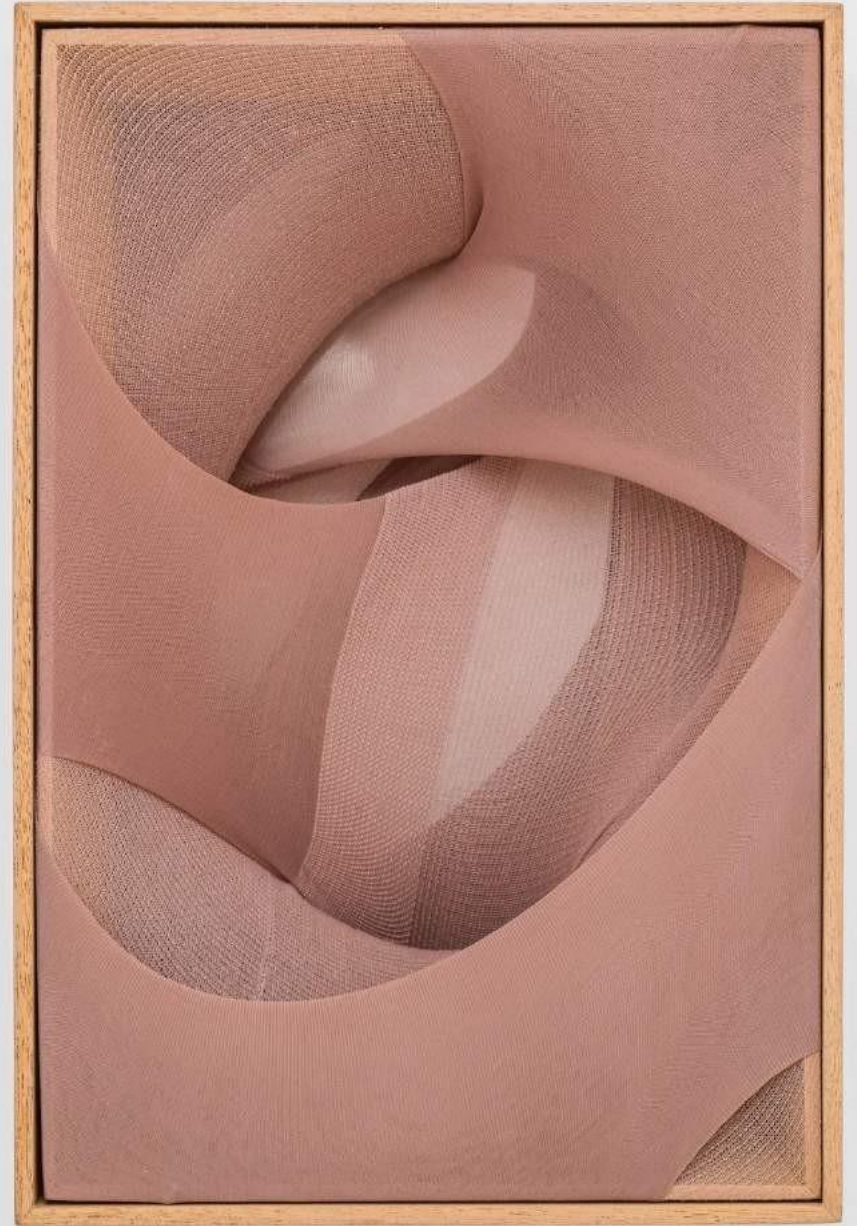
Martín Soto Climent

Gossip (Voluptuous Moment), 2020

Tights, plexiglass mirror, mounted in cedar box

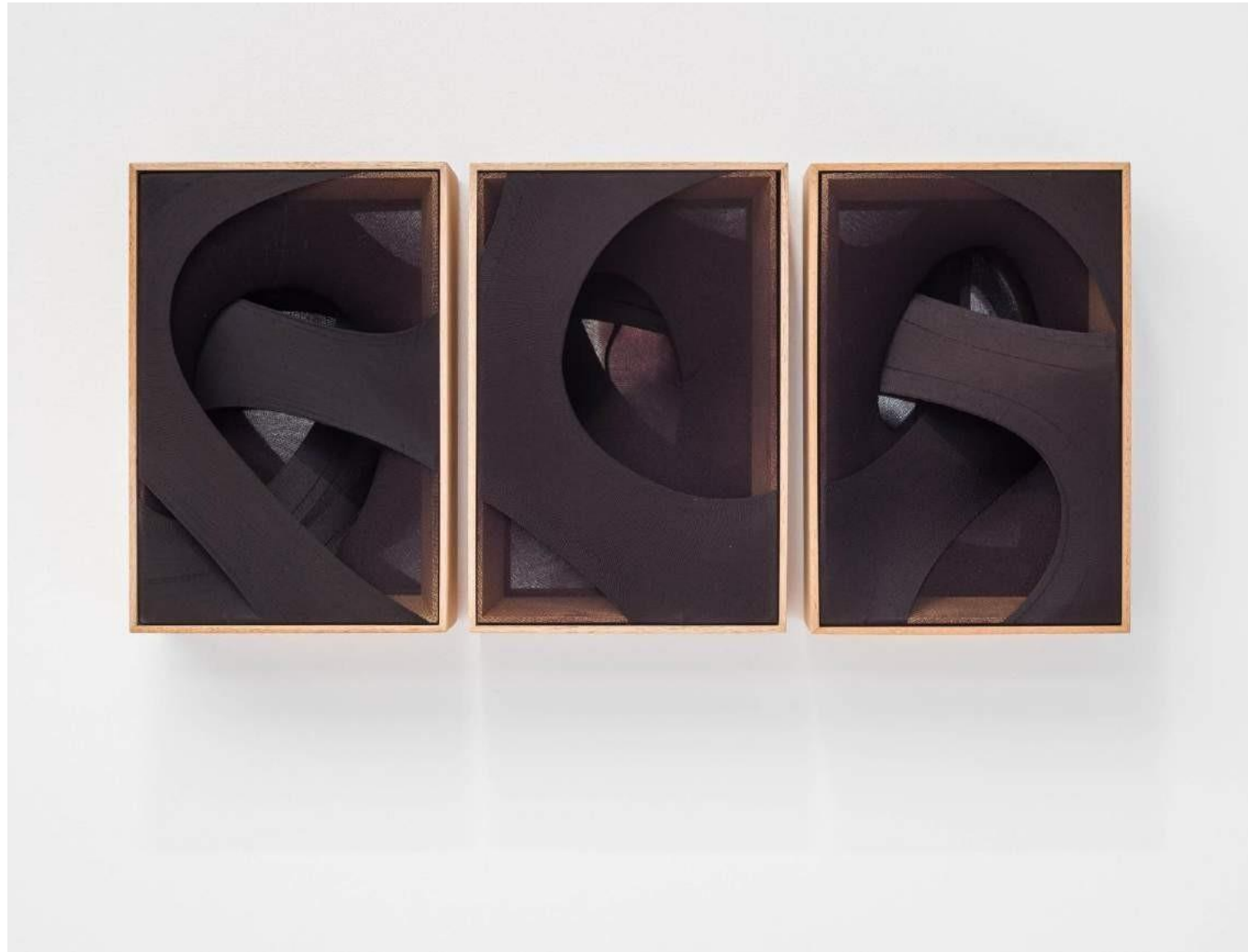
31 x 21 x 10 cm

(12 1/4 x 8 1/4 x 4 in.)





Martín Soto Climent
Gossip 69, 2020
Tights, plexiglass mirror,
mounted in cedar boxes
Each 31 x 21 x 10 cm
(12 1/4 x 8 1/4 x 4 in.)



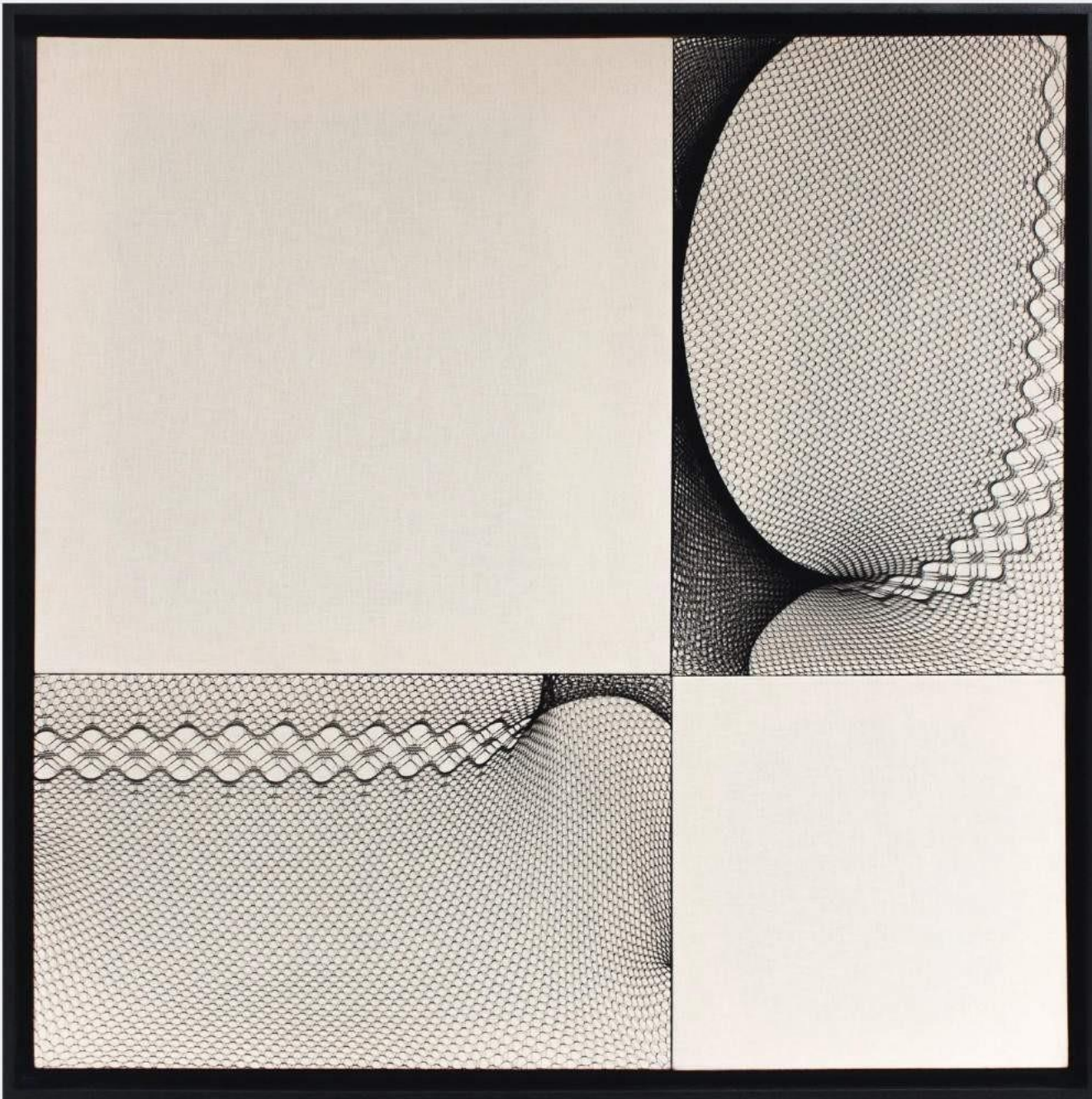
Martín Soto Climent

Gossip (Three Souls for One Night), 2020

Tights, plexiglass mirrors, mounted in
cedar boxes

Each 31 x 21 x 10 cm

(12 1/4 x 8 1/4 x 4 in.)



Martín Soto Climent

Origin (Comets in Love), 2020

Fishnet stockings mounted on linen, ash
frame

103 x 103 x 6 cm

(40 1/2 x 40 1/2 x 2 3/8 in.)

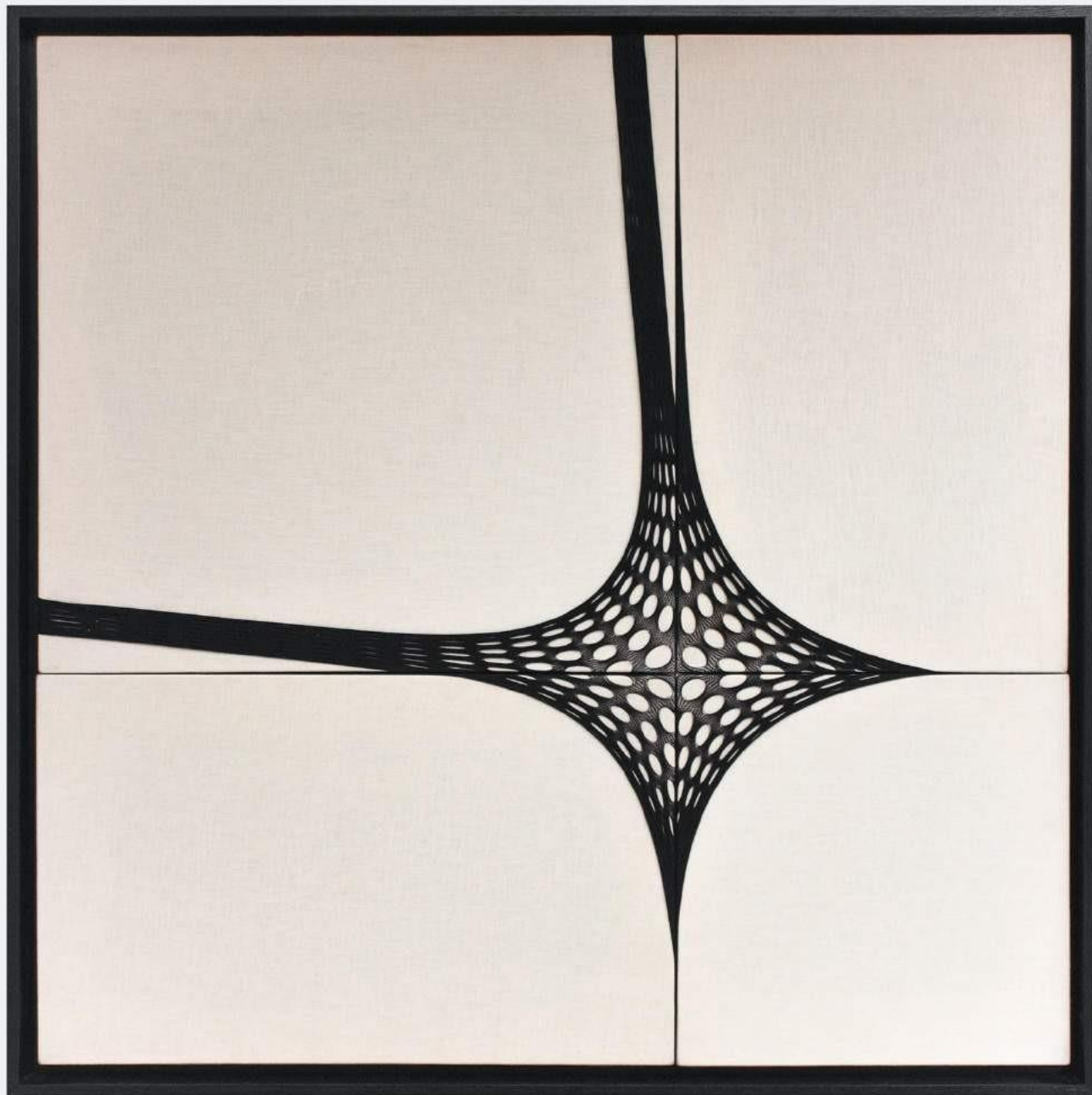
Martín Soto Climent

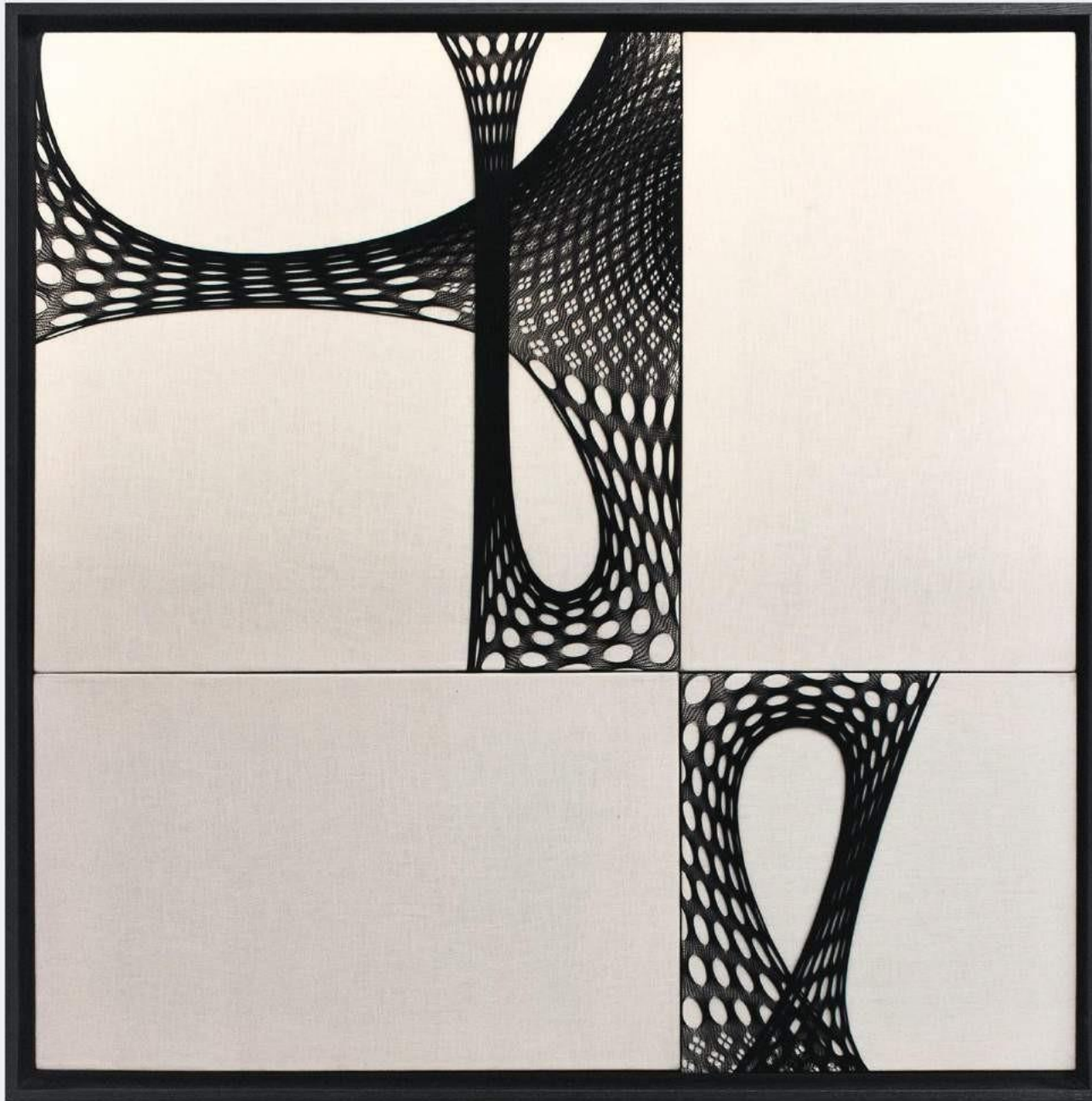
Star, 2020

Fishnet stockings mounted on linen, ash
frame

103 x 103 x 6 cm

(40 1/2 x 40 1/2 x 2 3/8 in.)





