

London Exhibitions and World Gallery Guide

Camargo
Edward Seago
Arthur Segal
Adrian Flowers
Modern Irish Painting
Pop '70

Gimpel Fils
Marlborough Fine Art
Robert Self Gallery
Angela Flowers Gallery
Royal College of Art
Mayfair Gallery

THIS MONTH NONE of the shows are of earth-shattering importance, but all save one are good enough, nevertheless, to deserve attention.

From November 17 until December 5 Gimpel Fils are showing recent work by Camargo, a South American sculptor whose working life has been spent in Europe. His is a European sensibility concerned above all with the work of art as a beautiful object, and moulded by what we can now see as the aestheticism of Brancusi, Arp and Vantongerloo, which places his work firmly in the mainstream of post-war sculpture in Paris.

He works in low relief, making panels on which he sets a dense mesh of wooden rods, cut at an angle into short sections

and set very close, establishing a highly complex, all-over surface which is then painted white. Through some of them a simple swathe is cut, informing the surface by its clinical precision. In others, by varying the gauge of the rods, and the corresponding depth of the relief itself, a rhythm is sent across the surface, as when the wind blows over a field. In detail these surfaces suggest shingle, or shell beaches, and would recall the 'texturologies' of Dubuffet, were they not so pristine, so pure. Perhaps Tobey is nearer the mark. But Camargo is his own man, and his work is rescued from too clinical a purity by the richness and ambiguity of the surface. I have seen only a few of the pieces which will comprise the show, but

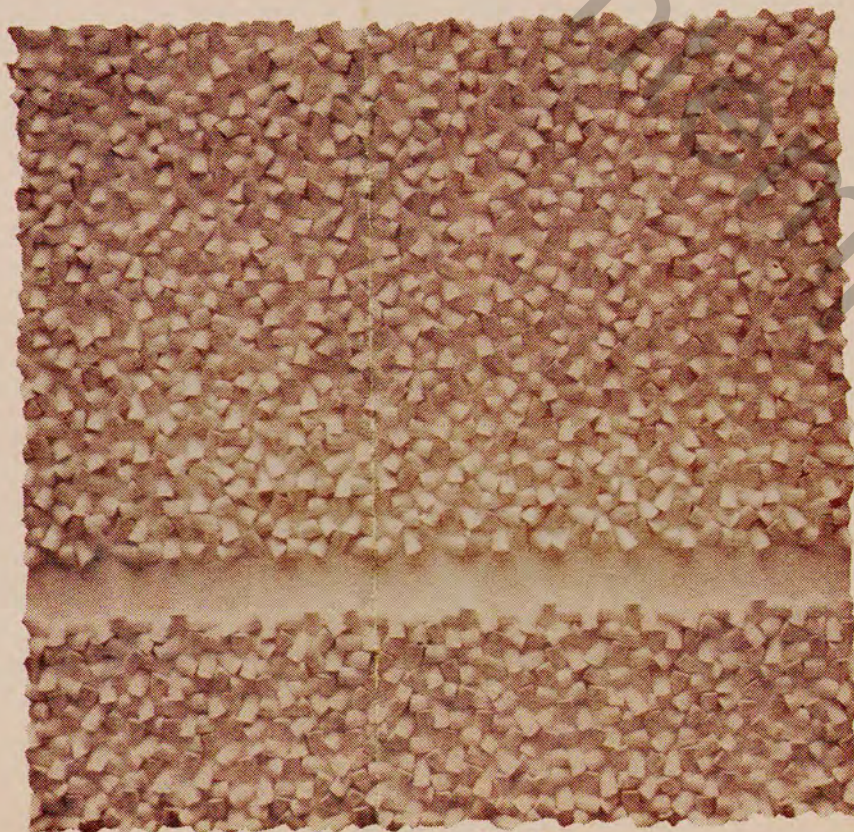
I understand that they are representative of the whole body of work, which augurs well for the exhibition itself.

Throughout November, Robert Self is exhibiting the work of Arthur Segal, a minor figure in the Berlin schools of the first part of the century, covering the central period of his career, from 1918 until 1926. Segal was a Rumanian Jew, born in 1875, who went to Berlin in 1904. There he stayed for 30 years, apart for the war years which he spent in Ascona. He left Germany for good in 1933, and settled in this country in 1936. He died in 1944.

Segal is only a minor figure, active on the fringes of 'Der Brucke' and 'Der Blaue Reiter' before 1916, a good painter but no Master. That he is being shown at all is symptomatic of the renewed interest being taken in artists active in the early decades of this century by a few enterprising galleries, a most encouraging trend.

On show are about 20 paintings, most of which are divided into equal rectangles according to the principle which Segal called equi-balance, by which means he sought to invest each portion of the painting with equal importance. The frames are painted for the same reason, and to make them an integral part of the work. His palette is very heavy, prussian blue, brown and green, a single colour being used within each form, going through the full tonal range from light to dark. He uses a post-Cubist simplification of form, but uses it decoratively rather than formally. In fact these paintings are, I feel, a sophisticated melange of styles, each assimilated and redeployed rather than initiated. Segal was around when a great deal was happening and was obviously aware of what other people were doing. That he returned to a direct figurative approach, and spent the last years of his life teaching and theorising indicates, perhaps, that he too felt that these paintings were honourable failures.

Marlborough Fine Art are showing recent paintings and water colours by Edward Seago throughout December,



Camargo *Relief no. 291* 1970 wood 11½ × 15½ in Gimpel Fils