

THE OBSERVER REVIEW, 29 NOVEMBER 1970

ART

NIGEL
GOSLINGCylindrical
variations

AS EUCLID, Freud and William Tucker know, the cylinder is a rich and potent image. Other things apart, it marries the straight line to the circle. The Brazilian artist Camargo has for long exploited it in the most delicate way by slicing it slantwise and using the sharp little segments to form relief structures of great intricacy and subtlety.

In his new show at the Gimpel Gallery there are more of these pure white reliefs—anonymous in handling but unmistakably individual, knife-edged but inviting, basically simple but ultimately complex. But besides these he is now using longer cylinders projecting boldly from or through thick panels, and these take on quite a new character. Inevitably, especially since he uses them in pairs, they have phallic overtones, and they also set up a curious ambiguity as to whether they are not perhaps just the same image in different states or seen from different angles. In any case they represent a dramatic departure in an artist who has previously seemed reticent.

Since 1963 the Brazilian Sergio de Camargo (Gimpel Fils, until 5 December) has been making elegant white reliefs from tiny wooden cylinders set at varying angles.



1. Relief 282 by Sergio de Camargo (born 1930), 1970. Painted white wood, 67 x 57 cm. Gimpel Fils, until 5 December

which produce a concentrated but continuously broken textured surface. Although his chosen vocabulary is both limited and austere, nevertheless the surfaces contain unexpected subtleties of rhythm and formal richness, as when light falls on and articulates the differing facets, creating a confusing synthesis of sharp dark outline, gentle silvery greys and stark whites. (See Figure 1.)