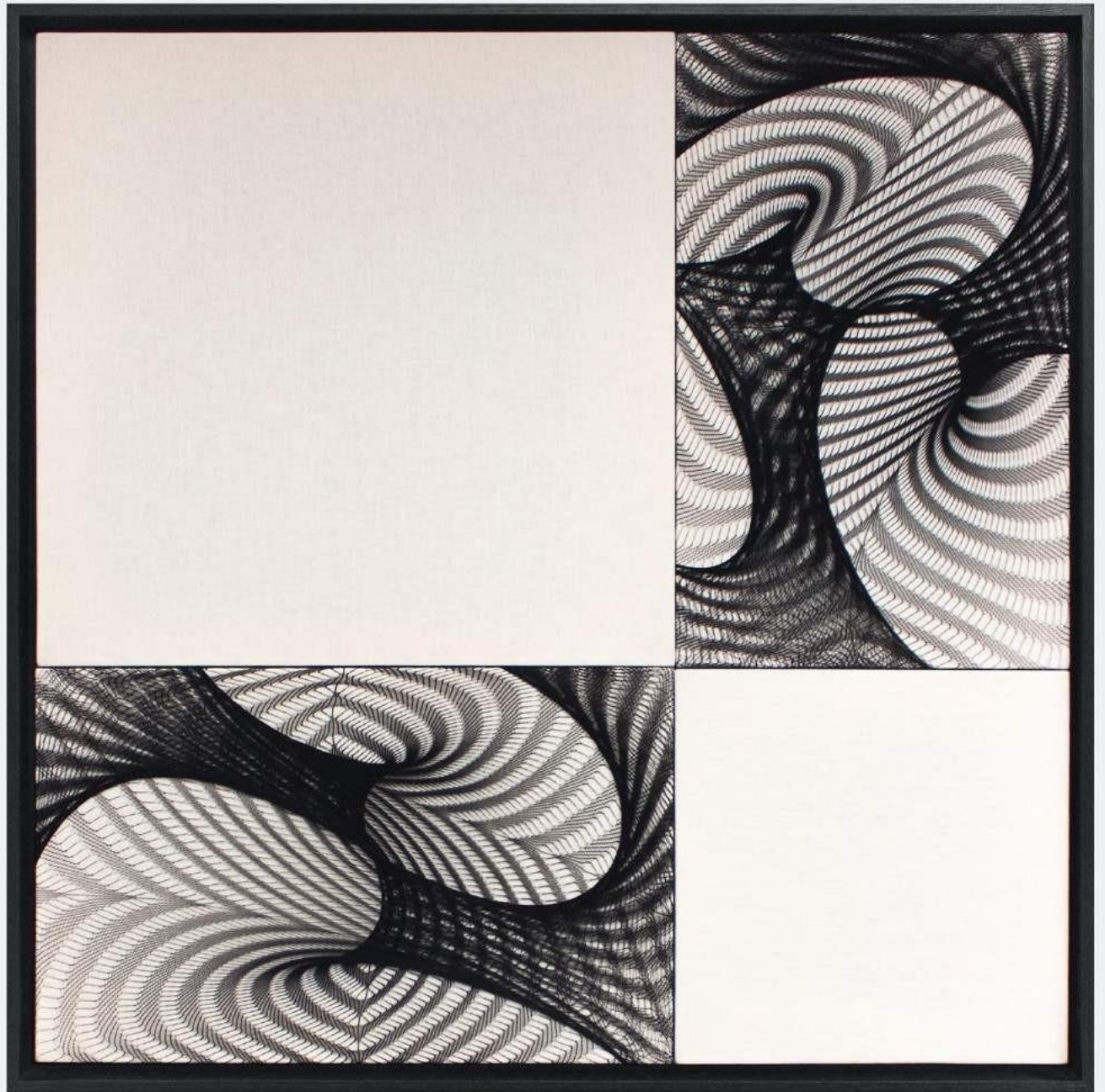
Martín Soto Climent

Origin of a Star, 2020

Fishnet stockings mounted on linen, ash
frame

103 x 103 x 6 cm

(40 1/2 x 40 1/2 x 2 3/8 in.)



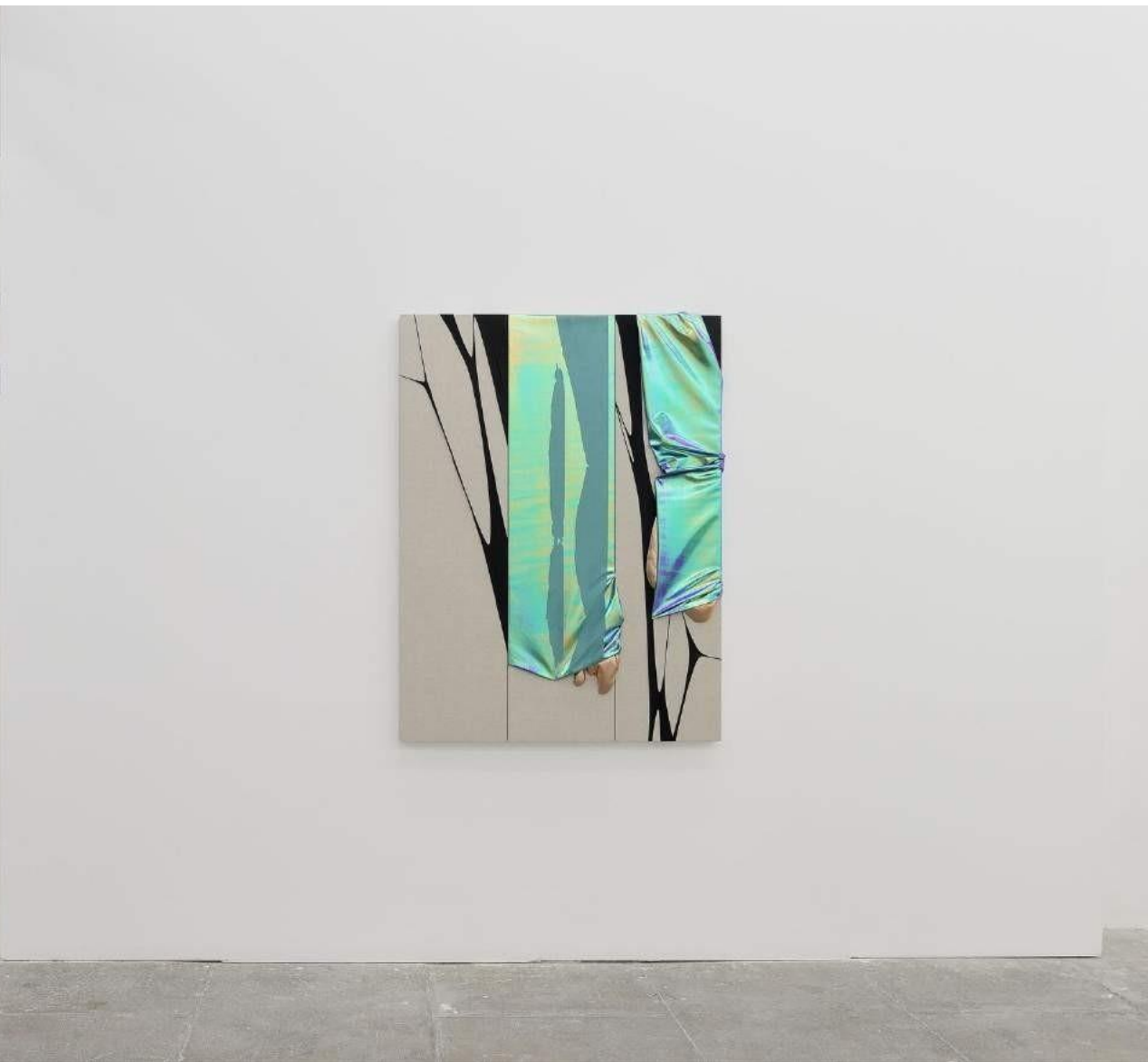
Martín Soto Climent

Origin (Galaxies in Love), 2020

Fishnet stockings mounted on linen, ash
frame

103 x 103 x 6 cm

(40 1/2 x 40 1/2 x 2 3/8 in.)



Martín Soto Climent
Installation view, *Under
the Immortal Skin*,
Galleria T293, Rome,
Italy, 2018

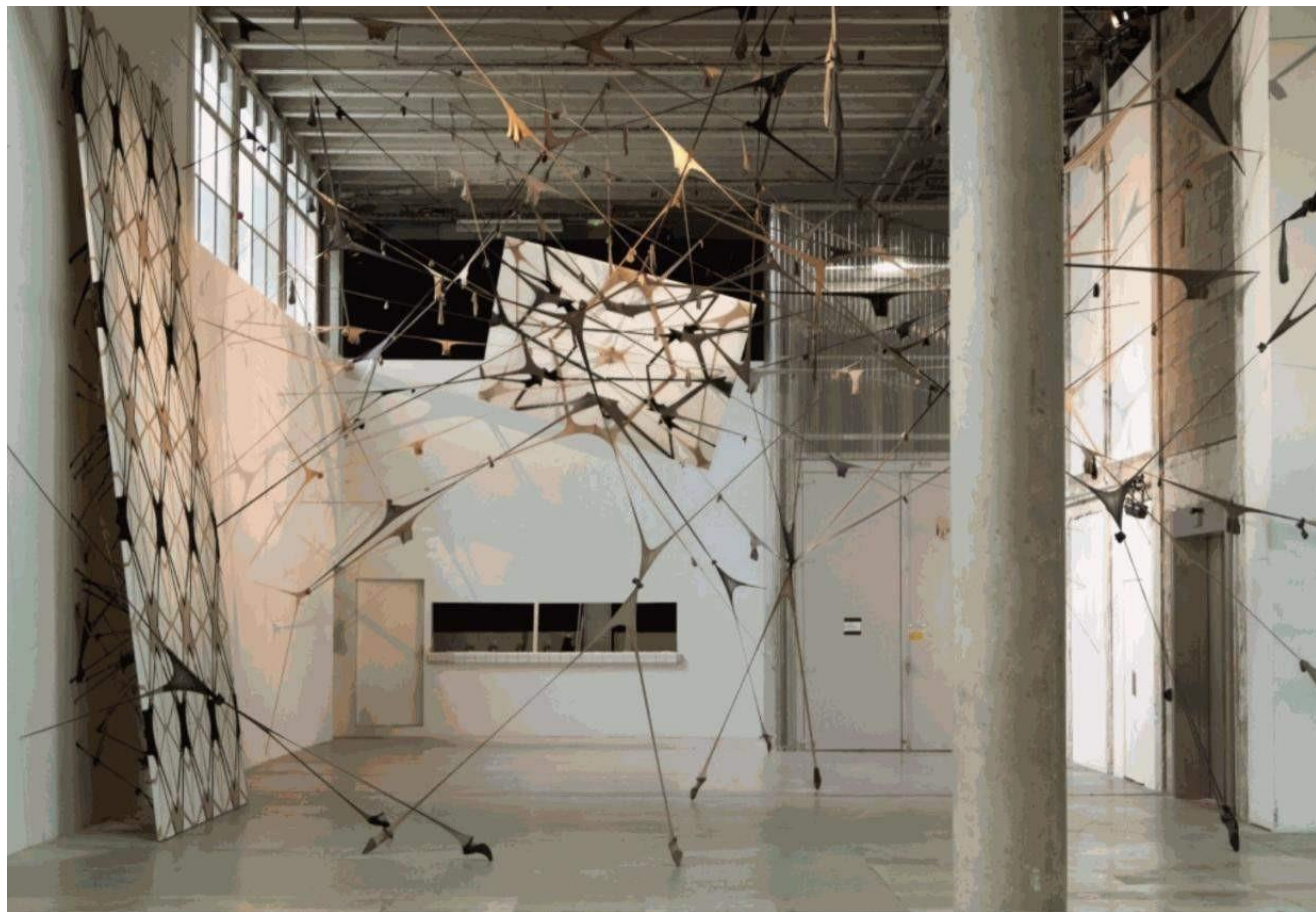


Martín Soto Climent
Installation view, *t*
twooninethree, in
residence at Luciana
Brito Galeria, Sao Paulo,
Brazil, 2017



Martín Soto Climent
Installation view, *t*
twooninethree, in residence at
Luciana Brito Galeria, Sao
Paulo, Brazil, 2017

Martín Soto Climent
Installation view, *Frenetic Gossamer*, Palais de Tokyo,
Paris, France, 2016





Martin Soto Climent
Installation view, *Frenetic Gossamer*, 2016
Frieze Projects, London, United Kingdom

Martin Soto Climent
Frenetic Gossamer, 2016
Frieze Projects,
London, United Kingdom





Martín Soto Climent
Installation view, *Marmoles Oniricos
en Suspencion*, 2016
Museo Pietro Canonica a Villa Borghese,
Rome, Italy, 2016

Martín Soto Climent
Marmoles Oniricos en Suspencion, 2016
(detailed view)
Museo Pietro Canonica a Villa Borghese,
Rome, Italy, 2016





Martín Soto Climent
Installation view, *Huellas de la Revolución Industrial*, 2016
Museo Pietro Canonica a Villa Borghese,
Rome, Italy, 2016

Martín Soto Climent

Caramel Huysmans, 2015

Natural leather, Tzalam

40 x 30 x 14 cm

(15 3/4 x 11 3/4 x 5 1/2 in.)





Martín Soto Climent
Caramel Huysmans, 2015
Natural leather, Tzalam
42 x 30 x 17 cm
(16 1/2 x 11 3/4 x 6 3/4 in.)

Martín Soto Climent

Unknown Feldsclösschen, 2014

Plasticine, plastic eye, beer can

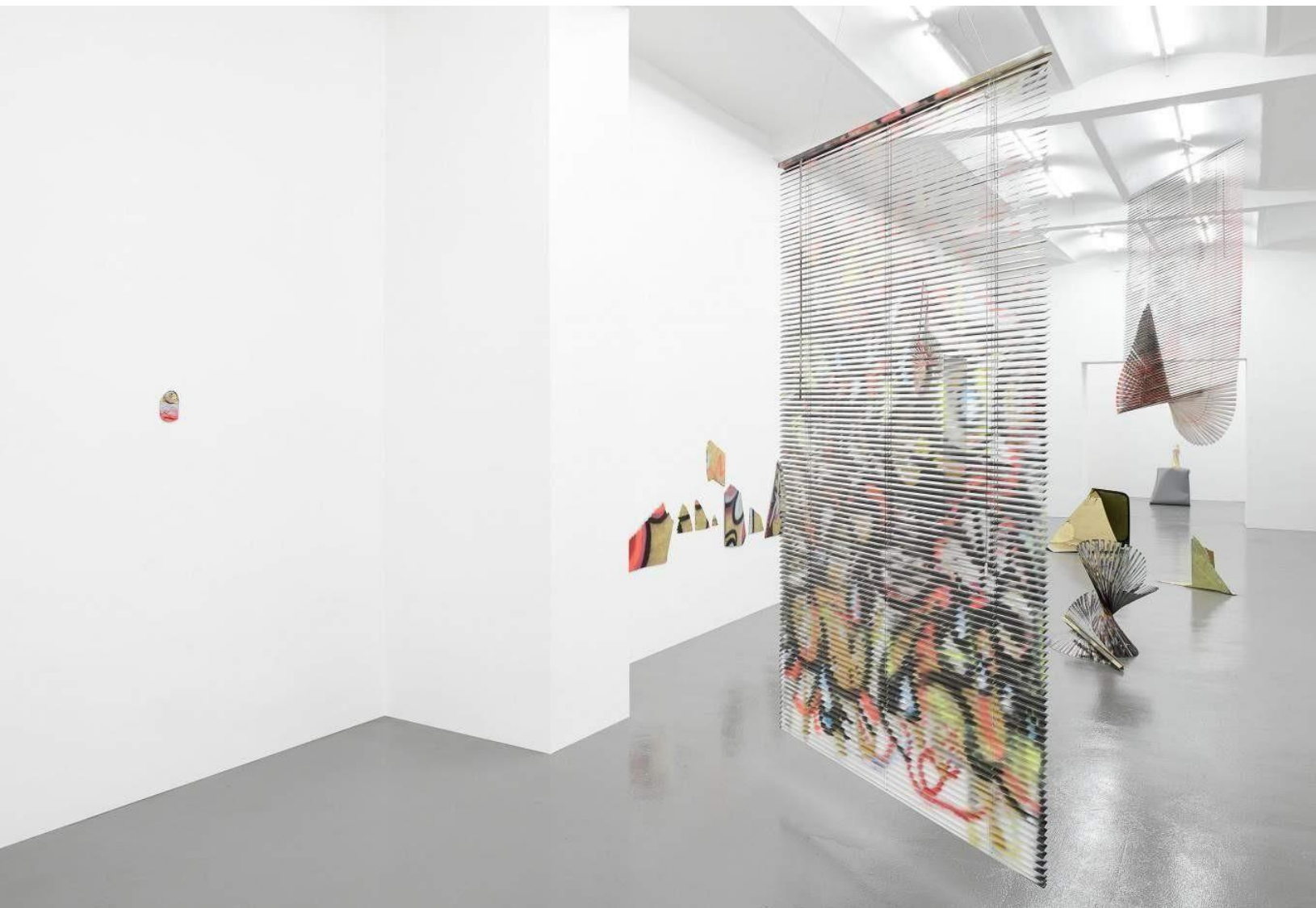
14 x 10 x 7 cm

(5 1/2 x 4 x 2 3/4 in.)



