



Sculpture, 1962, by Sergio de Camargo.

Art from South America

From Our Art Critic

Europe has recently enthusiastically received the work of such varied artists as Matta, Soto, LeParc, Vitullo, and Alicia Penalba perhaps without realizing that they all share a continent of origin—South America. But the sharp-eyed have noticed it and a leading French art magazine recently came out with a special number on Brazil. The *Centre for Advanced Creative Study*, 92 Cornwall Gardens, S.W.7, is currently holding an exhibition of recent South American art whose merit is not only that it is first in the field but that it contains work of great quality.

It would be absurd to generalize too much about South America. Climate varies from tropical, through very English to arctic conditions, and the name "South America" means little to South Americans. Certainly, though, the three main countries—Brazil, Argentina, and Venezuela—have none of the philistinism of a "land of opportunity". Deep in their hearts is a good dose of old Europe and the extraordinary flowering of modern architecture in Brasilia, Rio, and Caracas, for instance—which has so impressed us over here, is no folk art but European lessons learnt and improved on with a conviction we lack. In the visual arts much of their work shows their belief that art should not be practised apart from society, and the joint work of artists and architects at the University of Caracas—now 10 years old—is still perhaps the best example of this sort of thing anywhere in the world.

There is no primitive crudity in the work of artists like Alejandro Otero, the most influential abstract painter on the continent, or Carlos Cruz-Diez, one of the most talented of the younger generation, nor is there any trace of the false crudity of over-sophisticated centres of art. Their work has a purity which must bring Londoners up with a start.

Probably the most considerable artist here is Sergio de Camargo, a Brazilian who won the international sculpture prize at the last Paris Biennale. The rhythms of organic growth are movingly suggested in his wooden reliefs. They

are in fact beautifully logical constructions on a flat ground of similar white wooden pieces of different sizes and set at different angles which also divide the light into intervals across the surface. Camargo's work has a genuine closeness to the earth which is neither haphazard, brutal, nor, on the other side, the application of a theory. There are other good artists but no room to mention them. A large collection of prints completes this remarkable exhibition. X



Temporânea

Sergio Ca.
Camargo
LONDRES, 14 (UPI —
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posição de arte sul-ameri-
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Sergio Cam-
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