

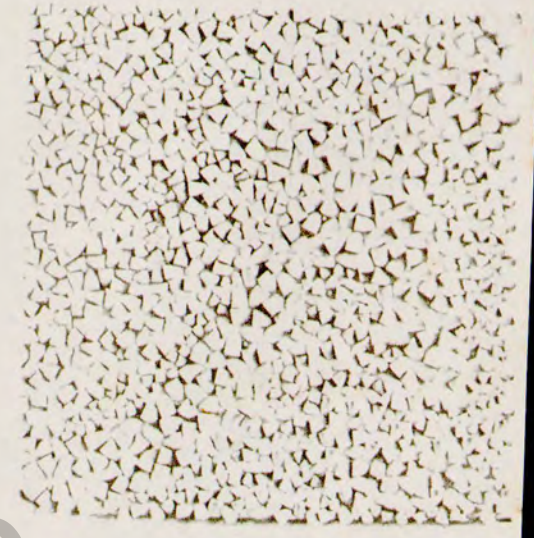


Sergio de Camargo: Relief: 'Chant du couple en 16 temps', Paris 1966. Collection Paul Keeler, London. Photo: Clay Perry.

Camargo  
 Hundreds of tiny wood volumes, each cut at the  
 end to make a plane which catches and distri-  
 butes the light, according to the direction of the  
 plane.

Camargo is a sculptor who uses the form of the  
 relief to disintegrate volume, to shatter it with  
 light. The strong sense of volume doesn't  
 disappear but it becomes vague, atomised, con-  
 tinually changing the weight of its physical  
 presence in reaction to changes in the quality  
 of the light falling on it. Camargo paints his  
 reliefs white to eliminate everything but the  
 dialogue of mass and light.

Most of Camargo's work grows from a single  
 element which is never lost sight of: the  
 cylinder. It is a simple element but it was not  
 adopted haphazardly. In fact the reason he can  
 transform it so effortlessly into rhythm must be  
 because he arrived at it gradually, by reflecting  
 on his experience, and didn't adopt it as a  
 ready-made formal convenience. It represents  
 a synthesis of sculptural forces in a single sign:  
 the rounded body of the cylinder (expressing  
 volume) together with the flat end (which ex-  
 presses direction and articulates the volume).  
 Different sizes of cylinder, from a stick to a log,  
 give the basic form an amazing range, like a  
 scale of visual 'sounds'.  
 There are obvious similarities of language be-  
 tween Camargo's work and that of other kinetic  
 artists, particularly in his reliefs which are half-  
 way between painting and sculpture. Light  
 changes the emphasis of an imageless rhythm  
 of anonymous particles as the motor does in  
 Graevenitz's work (pages 78-81), for example.



Sergio de Camargo: Relief No. 8, Paris 1964. In different light conditions. Private collection. Photos: Clay Perry.



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