Martín Soto Climent
Luster Butterfly
Installation view at
T293, Rome, Italy, 2014





Martín Soto Climent
Installation view, *Luster Butterfly*,
T293, Rome, Italy, 2014



Martin Soto Climent
Luster Butterfly
Installation view at T293,
Rome, Italy, 2014



Martín Soto Climent
Mariposa Rota, 2014
Windshields, gold leaf
Dimensions variable

Martín Soto Climent
Revoloteo #3, 2014
Venetian blind, acrylic
72 x 95 x 60 cm
(28 3/8 x 37 3/8 x 23 5/8 in.)





Martín Soto Climent
Installation view, *La*
Alcoba Doble, T293, Naples,
Italy, 2012

Martín Soto Climent
Installation view, *La*
Alcoba Doble, T293, Naples,
Italy, 2012





Martín Soto Climent
Installation view, *La*
Alcoba Doble, T293, Naples,
Italy, 2012



Martín Soto Climent

Installation view, *The Bright of the Whisper*, Kunstraum Innsbruck, Innsbruck, Austria, 2012



Martín Soto Climent
Frame, 2012
Picture frames, tights
Dimensions variable



Martín Soto Climent
Ligera Vigilia, 2012
Tights, shoes, hair
110 x 68 x 15 cm
(43 1/4 x 26 3/4 x 5 7/8 in.)



Martín Soto Climent
Installation view, *The Equation of Desire*, Kunsthalle Winterthur,
Winterthur, Switzerland, 2012

Martín Soto Climent
Impulsive Chorus, 2010
Beer cans
Dimensions variable





Martín Soto Climent
Installation view, *Laberintome*,
T293, Naples, Italy, 2009

La Tempestad



Martín Soto Climent interprété par Ignacio Ponce

Nous vous avons trouvé au milieu de la montagne, à côté d'un ravin, à Tepoztlán. Martín Soto Climent (Mexico, 1977) réfléchit aux similitudes entre la nature et les processus créatifs alors que nous traversons la forêt pour atteindre son espace de travail actuel, en construction. « Je vois la partie lumineuse, les fleurs, les arbres et le soleil, mais je suis conscient qu'en bas c'est l'obscurité, les racines et l'humidité ; Si la pègre n'était pas là, il n'y aurait pas cet autre. Le processus de création s'y déroule également, dans les puissances des ténèbres ; Vous ne voyez pas clair, la raison n'entre pas, c'est pourquoi vous devez faire confiance à d'autres forces ».

Le studio de Soto Climent est une pièce ouverte, construite en pierre volcanique. À l'intérieur, il y a quelques supports en bois qui supportent des sculptures en plâtre qui moulent les racines des amates. À côté, une étagère avec des objets tels que des graines, des pierres, des coquillages et des outils de travail ; en face, une table. De l'intérieur du studio, vous pouvez voir la forêt, quinze ou vingt verts différents apparaissent entre les rochers, les arbres et les plantes. Il n'est pas possible de voir à cette distance, mais on sait que derrière ce paysage il y a un ravin. Dans cette rupture entre deux montagnes, non loin l'une de l'autre, il se passe d'autres choses : l'eau de pluie coule, la température change, il y a des pierres de toutes tailles et de toutes textures.

« Cette pièce fonctionne comme un petit observatoire, qui me permet de ressentir les rythmes et flux du jour et de la nuit, le soleil, l'humidité, la pluie, les insectes, la poussière, le vent. Ce qui se passe ici n'est qu'une réponse à ces changements », explique Soto Climent. C'est le premier lieu proprement qualifié d'atelier, et un facteur qui empêche de terminer sa construction est que l'artiste aime de plus en plus son état transitoire. C'est compréhensible : une fois l'environnement bien observé et les changements du paysage perçus, cela donne envie de rester et de regarder le temps passer.



L'atelier de Martín Soto Climent à Tepoztlán. © Ignacio Ponce

étapes d'un parcours

Avec une carrière de vingt ans, l'artiste a expérimenté des médiums allant de la photographie, de la performance, de la sculpture et de l'installation à, plus récemment, la peinture créée avec de la poussière de charbon de bois, de la détrempe à l'œuf et des médiums. Son travail peut être classé en trois étapes. Le premier était l'interaction directe avec les objets du quotidien, où les processus étaient nomades ; il prenait des choses et les manipulait, les enregistrant parfois. Il y avait une liberté non seulement dans la pratique mais aussi dans le but, détaché des motivations commerciales ou professionnelles, consacré à l'expérience. Il tombait malade après chaque investiture, après avoir vécu intensément la transe créatrice.

La deuxième étape est celle des galeries, des expositions et des voyages, ce qui lui permet de poursuivre une activité nomade dans différentes parties du monde. Il maintient cependant un principe éthique dans son travail : manipuler les objets sans leur faire de mal. "C'est une autre dimension quand on aborde les choses à partir des affections. C'est pourquoi la contemplation est si importante, car au lieu d'aborder les choses soudainement, vous les comprenez.

Au fil du temps, l'œuvre de Martín Soto Climent s'est transformée : « Ce n'est pas qu'il cherchait à changer son discours, mais avant de tomber dans la formule, il vaut mieux commencer à repenser.

Dans ces premiers stades, l'important était

l'énergie vitale, je voulais exprimer l'énergie avec laquelle les choses poussent, s'attirent, coulent et se régénèrent ». La troisième étape de sa carrière artistique le conduit naturellement vers la montagne, où ses préoccupations trouvent un environnement pour se développer et une inspiration constante dans tout ce qui l'entoure. "Mon but est de représenter cette énergie essentielle."

"C'est une autre dimension quand on aborde les choses à partir des affections. C'est pourquoi la contemplation est si importante, car au lieu d'aller aux choses soudainement, vous les comprenez."

reconnaître le sentiment

Lorsqu'on observe l'artiste marchant entre les racines des arbres et les pierres, on ne peut s'empêcher de penser que nombre de ses procédés sont comme des performances dans lesquelles les motifs des œuvres émergent du chemin. Il redécouvre des objets du quotidien, que ce soit dans une brocante ou parmi les matériaux dont il dispose, et accède à un état mental et émotionnel qui devient création. « Je crois au lien entre le corps et l'esprit. Je ne les divise pas. Un des maux de la civilisation occidentale est d'avoir accordé tant d'importance à la raison.



Martín Soto Climent. Foto: 2018. © L'Espresso/Photo

A quel moment commence ce va-et-vient entre l'espace physique, le corps et l'esprit ? "C'est un sentiment particulier. On s'habitue à le reconnaître et ensuite on joue avec les états physiques et mentaux d'interprétation des symboles. Vous entrez dans cette houle. Je marche beaucoup dans le ravin, parfois je sais où je vais, parfois je ne sais pas, parfois il arrive un moment où tu tombes sur quelque chose... ». Comment savoir, alors, quand un objet a le pouvoir d'une émotion ? "C'est viscéral, une reconnaissance de l'estomac ou du cœur, une vibration."

Lorsque nous ne sommes pas habitués à entrer dans un tel état, notre esprit cherche des références dans ce que nous savons, comme lorsque nous identifions un visage dans le bois ou un animal dans les nuages. Au lieu de cela, Soto Climent recherche les qualités esthétiques et le potentiel symbolique des objets du quotidien. Son travail a donc un principe érotique, de suggestion imaginative : « L'érotique est un stimulus interne, il se produit chez la personne qui le perçoit et c'est pourquoi il est si émotif. S'il n'y a vraiment rien à l'extérieur, cela signifie que le stimulus créatif surgit en vous. Un matériau qui a accompagné la pratique de Soto Climent et lui a permis d'explorer les possibilités de l'érotisme est le bas, qui ne représente pas formellement le corps masculin ou féminin mais encapsule plutôt l'essence d'un fantôme ou d'une origine. "Il y a 20 ans,

Soto Climent recherche les qualités esthétiques et le potentiel symbolique des objets du quotidien. Son travail a donc un principe érotique, de suggestion imaginative.



© Ignacio Ponce

Une lecture très importante dans la formation de l'artiste fut *La revuelta íntima. Literatura et psicanálise* (1997), de Julia Kristeva, qui évoque précisément le retour à l'intime dans un monde où prévaut l'inverse : créer des anecdotes à exposer et à partager. Il est frappant que le concept d'intimité humaine puisse jouer avec celui d'intimité dans la nature, car les émotions, en devenant publiques, risquent d'être diluées. « La nature n'a pas besoin d'intimité car elle suit un modèle. Les fleurs s'ouvrent quand elles doivent s'ouvrir, elles naissent avec la pleine lune et à la saison où c'est leur tour. Mais la psyché humaine marche en dehors de ce rythme. L'intimité ne m'intéresse pas comme enfermement en soi mais comme lien avec un autre être. Martín Soto Climent transforme des éléments simples avec des gestes performatifs pleins de tendresse et de soin. Ses pièces nous parlent à partir d'une pulsion intime et individuelle.

L'atelier, la montagne

Cette année, la première monographie de l'artiste a été publiée sur le label **Mousse Publishing**, avec l'édition de Giorgia von Albertini. C'est un bilan de deux décennies de carrière artistique. La conversation autour de ce livre a réveillé un souvenir : une série de tiroirs auxquels il a appelé « mes principes », dans son atelier de Coyoacán. "Ils étaient littéralement comme des graines, mes préoccupations formelles ou esthétiques, mes thèmes, qui ont toujours été les mêmes." Bien

que sa pratique ait connu une évolution importante, les pulsions demeurent : « L'intéressant est de transférer cette essence dans une autre réalité. Ma façon d'aborder l'art est de me concentrer sur quelque chose qui mène à une idée ; pas dans un sens politique mais dans un sens naturel ».



Martín Soto Climent à côté du mur de son atelier à Tepoztlán. © Ignacio Ponce

Je tourne mon regard vers la forêt pour nommer certaines des expériences qu'offre ce quadrant de la montagne, celle qui ressort de l'étude de Martín Soto Climent. Trois lignes convergent dans ce lieu : le profond désir d'être dans la nature, qui l'a amené dans les montagnes de Tepoztlán ; la croissance personnelle, non pas au sens mystique mais en établissant les conditions pour entrer dans un état créatif profond – « C'est une chose d'être dans la nature et une autre de trouver l'état de contemplation pour habiter correctement le monde naturel » – ; enfin, la construction de l'étude.

« Avant, j'aspirais juste à avoir un contact plus intense avec la nature. Nous pouvons tous lire sur ces choses, nous tenons pour acquis que nous les comprenons rationnellement, mais jusqu'à ce qu'elles vous habitent, elles ne sont pas vraiment comprises. C'est pourquoi il a été si important pour l'artiste de s'enraciner dans cet espace de travail ouvert, qui commence sur un mur de pierre et se termine là, dans l'arbre, dans la flaque d'eau à l'intérieur d'une pierre ou dans le ravin, dans un dessin . , dans un tableau ou dans

un souvenir. "Ici le monde n'existe pas", dit Soto Climent en regardant dehors. "Le monde est une idée et il y a beaucoup de mondes, mais mon objectif est de vivre sur la planète."

**« Ma façon d'aborder
l'art est de me
concentrer sur quelque
chose qui mène à une
idée ; pas dans un sens
politique mais dans un
sens naturel. »**



EL INVITADO DE RFI

El artista mexicano Martín Soto Climent muestra en su trabajo la sensualidad de la materia

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La Galería Andréhn Schiptjenko de París acaba de inaugurar una nueva exposición del artista mexicano Martín Soto Climent en la que muestra una obra llena de erotismo y sensualidad.



El artista mexicano Martín Soto Climent con Jordi Batallé en RFI © Jordi Batallé

Martín Soto Climent (Ciudad de México, 19771) es un artista contemporáneo mexicano. Desde 2002 ha expuesto colectiva e individualmente en espacios nacionales (como el Museo del Chopo en 2015 y el Museo de la Ciudad de México) e internacionales (como el Palais de Tokio de Francia en 2016 y la 13ª emisión de la Bienal Mercosur de Brasil en 2022). Su obra es parte de colecciones reconocidas internacionalmente como la del Museo de Arte Contemporáneo de Chicago.

Su obra inició con la transformación de objetos cotidianos, y se ha servido de diversos medios a lo largo de más de 20 años de trayectoria: desde esculturas e instalaciones basadas en objetos, hasta fotografía, dibujo y pintura.

Martín Soto Climent es licenciado en Diseño Industrial⁹ por la Universidad Nacional Autónoma de México y realizó estudios en el programa de posgrado Maestría en Artes Visuales, también de la UNAM.

La primera etapa de la obra de Soto "fue de interacción directa con objetos de la vida cotidiana, donde los procesos eran nómadas; tomaba cosas y las manipulaba, a veces las registraba", muestra de ello son obras como "Tight Game"¹¹(2007), instalación creada con un par de pantimedias colgadas de una esquina con las piernas abiertas y los pies apuntando hacia arriba en las que Soto Climent metió dos pelotas negras de básquetbol. El uso de la media remite al erotismo y, en palabras de María Olivera, es un material que "le ha permitido explorar las posibilidades del erotismo [...], pues no representa formalmente el cuerpo masculino o femenino, sino que encapsula la esencia de un fantasma o de un origen".

El interés por la representación de los pliegues y el uso de objetos cotidianos llega también al proyecto "Caramel Huysmans", una serie de piezas en las que el artista hace dobleces con el cuero, a semejanza de fragmentos de un cuerpo desnudo; por ejemplo, "Desire (red leather purse)", un monedero en piel al que abre y cuyo interior dobla hacia afuera; y "Caramel" (2016), un bastidor con dobleces en piel de cabra y oveja.

Performance y acciones

Para realizar su cuerpo de obra también ha recurrido al performance, ejemplo de ello es "Impulsive Chorus (Asahi)" (2005-2009), performance en el que el artista juntó latas de cerveza vacías y aplastadas durante la inauguración de una de sus exposiciones y después las dispuso concéntricamente como un coro que canta. También se puede mencionar "Tormenta" (2008) en el que interactúa con una tela blanca en una playa oscura y ventosa de México. Posteriormente integra actores profesionales en su obra, en 2016 para Frieze Projects de la feria de arte Frieze London, dos acróbatas activaron una instalación exterior creada con medias estiradas y amarradas entre unos árboles para la obra "Frenetic Gossamer". También, en el Festival Verbo de Performance en Brasil, presentó "Bajo la carne, infinito" (2018), una puesta en escena junto con la bailarina y coreógrafa Marisol Cal y Mayor.

Series con bastidores y pantimedias

A partir de 2006 Soto comenzó a trabajar con medias de distintos colores llevándolas a un estado de tensión en un soporte tradicionalmente pictórico. Uno de los primeros ejemplos es "Three sisters" del 2006, un bastidor de 35 x 45 x 6 cm con imprimatura blanca en el que Soto estira pantimedias. La serie que le seguiría es "Gossip", son piezas creadas con pantimedias y dispuestas en una caja de madera con un espejo detrás; por ejemplo de "Gossip (Loud Whisper)" del 2017 el MACQ señala que la pieza "alude en sus multiplicidades y ramificaciones a patrones eróticos. Cada figura abstracta constituye una letra dentro del alfabeto del deseo". A partir de 2022, Soto Climent comenzó a trabajar con anilinas de colores para conseguir tonos que abonaran a su relación con este material; muestra de esta exploración es "El luminoso revoloteo de la mariposa blanca", una instalación de

7.5 metros de largo presentada en la 13ª edición de la Bienal de Mercosur en Brasil y que posteriormente se exhibiría en la exposición colectiva "Tramas e Tecituras" de la galería Simoes de Assis en 2023.

