

THE TIMES

At Gimpel Fils there is an exhibition of a very different kind, of recent reliefs by the Brazilian sculptor Sergio Camargo. Camargo's work has no literary content, but an extraordinary range of sensuousness.

Some years ago he isolated the truncated cylindrical element of wood that is the constructive basis for all his white reliefs. It is a component that brings about the incidence of volume, or body, and light in a very clear, compressed way. Camargo does not jump from one idea to another but pushes out in wider circles, letting new things grow from an already enriched humus.

In this exhibition, the basic flat plane which defines the conceptual limits of the relief form is stretched over a great range of effect. And this is the great joy of the show. At one extreme it is dissolved by perhaps thousands of equal minuscule particles orientated in every direction—a celebration of the laws of chance. At the other, the plane itself is brought forward from the wall and pierced by two massive elements angled together like the poles of an immense tranquil arc-light. In moving between these extremes Camargo shows a wonderfully sound judgment.

Guy Brett



Relief, by Camargo

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