La serie "Phantograms" surge a partir de la exploración de "Tights on canvas" y como una reflexión más sobre el acto de pintar con distintos materiales que no necesariamente fueran pigmento. La serie está inspirada en una técnica fotográfica sin cámara, que los artistas de vanguardia popularizaron en los años veinte y que consiste en colocar un objeto sobre papel fotosensible para luego exponerlo a la luz. Para la realización de estas obras, Soto Climent usa medias como estenciles y polvo de carbón con temple de huevo para pintar sobre ellas. El primer paso es estirar las medias sobre el lienzo y después aplicar el pigmento negro sobre la superficie: el resultado es un juego de registros fantasmagóricos entre sombras blancas y planos negros.

Fotografía

Martín Soto Climent ha utilizado la fotografía como soporte en algunas de sus obras, entre ellas destacan "Intimate Ballet" (2010) en la que el autor utilizó un viejo libro de los años veinte con imágenes de bailarines para volver a retratar las imágenes desde ese soporte manipulado; muy similares a "The Equation of Desire" (2001-2010). Y "Marea de espuma" (2015); una serie de fotografías que muestran espuma de poliuretano plegada para asemejar pliegues del cuerpo o del mar, esta serie tiene una presentación en blanco y negro, otra a color y en distintos formatos. En estas series fotográficas, la ya mencionada manipulación del material es indispensable, Ricardo Pohlenz: "El doblez, de hecho, cumple un papel muy importante en su obra; es a partir de esto que distorsiona y crea nuevos significantes".

En 2022, Soto exhibe una serie de dibujos eróticos realizados en las páginas de libros antiguos. Esto ocurrió en la exposición "Gentle Stranger", en la galería Union Pacific de Londres.

En 2011 diseñó la estatuilla "El puma de plata", reconocimiento que se entrega desde la primera edición del Festival Internacional de Cine UNAM.

En 2013, junto con Chris Sharp, fundó el espacio independiente para proyectos artísticos "Lulu" en la Ciudad de México en donde tienen "el objetivo de promover el trabajo de artistas emergentes".

En 2004 fue becario del FONCA en el programa de Intercambio de residencias artísticas.

Exposiciones individuales

"Cotton Candy Doves", Museo Universitario de Ciencias y Artes Roma (MUCA), Ciudad de México, México (2004)

"Other Objects", The Other Gallery, The Banff Center, Alberta, Canadá (2005)

"Vacío Contenido", Museo de Arte Carrillo Gil, Ciudad de México, México (2007)

"Puma de plata", Museo Experimental El Eco, Ciudad de México, México (2011)

"The Equation of Desire", Kunsthalle Winterthur, Winterthur, Suiza (2012)

"La bella durmiente", Museo Universitario del Chopo, Ciudad de México, México (2015)

"Fortezzuola", Pietro Canonica Museum, Roma, Italia (2016)

"Frenetic Gossamer", Le Bas-Bar, Palais de Tokyo, París, Francia (2016)

"Works and Days", Atlantis - Chevalier Roze, Marsella, Francia (2017)

"Under the immortal skin", T293, Roma, Italia (2018)38

"In The Shadow of An Invisible Thread", Hessel Museum, Nueva York, EUA (2019)

"Phantograms", Michael Benevento Gallery, Los Ángeles, California, EUA (2021)

"Hay una palabra para nombrar la hora de la noche en silencio", Proyectos Monclova, Ciudad de México, México (2022)

"Gentle Stranger", Union Pacific, Londres, Reino Unido (2022)

"The Phantom's Shadow", Karma International, Zúrich, Suiza (2022)

"El sendero del poeta", Museo de la Ciudad de México, México (2023)

Colectivas

"Unbound: Contemporary Art After Frida Kahlo", Museum of Contemporary Art Chicago (MCA), Chicago, EUA (2014)

¿Cómo te voy a olvidar?, Galerie Perrotin, París, Francia (2016)

Frammenti di Paradiso, Le Scalze - Chiesa di San Giuseppe a Pontecorvo, Nápoles, Italia (2017)

Groundings, Museum of Contemporary Art Chicago, Estados Unidos (2019)

"Concrete Contemporary", Museo Haus Konstruktiv, Suiza (2019)

"13a Bienal de Mercosur", Porto Alegre, Brasil (2022)

Referencias



Martin Soto Climent , “ Amatl ”

17 avril 2021

PAR THIERRY GRILLET, ÉCRIVAIN ET ESSAYISTE.

J'aime les arbres. Je ne manque jamais de les considérer dans les rues, mais plus encore au musée,



MARTÍN SOTO CLIMENT – vue d'ensemble – Galerie Andréhn-Schiptjenko Paris

où depuis des années je me plante devant les toiles des maîtres anciens pour photographier non pas l'ensemble, mais la plupart du temps un détail des arbres – la manière dont l'artiste a rendu le feuillage, la suavité du dessin des branches, le mouvement ou la fraîcheur de l'ombre. En vrac, Rembrandt, Courbet, Théodore Rousseau, Cézanne, Paul Sérusier, Corot etc – chacun invente sa grammaire de formes pour rendre l'arbre, ce dessin tracé dans l'air, avec ses lignes et ses entrelacs se découpant dans le ciel.

le projet *Amatl*, une des dernières œuvres de l'artiste mexicain Martin Soto Climent



MARTÍN SOTO CLIMENT *DETAIL (COPPER PLATE 7)*, 2021 *Copper plates heliogravure and inking varnished with rosin (colofonia) Walnut frame 31 x 39.5 x 6 cm 12 1/4 x 15 1/2 x 2 3/8 in*

Aussi quand j'ai su que dans la petite rue Sainte-Anastase, la galerie Andréhn-Schiptjenko exposait le projet *Amatl*, une des dernières œuvres de l'artiste mexicain Martín Soto Climent, je n'ai pas hésité. Jeune plasticien à la réputation déjà solidement établie dans les plus grandes collections du monde, « *Soto Climent est connu pour la manipulation surréaliste qu'il opère sur les images et les objets* », comme le signale le texte introductif de l'exposition. Ici, rien de tel. J'ai découvert quatorze images alignées sur les murs, au cadrage serré sur les courbes voluptueuses d'un arbre, l'*Amatl*, photographié en 2020 dans une des ravines du parc naturel de Tepozteco, à proximité d'un site archéologique précolombien, distant de soixante-dix kilomètres au sud de Mexico.

Un procédé photographique, le collodion humide, mis au point en 1850

Dans cet accrochage austère, ces images, au format d'un tirage photographique carré, m'intriguent par leur apparence spectrale. Est-ce la nature du procédé photographique, le collodion humide, mis au point en 1850, par un des « primitifs » de la photographie, Gustave le Gray, et qu'utilise Soto Climent dans cette série, mais ces images semblent chargées d'emblée d'une densité de temps, visible dans le sfumetto de l'image. Bouches d'ombres charbonneuses et brillantes, où je crois entendre gronder dans le noir le murmure de cet être végétal tropical, elles paraissent faire cercle dans cet espace comme pour célébrer un rite très ancien. La nature de cet arbre singulier y invite comme le remarque l'artiste :

« *Il y a quelque chose de tout à fait étrange avec l'Amatl : ces arbres sacralisent les lieux où ils se trouvent. Curieusement les gens dressent ainsi autour de l'Amatl de petits oratoires ou pratiquent des rituels de dévotion plus primitifs encore.* » Martín Soto Climent

L'arbre se révèle dans une image qu'on pourrait dire « trinitaire », communiant avec la photographie sous les trois espèces : plaque de verre unique (positif) originelle, plaque de cuivre (négatif) matrice, et tirages papiers uniques. Ces images sont plus que des images.



Des images icônes

Elles sont des icônes, c'est-à-dire des images dotées du pouvoir de rappeler à la présence ce ou celui qui y est représenté. Ainsi n'est-ce pas tant le cliché d'un arbre qu'une proximité magique à celui-ci qui paraît être exposée, ici, à Paris, à des milliers de kilomètres du Mexique. Ces quinze icônes sans visage ne sont pas pour autant sans corps, même s'il s'agit d'une entité végétale autour duquel tourne, depuis longtemps,

Soto Climent. « Les relations que j'entretiens avec cet arbre ne datent pas d'hier, je l'observe depuis des années. J'aime grimper dessus et tout particulièrement le dessiner. J'ai pu observer la sinuosité de ses formes et de ces études sont issus de nombreux travaux redevables, d'une certaine manière, à cet arbre : bas étirés sur des toiles, plis en cuir, photo de mousse et bien plus encore. Mais, avec ce projet, c'était la première fois que j'exposais l'arbre directement, avec pour seul guide le processus avec lequel je l'ai photographié. »

L'histoire de l'art est remplie de ces dialogues de l'artiste avec l'arbre. C'est ainsi la contemplation d'un tremble en forêt de Fontainebleau qui déclenche chez Ruskin, dessinateur compulsif d'arbres, la révélation sylvestre des rapports profonds entre les choses. Soto Climent paraît lui aussi inspiré par « son » arbre, par ses formes suggestives, par la singularité de ses surgissements, capable de pousser entre des rochers ou de sortir d'une profonde anfractuosité souterraine.



MARTÍN SOTO CLIMENT – Vue d'ensemble- Galerie Andréhn-Schiptjenko Paris

L'Amatl est une force de vie, métaphore végétale de cet effort permanent de l'être pour se conserver et s'augmenter...

La tentation de l'anthropomorphisme est singulièrement accrue par les formes érotiques des Amatl, semblables, dit-il, aux

« courbes d'un corps humain avec son écorce lisse comme la texture d'une peau délicate. Les Amatls croissent en se couchant sur les autres arbres, parfois au point de les étouffer. Ils embrassent perpétuellement, de toutes leurs branches, jusqu'à se fondre avec l'amant. »

Mais peut-on échapper à cette fantasmagorie, semble-t-il, profondément enracinée dans la psyché, de voir dans les arbres des hommes, d'en faire des hommes-arbres, pantins de notre énergie érotique ? Il y a dans la contemplation de l'arbre une invitation presque automatique à s'y projeter.

Baudelaire l'avait déjà noté dans *Les paradis artificiels* où il écrivait :
« Votre œil se fixe sur un arbre harmonieux courbé par le vent (...). Vous
prêtez d'abord à l'arbre vos passions, votre désir ou votre mélancolie ;
ses gémissements et ses oscillations deviennent les vôtres, et bientôt
vous êtes l'arbre ».

Le “sujet” et le “procédé”

L'œuvre *Amat!* de Soto Climent vaut tout autant pour son aboutissement, ces quinze vues de l'arbre, que pour les étapes de son accomplissement. Il n'y a pas en effet seulement le « sujet », il y a aussi, comme le montre le beau film sans paroles accompagnant l'exposition, le « procédé » de la photographie au collodion, exigeant puisqu'il faut se munir d'un pied, d'une chambre noire, de plaques de verres, de produits chimiques...L'artiste renoue alors avec l'iconographie oubliée de ces explorateurs-ingénieurs du XIX^e siècle qui, encombrés de leurs appareillages, progressaient péniblement dans les jungles les plus lointaines. Faire œuvre ici s'apparente à une marche d'approche, très physique à travers la jungle, tout autant que symbolique puisqu'il s'agit d'une chasse. « Pour moi, il n'y avait pas meilleure façon de capturer l'âme de ces arbres et leur rituel lent ». L'appareil réflex ou numérique, trop rapides, n'auraient naturellement jamais eu la justesse du collodion pour traquer l'âme de l'arbre.

la politesse de l'art adressée à l'arbre

Il y fallait du temps, et même quelque chose de cérémoniel – préparation des plaques de verres au collodion, de la chambre noire et prise de vue d'au moins vingt minutes. Ce temps dépensé en diverses opérations, lourdes et malcommodes, est comme la politesse de l'art adressée à l'arbre, un hommage à sa durée et à sa temporalité centenaire, voire millénaire. L'artiste procède comme s'il avait fallu ralentir à l'extrême le geste de la création pour lui donner une chance de se synchroniser avec la vie immobile de cet être ligneux au mouvement infinitésimal : le passage au révélateur de la plaque fait voir ce que le photographe ne pouvait voir, un morceau de la durée de l'arbre, sa pulsation, son âme.

Dans le procédé qu'a choisi l'artiste, la prise de vue impose des contraintes qui réduisent la liberté du regard, ou plutôt l'encadrent sévèrement. La photographie à la chambre n'offre en effet pas la possibilité de faire le point, de choisir dans l'image un élément particulier. Sans doute est-ce la rusticité du procédé qui a séduit l'artiste, produisant en quelque sorte une image « naturelle », impossible à trafiquer et, si l'on veut, pure de tout mensonge. Pas question de multiplier les clichés comme avec la pellicule argentique ou le fichier numérique. Les plaques de verres, lourdes, sont comptées. Aussi a-t-il fallu que Soto Climent s'obligeât à choisir soigneusement son sujet, son point de vue, sa lumière, le jour et l'heure avec les meilleures conditions météorologiques pour réaliser la prise de vue. Ce qui est alors devant l'objectif est la vue sauvage, sans traitement, pour ainsi dire, un morceau du réel ravi au réel, fragment posé sur une plaque de verre, au format de l'image finale. C'est cette matérialité, cette naturalité de l'image qui en fait une icône, capable de transmettre non seulement une représentation mais aussi la matière même de la présence.



MARTÍN SOTO CLIMENT DETAIL (COLLODION 2), 2020 Glass negative with black foil backing and protected with anti-reflective museum glass. Walnut frame 20.5 x 25.5 x 8 cm 8 1/8 x 10 1/8 x 3 1/8 in Photo: Diane Arques

On sait que l'arbre, son dessin, ses lignes ont conduit jadis Mondrian sur la voie de l'abstraction. A rebours, l'Amatl inspire à Soto Climent un cheminement à travers la matière, une méditation sur ses métamorphoses. La création de l'œuvre, bien au-delà de la chimie propre à la production photographique, s'apparente au processus alchimique, qui concilie les contraires à chaque étape des transformations :

« La lumière, or solaire qui donne forme à l'instant, est fixée dans l'argent, ce miroir nocturne baignant dans les eaux du courant pour fixer le reflet sur la surface transparente de la plaque de verre. On peut dès lors passer à un métal plus terrestre : le cuivre qui est un miroir opaque, préalable à l'impression sur papier, générant un nouveau jeu de lumière et d'ombres, entre le noir de l'encre liquide et le blanc aride du papier qui absorbe. »

L'arbre et son reflet passent de miroir en miroir

Cette migration de l'Amatl à travers les différents métaux – or, argent, cuivre –, suit un ordre alchimique inverse de celui qui conduit traditionnellement vers l'état le plus pur de la matière. Comme la transmigration d'une âme d'un état vers un autre, d'un lieu l'autre, eucharistie païenne, l'arbre et son reflet passent de miroir en miroir pour aboutir, sur un nouveau territoire, aride et arrosé, le papier. Comment ne pas considérer dans cette trajectoire de l'arbre au papier, la figure d'un voyage du retour à soi, le papier n'étant que le résultat d'une transformation de l'arbre ? et si l'on se rappelle que les fibres végétales de l'Amatl, tavelées par les coups d'une pierre striée, servaient, avant la conquête espagnole, de support d'inscription pour des livres peints, fixant la culture des peuples mésoaméricains, on comprend que le chemin vers l'Amatl ait une résonance particulière pour un artiste mexicain. Il y a là comme la confirmation de la vocation oraculaire de l'arbre, medium de nos vies et de notre histoire. Ces quatorze rectangles clair-obscur rayonnent ainsi

« d'une lumière symbolique, expression de la pure réalité traitée par l'âme humaine qui use de tout moyen pour manifester son existence, et dans le meilleur des cas, pour témoigner du sens de l'existence ».

THIERRY GRILLET, ÉCRIVAIN ET ESSAYISTE.

A dirigé pendant vingt ans le développement culturel de la BNF. A enseigné la culture générale à l'IEP. Collabore aux revues Polka (Photographie), AOC et d'autres. Est commissaire, avec Régis Debray, de l'exposition *Sur les chemins du paradis* (mai 2021), au nouveau Musée des Franciscaines (Deauville). Prépare l'exposition *Le voyage des arbres* pour le printemps 2022.

INFORMATIONS :

MARTIN SOTO CLIMENT – AMATL

Jusqu'au 29 mai 2021 sur RDV

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Vue de l'installation de Martin Soto Climent, Frenetic Gossamer, Palais de Tokyo, 2016. Courtesy de l'artiste & T293 (Rome), Karma International (Zurich), Clifton Benevento (New York), Proyectos Manclava (Mexico). Photo : Aurélien Mole.

[Gossip]

Earlier this month, we swung by Andréhn-Schiptjenko, catching a chat with renowned Mexican-born artist and stellar guy Martín Soto Climent before the opening of his first solo exhibition at the gallery, 'Gossip'. The works bear his signature characteristic of working intricately with the sensual choice of material that is women's pantyhose. As such, our conversation informs thoughts about "the gaze" and duality between masculine and feminine seated in his work, and the pursuit of a sexual impulse that is essential to all of his practice. "When I work around a sexual energy and impulse, I want it to be at a level where everyone can assimilate it, based on their own experiences in life", he says.



Martín Soto Climent 'Gossip (Three souls for one night)', 2020, tights, plexiglass mirrors, mounted on cedar wood boxes. Courtesy the artist and Andréhn-Schiptjenko, Stockholm/Paris

C-P: It being your first here, how did you approach conceiving this exhibition at Andréhn-Schiptjenko?

M.S.C: I met Ciléne (Andréhn) in Mexico three or four years ago and it was a fairly slow and organic process arriving to this stage, meeting prior at different places over the years and having discussed the possibility of doing something together. I had

time to really think about how to approach the idea of doing what is not just my first exhibition with the gallery, but my first in Sweden. I chose these boxed pieces you see in the exhibition from a series of work called 'Gossip' which uses materials which are very representative of my practice; women's pantyhose and tights. It's a work that means a lot for me, because it intersects being between sculpture and flat object, but more so it represents depth and what goes on inside. I've never been in Sweden before but somehow I have an idea in my mind of life here which appears very much the opposite of Mexico where life is led much on the outside. It's not only that Swedes live inside a lot but also that they appear to live inside themselves a lot more. So, I thought of these pieces as a way to start a dialogue with this new environment and being here for the first time ever.



Installation, Martín Soto Climent 'Gossip', courtesy the artist and Andréhn-Schiptjenko, Stockholm/Paris

C.P: Looking at some of the patterns and structures of the larger works, I come to think of the iconic Japanese photographer Daido Moriyama. I've just been writing recently about "the gendered gaze" and I think that's an interesting notion to think of, in terms of your work. If I knew nothing about you or had never seen any of your work before, I would likely have regarded some as having an apparent femininity about them, not just based on the material but also the aesthetical execution and expression. Interestingly, the works that bring Moriyama to mind however makes me think more predominantly of a heterosexual male gaze on the female presence. How conscious are you of these things?

M.S.C: Totally conscious. All of my work stems from an erotic impulse that I follow. My work derives from a very precise concept which emphasizes a certain feminine energy which I believe is very crucial for the growth and development of all our societies. Each element in nature and around us is the result of a duality between polar opposites and a fluid transition between them; whether male or female, black and white or night and day. I think of the idea of yin and yang and how nothing is just one thing over the other. Similarly, my work is neither extremely masculine or feminine, it's actually both.



Martín Soto Climent. 'Gossip 69', 2020, tights, plexiglass mirror, mounted on cedar wood boxes. Courtesy the artist and Andréhn-Schiptjenko, Stockholm/Paris

C-P: How does this exhibition at hand sit with your past trajectory and expand on it?

M.S.C: That's a good question. With these female tights, there was a moment in my life when I hated working with them because I was invited to do so many things with the same material that it started to feel like just yet another object. It's a material I've explored since ten years now and it's not so much about the fetishism; because my approach is to explore the capacity of the object, but I know what implications may exist based on what the material represents literally. Again, as a first introduction to my work here in Sweden, I thought it would be good to work with it but I did move forward and take a leap, through these larger panels that you yourself relate to Moriyama. It might not be so obvious but the inspiration is the notion of galaxies, stars and universes, all of which marks the point of beginning of something.



Installation, Martín Soto Climent 'Gossip', courtesy the artist and Andréhn-Schiptjenko, Stockholm/Paris

C-P: I tend to think about intrinsic sonic and organic systems looking at the series 'Gossip'; my thoughts are immediately brought to the audible realm. The shape of the ear seems to be recurrent as a fixture for instance.

M.S.C: Yes, there is the title 'Gossip' which reinforces that impression and also alludes to the oral and sound; something that is shared and said in an air of intimacy. I like that there is a connection to language and the inherent power of language, since the concept of gossiping is about transmitting something from the interior that possibly is meant to be secret and be held confined. What is also intended is for the boxed sculptures to evoke the idea of speaker boxes, so there you actually have sound again.



Photo: Ashik Zaman

C-P: You mentioned fetishism and I brought the gendered gaze up. The sort of implications your work would have, should differ so much depending on the cultural context or where you are. I'm thinking of a difference between how it might be viewed here by a larger group of people, and perhaps other parts of the world which are not as relatively feminist. Do you see this; that people respond differently to your work when you travel?

M.S.C: Yes, totally, sometimes people will tell you things that really surprise you about your work and you wish you had the same images in your own mind, and sometimes you are very impressed too by perception of others. When I work around this sexual or sensual energy and impulse, I want it to be at an essential level where everyone can assimilate it based on their own experiences in life. I think society, due to for example religious constructs, has told us since long to suppress these sexual impulses that are the essence of life and to be guilty about them, whether male, female, straight or gay, these impulses have been suppressed. What's so fascinating about humans is how so much derives from these impulses; which we use to create, and transform and so forth. For us the impulses never stop. These impulses can also turn into images which are painful, but perhaps that shouldn't mostly have to be the case. It's not necessary.



Martín Soto Climent, 'Gossip (Voluptuous moment)', 2020, tights, plexiglass mirror, mounted on cedar wood box. Courtesy the artist and Andréhn-Schiptjenko, Stockholm/Paris

C-P: It's clear as we speak how consistently you work, given the pursuit of this sexual impulse that drives your work. Are you seeing that new interests are gradually finding you that you want to elaborate on in time to come?

M.S.C: The work opens itself up to new possibilities to you but sometimes you are not ready to act on it, and it takes due time to get there, especially if you work constantly and with an agenda of projects that await ahead. The whole art system is governed by "rules" and it can be difficult to shift these rules around in a way that is convenient to you at any given moment. Working with galleries it comes down to a format that also takes into account what makes sense for the galleries, and then with institutions there are other considerations and realities. What's important is that I've never wanted to be an artist who just mechanically produces art in a factory. I still do everything you see, by myself. It's all my work which might explain the time process involved when it comes to shifts.

Gossip

Martín Soto Climent at Andréhn-Schiptjenko, Stockholm
March 5 – May 2, 2020 (By appointment)
www.andrehn-schiptjenko.com

Published March 25 2020

Art Viewer

Martín Soto Climent chez Andréhn-Schiptjenko

13 mai 2020



Artiste : Martín Soto Climent

Titre de l'exposition : Gossip

Lieu : Andréhn-Schiptjenko, Stockholm, Suède

Date : 5 mars – 2 mai 2020

Photographie : toutes les images sont protégées par le droit d'auteur et l'aimable autorisation de l'artiste et d'Andréhn-Schiptjenko, Stockholm

C'est avec grand plaisir que nous annonçons la première exposition de la galerie avec le célèbre artiste mexicain Martín Soto Climent.

Soto Climent est bien connu pour sa manipulation surréaliste d'images et d'objets. Sa pratique renvoie aux formes du corps et à la psychologie du désir inscrites dans une économie de consommation. En re-contextualisant si légèrement et en exécutant de délicats

réarrangements, par des voies d'appropriation et de juxtaposition, ses œuvres ont souvent l'humble qualité du ready-made ou apparaissent comme des assemblages fragiles explorant les questions de temporalité, de désir, de décadence et de marginalité. Soto Climent crée des objets, des installations, des sculptures et des photographies à partir de matériaux et d'images du quotidien et ses interventions sur des objets du quotidien sont parfois temporaires.

Le concept de plis est au cœur de la pratique de l'artiste et son travail est très habile à dessiner les subtilités libidinales des images et des objets en utilisant des gestes minimaux. Le travail de Soto Climent vise à rechercher, libérer et partager l'énergie invisible, déjà présente. Rappelant les stratégies de l'art conceptuel comme l'appropriation ou la juxtaposition, ses œuvres sont le résultat d'une légère recontextualisation et d'un délicat réarrangement.

Le titre de l'exposition *Gossip* fait référence à une série d'objets tridimensionnels sophistiqués fabriqués à l'aide de simples collants, de plexiglas et d'une boîte en cèdre, où Soto Climent utilise des techniques de pliage, d'étirement et de torsion pour créer des sculptures qui expriment le volume, les ombres, la réflexion et finalement le mouvement. Les bas font directement référence au corps et à l'intimité de la peau et sont aussi artificiels qu'apparemment naturels. Le commérage est un terme imprécis qui implique un degré d'intimité tout en liant l'individu aux autres.

Martín Soto Climent est né en 1977 à Mexico où il vit et travaille. Les expositions personnelles institutionnelles récentes incluent Hessel Museum of Art, Hudson USA, Museo Universitario del Chopo, Mexico City, Museo Pietro Canonica, Rome, Palais de Tokyo, Paris, Kunsthalle Wintherthur, Schweiz, El ECO Museo Experimental, Mexico City, New Jersey Museum d'art contemporain et Museo de Arte Carrillo Gil, Mexico. Son travail est présent dans de nombreuses collections telles que Cleveland Museum of Art, Ohio, USA, Hessel Museum, Annandale-on-Hudson, NY, USA, Colección Jumex, Mexico City, Mexico, Loewe Foundation, MCA Chicago, Illinois, USA, Migros Museum, Zurich, Suisse, MOCA, Miami, USA, et la Fondation François Pinault, entre autres.

Avec le commissaire Chris Sharp, Soto Climent a fondé l'espace de projet indépendant Lulu à Mexico en 2013. Il a obtenu en 2015 une maîtrise en arts visuels de l'Universidad Nacional Autónoma de México.



Martín Soto Climent, *Gossip*, 2020, vue d'exposition, Andréhn-Schiptjenko, Stockholm



Martin Soto Climent, *Gossip*, 2020, vue d'exposition, Andréhn-Schiptjenko, Stockholm



Martin Soto Climent, *Gossip*, 2020, vue d'exposition, Andréhn-Schiptjenko, Stockholm



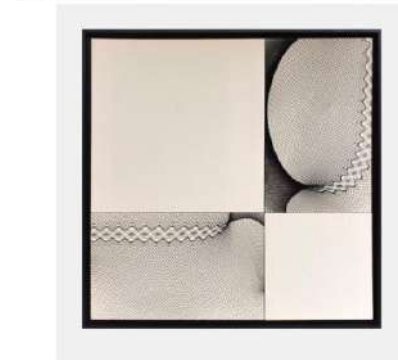
Martin Soto Climent, *Gossip*, 2020, vue d'exposition, Andréhn-Schiptjenko, Stockholm



Martin Soto Climent, *Gossip (Trois âmes pour une nuit)*, 2020, Collants, miroirs en plexiglas, montés sur des boîtes en bois de cèdre. Chacun : 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Gossip 85*, 2020, Tights, miroir en plexiglas, monté sur des boîtes en bois de cèdre. Chacun : 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Orgh (Cornes d'ivoire)*, 2020, Fishnet stockings mounted on linen, framed in ash tree, 60 x 60 x 5 cm, 49 1/2 x 49 1/2 x 2 3/8 in.



Martin Soto Climent, *Gossip (Crystal niche)*, 2020, Tights, plexiglass mirror, mounted on cedar wood box, 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Gossip (Double night in wine)*, 2020, Tights, plexiglass mirror, mounted on cedar wood box, 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Gossip (Pale secret)*, 2020, Tights, plexiglass mirror, mounted on cedar wood box, 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Gossip (Voluptuous moment)*, 2020, Tights, plexiglass mirror, mounted on cedar wood box, 31 x 21 x 10 cm, 12 1/4 x 8 1/4 x 4 in.



Martin Soto Climent, *Gossip*, 2020, exhibition view, Andréhn-Schiptjenko, Stockholm

Martin Soto Climent | Under the immortal skin
La mostra alla galleria T293 di Roma è in programma fino al 15 giugno.

Giugno 8, 2018
Marco Arrigoni



Martin Soto Climent, Under the immortal skin, 2018

Nel comunicato stampa si parla dell'influenza, sull'artista, del dialogo che Socrate fa sull'amore nel Simposio di Platone. La dualità è la dimensione umana più propria. A metà tra il bello e il doloroso, l'amore tende alla completezza dell'animo. Si ama nel solco delle proprie mancanze, a prescindere che siano poi completate. In bilico tra uno stato d'estasi e l'annullamento, il vero amore è comunanza di animi e non di corpi. C'è dualità anche tra femminile e maschile, due sfumature di ogni individuo.

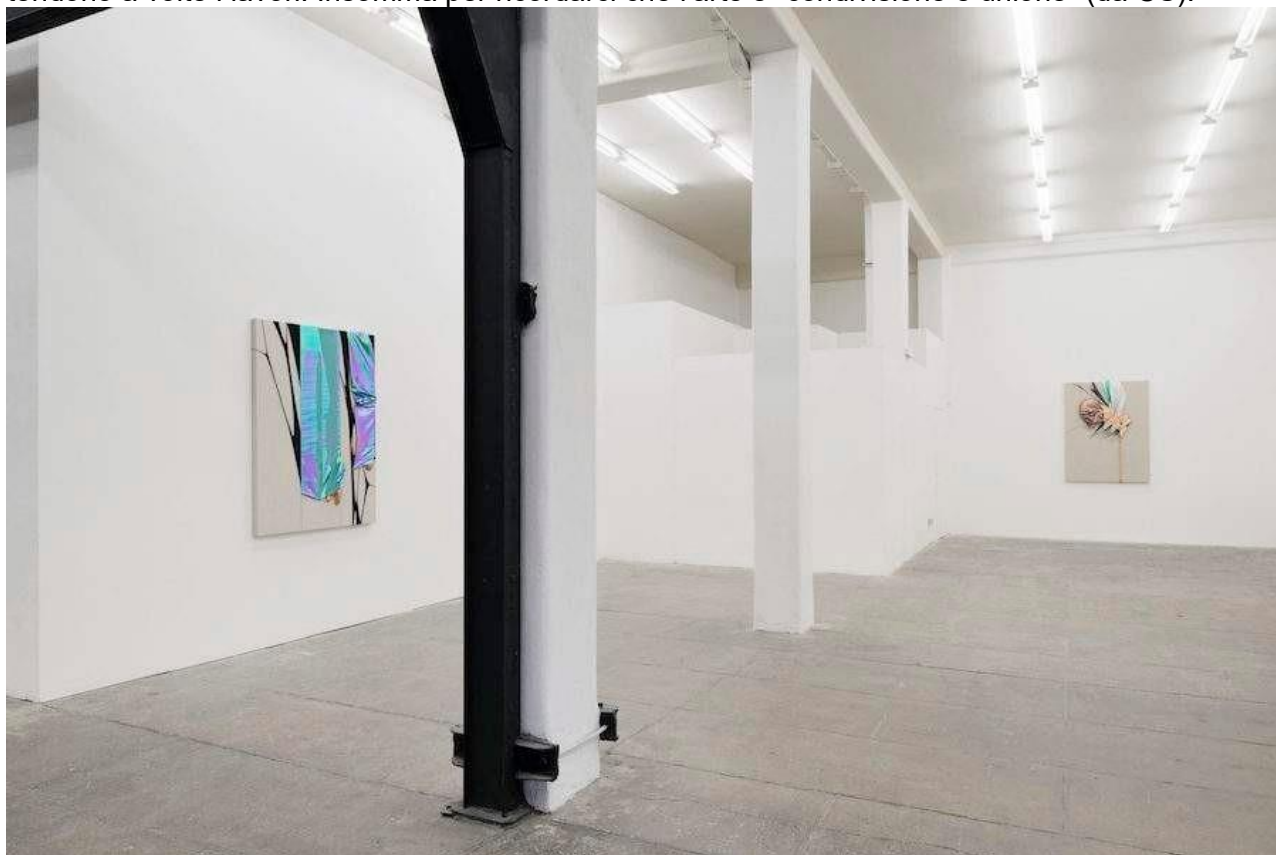
Martin Soto Climent utilizza collant, leggings, mutande e reggiseni e li spalma su pannelli di legno. Li usa in quanto seconde pelli, o almeno in quanto tessuti per loro natura i più vicini al corpo. Orme di vita appiattite nella galleria. Opacità, lucentezza e trasparenza servono come note di un linguaggio del riutilizzo, per esaltare i materiali quotidiani con cui, noi stessi, cerchiamo di mostrarci. "Soto Climent è alla costante ricerca del gesto poetico che trasforma, senza produrre, [...] [della] capacità di animare l'inanimato [...] l'arte non deve soccombere a questa insensata sovrapproduzione ma cercare, sprigionare e condividere quell'invisibile energia".

Nascono seconde possibilità di vita nei ripiegamenti, nelle cuciture, nelle tensioni dei tessuti, nel riverbero dei colori. Gli indumenti diventano epidermici e poi terrestri. Le pieghe si fanno invaginazioni della crosta terrestre. Artificiale, naturale e umano si mescolano in un unico grumo.

"If I use female objects its not to describe specific topics. I use them as a female energy, soft and flexible in contras of a male energy. For me the duality its not male-female as persons... its more like two sides of the same thing that complement each other... I guess its more close to the old Mexican idea of life... Like in Asia: Yin-Yan.

I believe we have to turn into a more female philosophy... less penetrant and damage. And I try to show it in each one of my works". Aveva detto nel 2012.

In fondo alla galleria, l'artista ha lasciato una sorta di studio o laboratorio in cui ha realizzato le opere esposte. Rotoli di tessuti, ritagli, scarti, opere appese, bottiglie di vino, esperimenti. Tutto è stato lasciato come prova di un passaggio, forse di vita, o per evitare la freddezza distaccata a cui tendono a volte i lavori. Insomma per ricordarci che l'arte è "condivisione e unione" (da CS).



Martin Soto Climent, Under the immortal skin, 2018

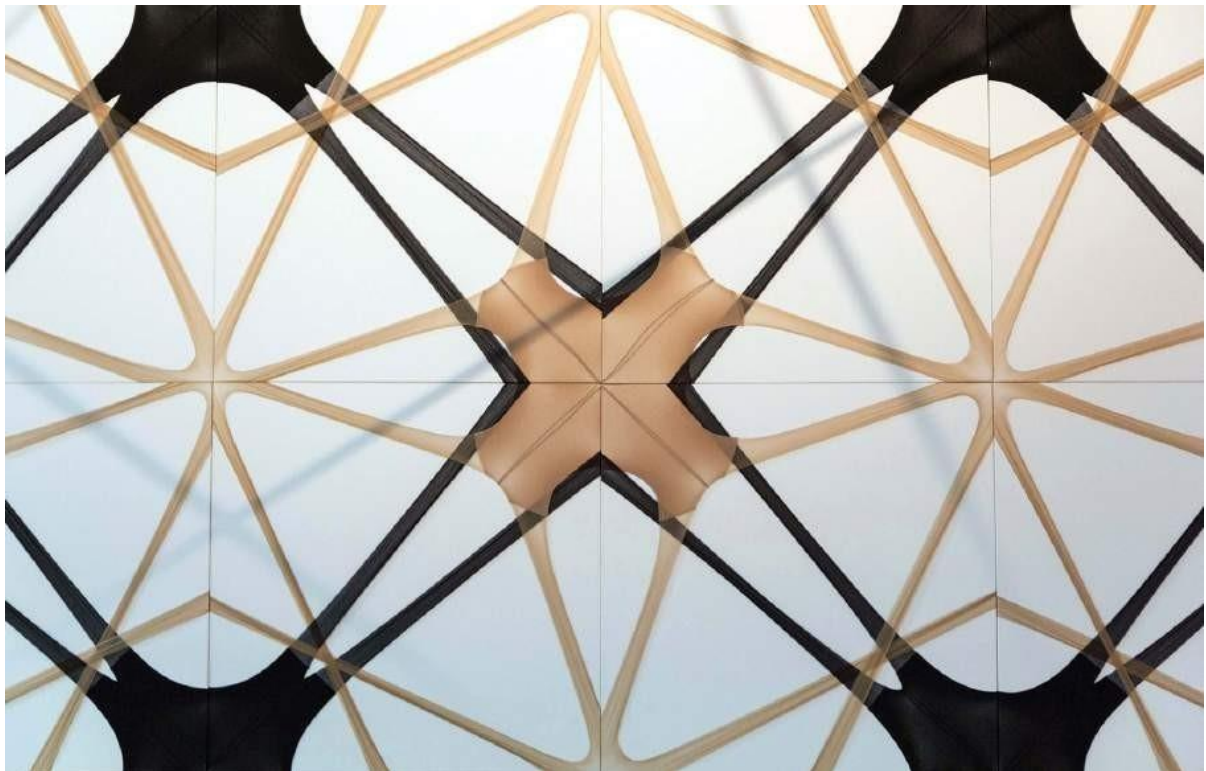


Creating a Way Back: A Conversation with Martin Soto Climent

December 1, 2018 by [Elizabeth Fullerton](#)

Using found objects such as pantyhose, purses, bras, beer cans, and shoes, Mexican artist Martin Soto Climent creates sensual, anthropomorphic sculptures with minimal intervention. Easily dismantled (with the objects returned to their original state), these poetic, continually evolving juxtapositions raise questions about ephemerality, consumption, destruction, and desire. By temporarily transforming objects, Soto Climent endows them with new, even oppositional meanings. Flat Venetian blinds are twisted into lively three-dimensional forms

that recall the whirling and stamping of Flamenco dancers; while defunct windshields become delicate butterfly wings, and upside-down paper bags take on the solidity of blocks to form miniature cityscapes. Tights, with their intimate, gendered physical associations, have been a favored medium for Soto Climent. His dramatic installation *Frenetic Gossamer* (2009–ongoing), exhibited in 2016 at Palais de Tokyo in Paris, consisted of a dynamic lattice made of tights stretched diagonally across a large space to evoke darting arrows. High-heeled shoes anchoring the “legs” combined with the taut, airborne crotches to imbue the whole with an erotic frisson recalling the fetishistic explorations of Surrealism.



Frenetic Gossamer, 2009–ongoing. Mixed media, view of installation at the Palais de Tokyo, Paris. Photo: Antoine Aphenbero, Courtesy the artist, T293, Rome, Karma International, Zurich, Michael Benevento, Los Angeles, and Proyectos Monclova, Mexico City

Elizabeth Fullerton: The theme of desire threads through your work, both in terms of erotic physical desire and the desire that drives capitalist consumer culture.

Martin Soto Climent: That’s exactly the key concept for many of my pieces. I treat a broad range of desire, from the essential aspect of being human, which is in a way more animal, to the whole process of being in a complex society, which is all about creating desires in order to consume things and keep the economy going. Art makes sense when it opens a path for new possibilities of understanding the world. To do that, we have to stay close to our origins, so we cannot forget that we are animals.

EF: Your sculptures, which inherently reference the body, are erotic without crossing the line into pornography. You make tactile arrangements of soft leather on wood, which resemble the folds and puckering of female genitalia, underwear sculptures straddling beer bottles as if they were thighs, and stretched tights that suggest bondage or a second skin.

MSC: With pornography, it’s just the object; it’s obvious. Eroticism is not obvious. We can see a stone or the curve of a tree and feel a sexual impulse for something that is not human or

even alive. Eroticism moves you from inside, from the stomach, from the sex, and that's why it is so uncomfortable. For me, pornography is sad because it turns sex into merchandise.



Frenetic Gossamer, 2009–ongoing. Mixed media, view of installation at the Palais de Tokyo, Paris. Photo: Antoine Aphenbero, Courtesy the artist, T293, Rome, Karma International, Zurich, Michael Benevento, Los Angeles, and Proyectos Monclova, Mexico City

EF: For the first 10 years of your practice you made sculptures by painstakingly folding, twisting, and bending materials to assign them new forms, yet the impermanence of those transformations was fundamental. Is this minimal approach grounded in a philosophical belief?

MSC: In my opinion, art has to conceive other ways to build society, to create reality. The current system is based on rules that are damaging our planet—we are using, exploiting, and consuming everything. My way was to show that we can transform without damaging, and I was doing it in a very Mexican way. It was a duality, conceiving of life and death as the same thing. Life is about an instant. I can take window blinds and fold them, and for an instant, they exist as objects totally dislocated from their original function and shape. Following the natural possibilities of the object, I can express something else. And then, once the message is communicated, you can rehang the blinds in the window and they still work. It's about creating the piece and creating the way back.

EF: How has your insistence on ephemerality squared with market demands?

MSC: In a world that understands art as a product, it was hard at the beginning—people

wanted to have that object—but, for me, it was all about the movement that existed in Mexico City, with one blind at a certain moment. I cannot do it again; I do not have the same blind, and even if I bought the same blind, it wouldn't happen because maybe the mood is not the same. It was very important to show that it's not about products, but about life and energy. That's how I started developing all of my object series, always creating references to the body, to sensuality, to the female energy inside me. We're all a combination of male and female. You fold the object in a very careful way so that you will not damage it and you let it be something.



Frenetic Gossamer, 2009–ongoing. View of performance at Frieze Projects London. Photo: Lewis Ronald, Courtesy the artist and T293, Rome

EF: Tights have been a recurrent motif in your work. In your abstract works on canvas, they have taken the place of pigment; you have exploited their fleshy materiality in your sculptures by stuffing them and wrapping them around objects; and you have energized whole rooms with sexual tension by stretching them between walls to embrace the void.

MSC: The tights on canvas were my way of creating a painting; if I apply oil on top of a canvas, that canvas cannot go back. I was thinking that one of the main themes of Western painting is the portrait, with its individuality, and then there is also the issue of eroticism about the naked body and recovering our human scale. So, playing with the body as a reference, the tights were perfect. I used the canvas as a record of a movement, of stretching the tights, but you can take the tights away and wear them and the canvas is still pristine.

EF: So you eschewed glue, screws, tacks, or anything that would mark your work?

MSC: I didn't use any element that would force the object to be what I wanted it to be. It was not about what I wanted; it was about the possibilities of the object's nature. This can be applied to many things, including educational systems or ecological systems. I do it with a shoe, for instance, because that's what I have in front of me, but it's a whole philosophy about how you approach life. We also have to consider that I didn't have any money when I started

these things; maybe I would have been really happy casting bronzes, but I couldn't even afford to buy plasticine in the beginning.



Frenetic Gossamer, 2009–ongoing. Mixed media, view of installation at the Palais de Tokyo, Paris. Photo: Antoine Aphenbero, Courtesy the artist, T293, Rome, Karma International, Zurich, Michael Benevento, Los Angeles, and Proyectos Monclova, Mexico City

EF: Your sculptural assemblages also encompass performative elements. In 2016, you created a version of *Frenetic Gossamer* for Frieze Projects in London in which acrobats animated the spaces between and inside the stretched tights.

MSC: The reading of my pieces has always been very performative. I want my foldings to exist as a moment and disappear.

EF: Your work shares affinities with Arte Povera, Minimalism, and even Surrealism. Did those movements inspire you?

MSC: It was my reality. I was truly poor, more Povera than Povera. You have to learn to take from everything. I try to show the minimum, but the minimum as it works in nature because nature is the best teacher of economy—nothing is lost or left over. I turned Minimalism into a poor way by making a mix of Povera sexy erotic surreal Minimalism.

I believe Surrealism is maybe the most interesting movement of the 20th century. It's the moment when modernity collapsed. We arrived on top, but there was nothing on the other side. There are still wars and sickness. In my opinion, the art of the 20th century is about destruction, and that's why Picasso is the most important painter—he destroyed the form, the shape, the idea. But it has to be over, because we cannot destroy everything for the next thousand years. Now, it has to be about how we start building again. We have to create, to renovate.

EF: What is the role of improvisation in your process?

MSC: Nothing is predetermined. For many years, I never shipped a box. It was me traveling, melting into a place, touching base. There was an ethical consciousness about it. It was me arriving in a city, walking around, trying to understand its logic, its people, its frequency. In 2009, I arrived in Naples for “Laberintome,” my second show at T293; and for two months, I just collected things and made notes. Every new element that I found in the street—a mirror, panties, trousers, pillows—changed the whole equation. Everything was shifting until the very end, and I installed the show in one night.



Installation view of “Laberintome,” 2009 at T293, Naples. Photo: Danilo Donzelli, Courtesy the artist and T293, Rome

EF: Five years ago, your work underwent a major shift with “The Contemporary Comedy” project, for which you are creating an extensive cast of artist characters, drawing on the traditions of the Commedia dell’arte. Each of these alter egos has a distinct identity and style: one manipulates leather, another works with graffiti, another calligraphy. What triggered the change?

MSC: For many years, I was suffering because I was determined to work under the logic of not damaging. I was not painting, I was not showing my drawings, and I was holding back many aspects of myself. After 10 years, I arrived at the point where it was not possible to fold more. I could keep folding the same shoe, but then it turns into a formula. I had to address the same concept, but from a different angle. So, everything changed. It was a process of liberation, of opening myself up, but at the same time trying to keep the same kind of responsibility.

EF: Your 2014 exhibition “Luster Butterfly” at T293 in Rome marked the debut of works by these artist personae, who are both real and fictitious, alongside your own pieces as Martin Soto Climent. How did that work in practice?

MSC: It was like a group show. I’m one of them, just a little bit more real than the others. There was John Brown from New York, who makes sculptures from cans with plasticine faces, and the Mexican graffiti artist Jesus Martinez, who did graffiti on top of my blinds, which I then folded. It was about artists collaborating. It was confusing for galleries, and more confusing for collectors, but you have to do art, not satisfy collectors or galleries.



John Brown: Egg, 2015. Eggshell, plasticine, and glass eye, 2 x 2.5 x 3 in. Photo: Andres Ramirez, Courtesy the artist and Michael Benevento, Los Angeles

EF: The works by your invented artists Martinez and Brown extend the discourse of your own sculptures around disposability, temporality, and reuse. In particular, Brown’s beer cans echo your *Impulsive Chorus (Asahi)* (2009), which features a crowd of crumpled beer cans that appear to lurch and sing drunkenly.

MSC: In the end, it’s just me in a theatrical play. I’m doing a kind of Greek comedy with characters, putting on a mask and a persona because I want to communicate an idea that is more complex than what I can say just by folding something. At the end of the show, there were windshields covered in gold, broken, like wings. I used the butterfly because it’s a symbol of metamorphosis and I’m turning into something else.

EF: How do you reconcile the permanent interventions by your artists with your philosophy of not damaging?

MSC: In a way, it's not me. I'm doing it under another name, so I keep my integrity as a guy who doesn't damage. I understand these pieces as references that I need to build the character. I still try to keep the resources low. I'm not creating a career for each one of these artists.



Impulsive Chorus (Asahi), 2009. Approximately 1000 beer cans, installation view. Photo: Courtesy the artist and T293, Rome

EF: Are the artists aspects of you, or are they people in a fantasy who represent various genres that you want to explore?

MSC: That's a really good question. Some of them make art that I actually don't want to exist in the world. Some of them are impossible for me to avoid because they make up a piece of the puzzle that I need, yet it's also me because, of course, I conceived the puzzle.

EF: Are there places for your own poetic gestures within the cacophony of invented artists' voices?

MSC: I still do those gestures, but I also have to protect them. The first time one of my shoe sculptures was sold at Art Basel, I didn't know what it meant. Then I thought, "Oh no, I need those shoes; I folded them for that piece, but they were also part of this other piece." It's like a vocabulary, and every object is linked. I realize that I am diluting the essence, the real honest part of my work, because the market just consumes. In order to keep that part safe, I built an army of artist characters, but they are also building a logic because it's a story. One artist is related to the other, they influence each other, and all of them are part of a big vision of art that I'm creating.



Revoloteo #3, 2014. Acrylic on Venetian blinds, approx. 28.375 x 37.375 x 23.625 in. Photo: Roberto Apa, Courtesy the artist and T293, Rome

EF: The notion of folding is innate to your practice, whether literally or in the sense of encompassing and enclosing ideas. Is your comedy of artists connected conceptually to the physically folded work?

MSC: Absolutely. In a few years, I hope to arrive at enough material to present a clearer picture of the project as a whole. I'm going to drive the story toward a climax, because I understand my folding as a moment of climax that can then disappear. So, I'm going to fold history into what I want it to be for a moment and then, whoosh, let it go. That's why it's so important that I am the one who paints with Chinese ink or oil, who does sculpture. It's my hand, my spirit, as opposed to the conceptual artist who has a very clever idea and then has a team of people to produce it.

EF: Your show "Temazcal" seemed to shift toward mysticism and ritual objects. Sculptures and slide projections centered on a shaman called Don Pedro who conducts purification and birthing ceremonies involving the *temazcal*, a type of pre-Hispanic sweat lodge.

MSC: It's opening a more spiritual aspect in my work. I needed an element in my story about humility, and the life of Don Pedro is humble. The *temazcal* is like pure alchemy, a sublimation of fire, earth, water, and air happening in the moment.

EF: You presented a sparse collection of natural objects on gold-painted shelves—a gnarled cactus, cascading feathers, a row of charred, arrow-like sticks. Some were enclosed like precious relics in glass cases, others, such as a fragment of snakeskin and torn tights, were framed by burnt wood.

MSC: It was a very minimal show. The *temazcal* inspired me to create a new artist who manipulates works in a different way, so the objects are burned or cooked. They're symbols—something very humble, very honest, that comes from the earth. We're living in a moment when the U.S. President wants to build a wall against Mexico, but he doesn't know what Mexico is. Most of what his world means is ego, money, and destroying resources, so I wanted to show that Mexico is the opposite of these things and to give it dignity.



Flechazos, 2018. Charred wood, thorns, wood plinth, and acrylic, 23.5 x 28.25 x 9 in. Photo: Marten Elder, Courtesy the artist and Michael Benevento, Los Angeles

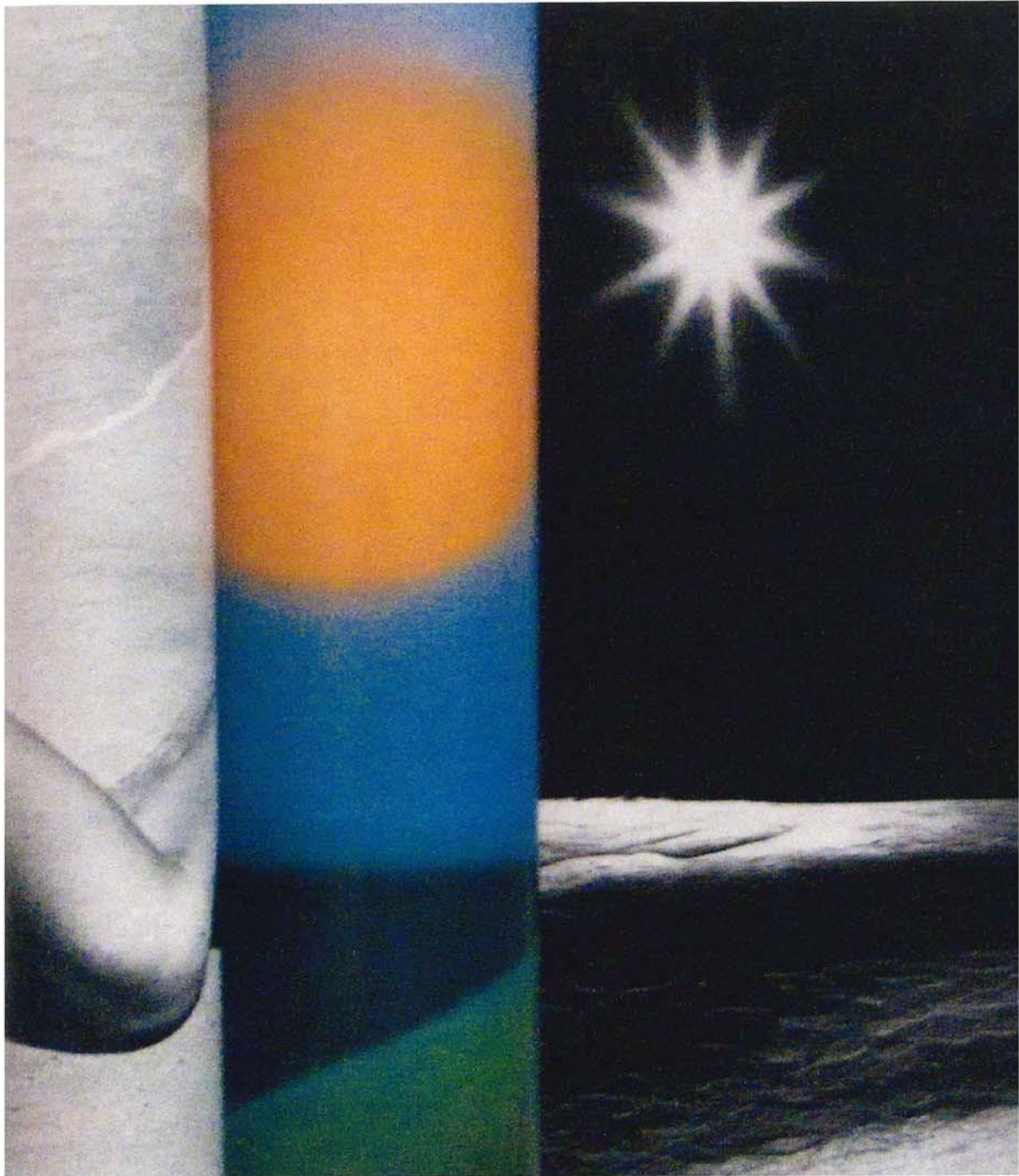
EF: Where does this journey take you?

MSC: The *temazcal* is another kind of metamorphosis for me, like the butterfly, but now it extends into the elements of the planet. I have a list of new characters that I want to develop, and they are going to take on the essence of the planet.

Elizabeth Fullerton is a critic and writer based in London.

How small gestures can articulate bigger questions of sexuality and desire

by Laura McLean-Ferris





Desirability is a powerful, society-shaping, yet ephemeral quality that lurks in people and things, which can be suddenly activated, switched on. It can launch a thousand ships, or sell a trillion bottles of Coke; it can be teased out by fashion, by flattering lighting, by hunger, touch or even the subtlest of interventions. The Mexico City-based artist Martin Soto Climent is highly adept at drawing out the appealing, sexual or otherwise heightened qualities of images and objects using the most minimal means. Indeed, it is most often the case in Soto Climent's sculptures that any of the objects he modifies can be returned to their found state. Venetian blinds are twisted so that they resemble the movement of a dancer, but can always be straightened back; shoes tied together in suggestive, fetishistic assemblages can be untied; tights stretched across the room can be unpinned from the wall.

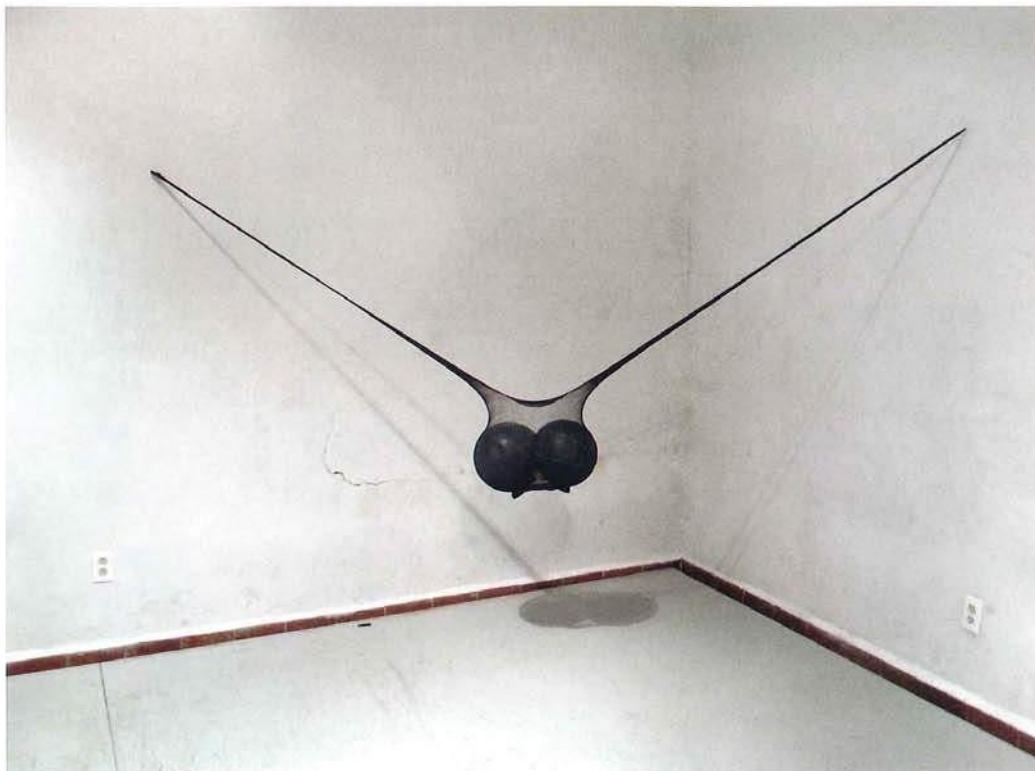
Desire (2009), for example, comprises three small leather purselike antique eyeglass cases in shades of pale raspberry, warm khaki and faded tomato, all facing one another in a small circle on the floor. Each case has been turned inside out and had its bottom pulled through, so that it appears to be a small metal mouthlike gape from which a substantial leathery tongue is extended. The piece is both small and endearing in a Muppet way, and yet also has certain erotic connotations: the tongues are a little too far out of the mouths, as though they might be wagging suggestively, while the purse as an object has a strong Freudian and surrealist history as symbolic of the vulva. It is significant, too, that there is more than one case here. In several such works of Soto Climent's, similar objects are bound together in groups: a chorus of around 800 crushed beer cans

which seem to be singing in unison in *Impulsive Chorus (Asahi)* (2009), or sighing, as the English phonetics of the Japanese beer brand might suggest; a pair of bottles bound together by pale green panties in another work; two economy-size cereal boxes dressed in office shirts for *Portrait of an Unknown Telepathy* (2010) to create a pair of characters.

Soto Climent not only draws out the polysexual qualities of objects that can doubly read as male or female, but also the way in which many objects might be subconsciously or associatively considered male or female, but then also have the ability to make a confusing switch using a slight twist, revealing the dualities that are always already inscribed within them. *Tight Game* (2009), for example, is a pair of black tights whose legs have been splayed in the air, stretched tight and thin, and pinned to opposing walls of a corner, while the gusset area, now hanging upside down, is stretched out around two basketballs, which hang down low. Perhaps with some reference to Jeff Koons's basketball sculptures (the suspended balls), the sculpture continually flips between resembling a large pair of breasts and a pair of hanging testicles, throwing the identification of other body parts – arms, legs and so on – into confusion.

Even when Soto Climent makes images that appear like collages, the image sources remain uncut, unstuck and unharmed. A group of image works entitled *The Equation of Desire* (2010–11) were made by gently folding two or three images from a collection of photographic yearbooks published between 1959 and 1972 so that they collage together when placed, with one image momentarily touching another, on a scanner plate. The selected images, taken from

above *Desire* (detail), 2009,
three antique eyeglass cases, dimensions variable
facing page *Impulsive Chorus (Asahi)*, 2009, 800 Asahi
beer cans (approximately), dimensions variable
preceding pages *Equation of Desire*, 2010–11,
Piezo print on Hanhemühle paper, 25 × 31 cm



a golden era of photographic experimentation, before the development of critical mistrust, feature unapologetic attempts to capture beauty and movement: in one example a lefthand image shows a beautiful woman in a croptop and shorts leaping high in the air from a sand dune, watched in delight by a young girl; the middle image shows an American footballer emerging triumphantly from a scrum with the ball, together with the caption 'through the middle'; while on the right, in a flight through the air mirroring that of the woman on the dune, a man with a camera is pictured trying to photograph a flying seagull. Rather than the adhesive permanence of collage, here several 'decisive moments' of capture are caught in their own decisive moment, to use Cartier-Bresson's turn of phrase. They are held briefly together on the scanner, and fixed to a time in which the creation of such images was experimental, expansive – something that now resembles a celebration of the form itself, and its attachment to picturing the body.

Recently Soto Climent has created a series of works that use car parts as their materials, stepping outside the domestic sphere from which his previous works have drawn their associations.

Car windscreens, curving and tinted with the faintest of blue, are paired to create wings in an exhibition entitled *Migratory Butterflies* (2013). A series made using car-tyre inner tubes extends Soto Climent's playful material eroticism, which he had until recently channelled into 'tights' works featuring coloured feather boas and feather dusters. While the tights tapped at a domestic form of kink that brings to mind a figure secretly riffling in an underwear drawer, these new works, knots of shiny vehicle inner tubing, take the clefts and bulges of a similar form (pliable empty tubes) and move them into the realm of the urban, inorganic and industrial. The aerosol spray-paint that decorates the sculptures smacks of graffiti in train stations and bus shelters, though it is shiny, almost cyborglike bodies that are conjured in these works, inevitably bringing to mind references such as J.G. Ballard's *Crash* (1973). In *Kiss* (2013), the cleavages created by the bends in the tube are highlighted with pink spraypaint, creating any number of associations with various body parts. But the work narcissistically only kisses itself, quietly suggesting the loop of self-love and mirroring that our contemporary cyborg bodies seem drawn into ever more deeply. ar

above *Tight Game*, 2009, stockings,
two basketballs, dimensions variable

all images but facing page Courtesy the artist and
Clifton Benevento, New York

facing page *The Moon and the Swirl* (detail), 2012,
10 twisted blinds. Courtesy the artist and
Karma International, Zurich

Martin Soto Climent
ARTFORUM CRITICS' PICKS'
October 3, 2014

1/1

Martin Soto Climent

T293 | ROME

Via G. M. Crescimbeni, 11
September 16–October 21

Martin Soto Climent's latest solo exhibition, "Luster Butterfly," nearly fills this gallery's newly renovated and expanded space with twenty-five works that straddle painting, sculpture, and readymades, all of which are inspired by issues such as visibility, crowding, consumerism, and precariousness. Paintings, photographs, and various objects—such as sunglasses, a spray-painted statue, a metal grid, a stool, and a feather used as an ornament on a broken windshield—are arranged on the floor or walls individually or in groups, or hung from the ceiling. The totality creates an installation that is capable of conveying a slice of life with all its contradictions, virtues, and defects. The overall effect is also one of organized chaos, in the sense that the apparent confusion is ruled by a skillful visual and compositional sense of order. Moreover, the project represents Soto Climent's ideas about the role of the artist today. Here, he mixes his own works with those by others, though it remains unclear from the accompanying press release if the figures are fictional. For example, Jesus Martinez is noted as a Mexican artist, whose work here covers windshields, Venetian blinds, and panels with graffiti, while John Brown offers painted beer cans salvaged from New York streets. Soto Climent keeps things mysterious in order to metaphorically represent a sense of ambiguity and uncertainty that characterizes every aspect of modern society, including creativity.

Translated from Italian by Marguerite Shore.



View of "Martin Soto Climent: Luster Butterfly," 2014.

— Pier Paolo Pancotto

Martin Soto Climent: ‘Mariposas Migratorias (Migratory Butterflies)’

By KAREN ROSENBERG

Clifton Benevento

515 Broadway, between Spring and Broome Streets, SoHo

Through March 2

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.

Interview with Martin Soto Climent



Martin Soto Climent, *The Equation of Desire*, 2012, installation view, Kunsthalle Winterthur. Photo: Christian Schwager. Courtesy Kunsthalle Winterthur

“I like to disappear; and I do this for my own pleasure of existence.”

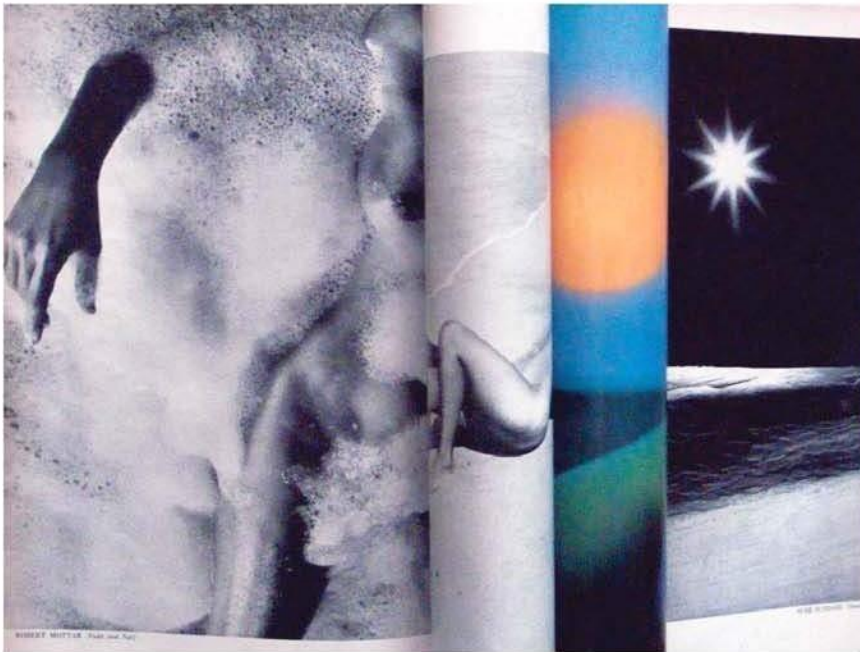
Martin Soto Climent, who lives and works in Mexico City, grew up in the countryside outside the suburbs of that burgeoning metropolis. His parents and uncles were successful as industrial designers, but less so as artists. Thus, art was introduced to Soto Climent as something that is done for oneself, free from formats or expectations of commercial success. After studying industrial design, a kind of second life started when he was 24: Returning from a trip to Europe, he ended a long-term relationship and decided not to become a designer. The collapse of his previous life turned into the beginning of something else—a life dedicated to objects and form. The question of whether he had created art was answered in 2006, when by coincidence he met a gallerist from New York. After a studio visit, Soto Climent was asked to present some of his work at Art Basel, and then it all happened very quickly.

By Oliver Kielmayer

CONTEMPLATION INSTEAD OF PRODUCTION

Oliver Kielmayer - In your installations you mostly work with things that you find in a given context; with a minimal gesture you turn them into something amazing, and then you just put them back where they came from. Moreover, you never destroy things, so all together, it sounds like a very ecological way of production.

Martin Soto Climent - The word 'ecology' has been abused a lot in the last 30 years, but as a logic of integrating into a system that we are part of, it's still fundamental. Western civilizations tend to see nature as something exterior to human beings, but actually we are deeply inside of it. We *are* nature; we are part of its logic, and if we damage something, we damage in the end ourselves.



Martin Soto Climent, *The Equation of Desire* (February 29), 2012, inkjet on cotton paper 9.44" x 12.6". Courtesy Kunsthalle Winterthur.

O.K. - A friend of mine once said that Mexican artists often sit in the studio without producing anything, but all of a sudden they come up with a found object, slightly modified but very charming. I can recognize this strategy in your work, and it's very much based on contemplation.

M.S.C. - Yes, I contemplate a lot. I actually don't like work, I think it's insane. I do like physical labor in order to survive, but repetitive work in the sense of producing thousands of the same is sick. My work is a means to criticize that. This is crucial, because if I only say, 'Work is sick,' it doesn't mean anything; I must prove it. And the only way to prove my own logic and different way of thinking is by my work.

O.K. - A visitor could easily reproduce most of the pieces in your shows. Of course, he wouldn't get a signed artwork but would still have the moment. Do you like this idea?

M.S.C. - Absolutely, it's what I like the most. I know that I play a role within the market, but it's how I can sabotage it. I do things that could be done by anybody else, and maybe they would do it even in a much better and crazier way!



Martin Soto Climent, *Blinds*, 2009, installation view, Museum Morsbroich, Leverkusen. Courtesy T293 Gallery.

O.K. - In your works you show surprising aspects of objects and things that we normally don't see. Thus, they turn into metaphors for hidden potential and beauty in the surrounding world. Do you ever stop seeing things?

M.S.C. - No, never. That's also why I am so tired every night. Especially when I go on a vacation I get stimulated because I see different things. I just cannot do anything else, I'm a very limited person in that sense. But it's beautiful and one of the most amazing parts of my work: It's not about what I want but about what reality offers me. It's not about forcing to be someone else, but trying to understand a logic, which in the end is also inside of myself.

A FUNDAMENTAL FORCE CALLED DESIRE

O.K. - In your most recent work *The Equation of Desire* you work on a scale previously unseen, not only in the sense of space, but also content. To reflect the essential questions of human life through your own emotional experience is more than a challenge; it's extremely daring-if not mad.

M.S.C. - I must admit it's a crazy thing to do in our time. But in the beginning it was a very intimate process. I was doing it for myself. I remember when once folding the pages, I suddenly had the idea that I could go large scale, because it's a never-ending process; you can create as many combinations as you want. On the other hand, all my works follow a set of philosophical questions about life and the sense of the human being. I always wanted to talk about it in a more comprehensive way, so this was exactly the right structure and frame for all the folding.



Martin Soto Climent, *The Bright of Whisper*, 2012, installation view, Kunstraum Innsbruck.

O.K. - What about the diagrams linked to the work? How are they embedded into the production process?

M.S.C. - The diagrams started many years before. I do a lot of drawing, and I do these diagrams for all my shows. In the one for *The Equation of Desire* you see something like an onion with a series of layers. I tried to talk about things in the most essential way. From my point of view art has to be essential-or existential, so to speak. It makes sense when it adds up to culture, when it really creates culture. It has to be a universal discourse in a way, because

everybody is the addressee.

CREATION WITHOUT DESTRUCTION

O.K. - When did you play for the first time with magazines in the way of rolling different pages into each other?

M.S.C. - I had been doing this kind of unification of forms for many years in a very easy and playful way, so for me it was a natural thing to do. The first work I did with rolling up pages was *The Nine Dancers* in 2007, but first experiments maybe date back to 2003.

O.K. - Most people would wonder why, since there are so many of these magazines, you didn't destroy some of them in favor of your own work and throw them away? There must have been a point where you felt tempted because folding or destroying something would have led to an amazing result.

M.S.C. - I had to develop my own idea of freedom to cope with these things. It's a problem that art and society in general have lived with for almost a century now. If you follow the concept of freedom as understood in the 20th century, it suggests you can do whatever you want; we are liberated and live in a free society. But nobody is totally free. The only freedom we have is to put our own limits. I have defined my own limits, and within these limits I enjoy a lot of room to move. Having limits is a fantastic thing because it gives you structure, and we really don't have to destroy in order to express essential things.



Martin Soto Climent, *La Alcoba Doble*, 2012, installation view at T293, Naples. Courtesy T293 Gallery.

LOGICS, ETHICS AND AESTHETICS

O.K. - What is the reason you used vintage copies of the magazine *Photography Annual*?

M.S.C. - My relation to this magazine is very natural, because my grandfather used to buy it in

the 1950s. I grew up looking at these images-they became a natural part of my imagination. The magazines were extremely well done, and the quality of the images is amazing. Also, they are interesting because they represent a post-war moment in the 1950s up to the mid-1970s. In the 1980s, the aesthetics of the magazines changed, and then they disappeared. The image in the 1980s becomes faked, produced in a way, highly effective in the sense of a special effect. I wasn't looking for nostalgia, but I like the moment of honesty and innocence in the pictures.

O.K. - The pictures of *The Equation of Desire* are very physical. I also noticed that in the first half there are a lot of female characters, whereas later male characters become more dominant.

M.S.C. - The source material is very physical, and it's exactly what I like so much about it; there is a strong presence of the human body. The usage of the magazines, the folding of their pages, is also a very physical performance. If you look at the work as a novel, there are two main characters or opposite energies: It's about black and white, life and death, male and female. But male and female not so much in the sense of man and woman, but more like yin and yang. I use them as chapters, but chapters like the female part of being a man and the male part of being a woman and how they mix. In the installation this becomes clearer: The female energy has a line and meets a male energy, and both transform into something new. Both forces are following and challenging each other, desiring and seducing each other. The woman is the first energy; she gives birth to life. Whereas the female energy goes more to the internal, the male goes more outside. I see my own work as a result of female energy, because it's not about transformation or damage or penetration. I think we should become a more female society-less damaging, penetrating and destroying, but more contemplative, because we don't understand things if we manipulate and abuse them.

O.K. - Comprising 366 pictures, *The Equation of Desire* obviously corresponds to the number of days in one year-a leap year, to be more precise. What is the relation between the pictures and their specific dates? And how was this relation made? I don't suppose, for example, that October 10 was missing at a certain point and you had to think about a picture that could become this day.

M.S.C. - It was a very open creative process. There was not the one and only way to find a result, it was more like coming back to things over and over again. After playing with so many images you get used to a certain rhythm. But it was not created like taking a thousand pictures followed by a selection, or saying, 'Today I'm doing September 2nd.' Of course, when an image popped up that obviously worked for a different chapter or month, I accepted this. Most important was my mood; you just cannot work with such a quantity of pictures in a rational way. It's like putting oneself into a kind of resonance, and if the image has the same resonance, it works.

Oliver Kilmayer has been the director of the Kunsthalle Winterthur since 2006. He teaches art history at F+F School for Art and Media Design in Zurich and in 2005 was co-curator of the International Biennale of Contemporary Art in Prague. Some of his recent books include *Meeting Köken Ergun* (2011), *The Telephone Book Special Edition* (2010) and *Aggression* (2008), all published by Kunsthalle Winterthur.

Andréhn-Schiptjenko

STOCKHOLM PARIS

MARTÍN SOTO CLIMENT

Born 1977 in Mexico City, Mexico

Lives and works in Tepotzlan, Mexico.

Education

1999 Industrial Design Degree, UNAM, Mexico City, Mexico

2015 Master Degree in Visual Arts, UNAM, Mexico City, Mexico

Solo Exhibitions

- 2023 *La Volonté de la Volupté*, Andréhn-Schiptjenko, Paris, France.
El sendero del poeta, Museo de la Ciudad de Mexico, Mexico City, Mexico.
La Danza del Fiume, Museo Casa Rusca, Locarno, Suisse.
- 2022 *The Phantom's Shadow*, Karma International, Zurich, Switzerland.
Gentle Stranger, Union Pacific, London, United Kingdom.
- 2021 *Phantograms*, Michael Benevento, Los Angeles, USA.
Amatl, Andréhn-Schiptjenko, Paris, France.
- 2020 *Gossip*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2019 *The Skin of the Apple*, Karma International, Zurich, Switzerland.
In the Shadow of an Invisible Thread, Hessel Museum of Art, Annandale-on-Hudson, New York, USA.
Into the Other Room, Karma International, Los Angeles, USA.
- 2018 *Under the Immortal Skin*, Galleria T293, Rome, Italy.
Temazcal, Michael Benevento, Los Angeles, USA.
- 2017 *Works and Days*, curated by Chris Sharp, Atlantis - Chevalier Rose, Marseille, France.
- 2016 *Retrospectiva*, Lulu, Mexico City, Mexico.
Paradise, DREI, Cologne, Germany.
Huellas de la Revolución Industrial, Museo Pietro Canonica, Rome, Italy.
Frenetic Gossamer, Palais de Tokyo, Paris, France.
- 2015 Museo Univeritario del Chopo, Mexico City, Mexico.
Proyectos Moncolva, Mexico City, Mexico.
The Contemporary Comedy: Glossy Mist, Clifton Benevento, New York, USA.
- 2014 *Luster Butterfly*, T293, Rome, Italy.
All That I Never Was, Michael Benevento, Los Angeles, USA.
- 2013 *Mariposas Migratorias*, Clifton Benevento, New York, USA.
- 2012 *I Miss My Thread*, Karma International, Zurich, Switzerland.
The Equation of Desire, Kunsthalle Winterthur, Winterthur, Switzerland.

Andréhn-Schiptjenko

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- La Alcoba Doble*, T293, Naples & Rome, Italy.
The Bright of the Whisper, Kunstraum Innsbruck, Innsbruck, Austria.
- 2011** *Frenetic Gossamer*, Michael Benevento, Los Angeles, USA.
Puma de Plata, El ECO Museo Experimental, Mexico City, Mexico.
- 2010** *Following the Whisper of My Shadow*, Clifton Benevento, New York, USA.
A Long Chapter One, Sorcha Dallas, Glasgow, United Kingdom.
Martin Solo Climent - a bridge between two towers, Clifton Benevento, New York, USA.
- 2009** *El Mago*, Martin Van Zomeren, Amsterdam, the Netherlands
Laberintome, T293, Naples, Italy.
Impulsive Chorus, X initiative, New York, USA.
The Intimate Revolt, Karma International, Zurich, Switzerland.
For Your Eyes Only, La Sala, Mexico City, Mexico. *Martin Soto Climent*, Michael Benevento, Los Angeles, USA.
- 2008** *Hidden Symmetries*, Broadway 1602, New York, USA.
Parabolic Dust, New Jersey Museum of Contemporary Art, Asbury Park, New Jersey, USA.
01.18.08, T293, Naples, Italy.
- 2007** *Vacio Contenido*, Museo de Arte Carrillo Gil, Mexico City, Mexico.
Paravolas de polvo, Broadway 1602, New York, USA.
- 2006** *Checkmate*, Broadway 1602, New York, USA.
Study Objects, Nina Menocal, Mexico City, Mexico.
- 2005** *Other Objects*, The Other Gallery, The Banff Center, Alberta, Canada.
Biotic Project, Subway Station Tacuba, Mexico City, Mexico.
- 2004** *Cotton Candy Doves*, MUCA, Mexico City, Mexico.
Throw Balls, UNAM Cultural Center, Mexico City, Mexico.
- 2003** *Curious objects vol1*, The space, Mexico City, Mexico.
Curious objects vol2, The space, Mexico City, Mexico.
03-03-03, installation in Jardin Hidalgo, Coyoacan, Mexico City, Mexico.
- 2002** *It was green*, Museum Desierto de los Leones, Mexico City, Mexico.
- 2001** *Empty Spaces*, Casa de la Cultura Malinalxochitl, Malinalco, Mexico.
One of So Many, Sebastian Foundation, Mexico City, Mexico.

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STOCKHOLM PARIS

Group Exhibitions (selected)

- 2022** 13th Mercosur Biennial, Porto Alegre, Brazil.
- 2021** *The Imaginary Sea*, Villa Carmignac, Porquerolles island, France.
- 2020** *Seeing Touch*, Hauser Wirth, St. Moritz, Switzerland.
- 2019** *Konkrete Gegenwart*, Museum Haus Konstruktiv, Zurich, Switzerland.
- 2018** *Unstable Stillness*, Perrotin Gallery, Hong Kong.
Grand Opening (Summer Rhapsody), Fonderia Artistica Battaglia, Milan, Italy.
- 2017** *Dwelling Poetically: Mexico City, a case study*, ACCA, Melbourne, Australia.
Sin Titolo (Untitled), Jonathan Ferrara Gallery, New Orleans, USA.
t twooninethree in-residence at Luciana Brito Galeria, Sao Paulo, Brazil.
- 2016** *WHO ARE YOU?*, SALTS, Basel, Switzerland.
Lanzarote, Union Pacific, London, United Kingdom.
Future Form, Gamma Galeria, Guadalajara, Mexico.
Como te voy a olvidar, Galerie Perrotin, Paris, France.
Après-ski, Karma International, Los Angeles, USA.
One, No One and One Hundred Thousand, Kunsthalle Wien, Austria.
- 2015** *WHONDERWHEEL*, Depart Foundation, Miami, USA.
The prediction of a one-night king, Chalet Society, Paris, France.
Road to Ruin, Cooper Cole, Toronto, Canada.
U:L:O Part I, Interstate Projects, Brooklyn, USA.
ICA Off-Site: Hong Kongese, co-curated by Gregor Muir, Alia, Al-Senusi, and Abdullah AlTurki, curated by ICA at Duddell's, Hong Kong.
- 2014** *Slippery*, Martos Gallery, New York, USA.
Unbound: Contemporary Art After Frida Kahlo, MCA Chicago, USA.
Unsparring Quality, Diane Rosenstein Fine Art, Los Angeles, USA.
Many Places at Once, CCA Wattis Institute for Contemporary Arts, San Francisco, USA.
- 2013** *The Unicorn*, Cleveland Museum of Art, Cleveland
Search for the Unicorn, The Cloister, The Metropolitan Museum of Art, New York, USA.
To Pack and Wear, Kate Werble, New York, USA.
Black Moon, Palais de Tokyo, Paris, France.

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STOCKHOLM PARIS

- They might well have been remnants of the boat*, Calder Foundation, New York, USA.
- The First and the Last Folding*, Swiss Church, London, United Kingdom.
- Notes on Neo-Camp*, Office Baroque, Antwerpen, Belgium.
- OPINIONE LATINA*, Francesca Minini, Milan, Italy.
- 2012** *A Disagreeable Object*, Sculpture Center, New York, USA.
- A Stepping Stone*, Autocenter, Berlin, Germany.
- Death Can Dance*, Townhouse, Zurich, Switzerland. *Economy of Means. Toward humility in contemporary sculpture*, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, USA.
- R4*, Ile Seguin, Paris, France.
- Erogenous Zones*, Silverman Gallery, San Francisco, USA.
- I went to an exhibition in Warsaw*, Dom Artysty Plastyka, Warsaw, Poland.
- Gestures in Time - Jerusalem Show VI*, Qalandiya International Biennial, The Tile Factory, Al Ma'mal LAB, Gallery Anadiel, Palestine, Israel.
- „Allez-y“ Act2*, Rç/Ile Seguin, Paris, France. *Exposures, Experiences, Experiments*, (performance), Halle für Kunst, Lüneburg, Germany.
- Kolo Plasyków*, Domu Artysty Plastyka, Warsaw, Poland. *Cara domani*, opere della collezione Ernesto Esposito, MAMbo, Bologna, Italy.
- 2011** *There are two sides to every coin, and two sides to your face*, Galerie Xippas, Paris, France.
- Energies, unplugged and reloaded*, Hausler Contemporary, Zurich, Switzerland.
- Sculpture is three-dimensional artwork created by shaping or combining hard materials...*, Johann Koenig, Berlin, Germany.
- The moment pleasantly frightful*, Laura Bartlett Gallery, London, United Kingdom.
- Emerge Selections 2011*, MCA - Museum of Contemporary Art, Chicago, USA.
- 2010** *Big Minis, Fetishes of Crisis*, Musée d'Art Contemporain Bordeaux, Bordeaux, France.
- It's All American*, New Jersey Museum of Contemporary Art, New Jersey, USA.
- Mascarade, chambres à part IV*, Place du Trocadéro, Paris, France.
- Swagger, Drag, Fit Together*, Wallspace, New York, USA.
- Anonymous Materials*, Stiftung Binz 39, Zurich, Switzerland.
- Not Extractions, but Abstractions (Part 2)*, Clifton Benevento, New York, USA.

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STOCKHOLM PARIS

- Still Vast Reserves*, Gertrude Contemporary Art Spaces, Melbourne, Australia.
- Une Idée, une Forme, un Être - Poésie/Politique du corporel*, Migros Museum, Zurich
- While Bodies Get Mirrored. An Exhibition about Movement, Formalism and Space*, Migros Museum, Zurich, Switzerland.
- Digging in a Sandbox*, Max Hans Daniel, Berlin, Germany.
- Space Adventure*, Villa Lentza, Poland.
- Latitude Contemporary Art Exhibition (LCA)*, Henham Park, Suffolk, United Kingdom.
- 2009** *Summerbreak*, Hotel Gallery, London, United Kingdom.
- Between Spaces*, P.S.1, New York, USA.
- Melodies & Rocks / Copyright*, Karma International, Zurich, Switzerland.
- Ordinary Revolutions*, Museum Morsbroich, Leverkusen Zero Budget Biennale, Paris, France.
- Not Soul for Sale*, X initiative, New York, USA. *Collection of...*, White Columns, New York, USA. *Between the Cup and Lip*, V&A, New York, USA.
- Nudes*, Galeria Fortes Vilaça, Sao Paulo, Brazil.
- The reach of Realism*, Museum of Contemporary Art, Miami, USA.
- Between Spaces*, P.S.1 Contemporary Art Center, New York, USA.
- (re)Visions:(di) Visions*, The Foster Gallery, University Wisconsin, Eau Claire, USA.
- 2008** *Friends and Family*, Anton Kern Gallery, New York, USA.
- As Queer as a Clockwork Orange*, La Sala, Mexico City, Mexico.
- Re-Make / Re-Model*, Sorchha Dallas, Glasgow, United Kingdom.
- Light*, Nina Menocal Gallery, Mexico City, Mexico.
- The Sculpture Center's Lucky Draw Benefit Art Auction, Sculpture Center, New York, USA.
- 2007** The Kitchen Benefit Art Auction, New York, USA.
- The Office*, Tanya Bonakdar Gallery, New York, USA. New Collection presentation, Nancy & Stanley Singer, East Hampton, New York, USA.
- Objects*, Karma International, Zurich, Switzerland.
- In Apertura*, Vilma Gold, London, United Kingdom.
- Walk real slow*, Anna Helwig, Los Angeles, USA. *Drawing outside the lines*, Scottsdale Museum of Contemporary Art, Phoenix, Arizona, USA.
- Pase de Abordar. Artistas viajeros Contemporáneos*, Universidad Iberoamericana, Mexico City, Mexico.
- 2006** *Solidarity Solitude*, Broadway 1602, New York
- Keep passing the open windows or Happiness*, Galerie Gisela Capitain, Cologne, Germany.

Andréhn-Schiptjenko

STOCKHOLM PARIS

- 2005** *Distor*, Museo de Arte Carrillo Gil, Mexico City, Mexico.
Begin, Began, Begun, Other Gallery, The Banff Center, Alberta, Canada.
- 2002** *Alegria*, El mono de la Tinta, Madrid, Spain.
Urban Tianguis, Franz Meyer Museum, Mexico City, Mexico.
Colección Monocroma, Centro Convenciones Hipódromo de las Américas, Mexico City, Mexico.
- 2001** *One of so Many*, Young Artist Collective, Fundacion Sebastián, Mexico City, Mexico.

Grants and Awards

- 2015** SAM Art Projects Residency, Villa Raffet, Palais de Tokyo, Paris, France.
- 2013** Session 4 Internship, Sesión 4, Civitella Ranieri Foundation, Civitella Ranieri Center, Umbria, Italy.
- 2007** Vacío Contenido: Taller infantil, Museo de Arte Carrillo Gil, Mexico City, Mexico.
- 2005** FONCA Grant for an International Artist Residency at Banff Art Center.
- 2002** Selected to participate at the Biennale Internationale Desing Saint-Etene.
- 2000** FONCA Grant for Artistic production, The tunnel of the millenium, Mexico.
- 1996** Member of team accredited with the first place of the First Meeting of Architecture.
Students, ITESM campus Queretaro, Mexico.

Public Collections

Cleveland Museum of Art, Ohio, USA.
Colección Jumex, Mexico City, Mexico.
François Pinault Foundation, Venice, Italy.
Hessel Museum, Annandale-on-Hudson, NY, USA.
Loewe Foundation, Madrid, Spain. MCA Chicago, Chicago, USA.
Migros Museum, Zurich, Switzerland.
MOCA, Miami, USA.