

generates inventiveness; he is no slave to a formula as we know from his plaster cast for a sombre winged sculpture and other images in the round. He is no Vasarely in relief; as I have said, he is a *cartoca* who lives and works in Paris with a keen yet unhurried zest for life and art. He is one to watch.

Reprinted by kind permission of Studio International March 1965.



Gerard Manley Hopkins: Drawing of a Beech Tree, c. 1825

SIGNALS Recommends ● ● ● —to those who like excellent Greek food at moderate prices—the Hellenic Restaurant on Thayer Street, W1. The Hellenic Restaurant is unpretentious, pleasant and provides courteous service. The staff of SIGNALS go there regularly to drink Samos wine, eat moussaka, mussels fried in butter, or corn on the cob. At the Hellenic recently David Medalla entertained visiting Mexican artist Mathias Goeritz. It was there also that Paul Keeler and Guy Brett entertained at luncheon Mr and Mrs Eduardo Chillida. Art critic and food connoisseur Alexander Watt, on a visit from Paris, thought the Hellenic was a culinary 'discovery'. Sir John Rothenstein found the restaurant Greek pâté excellent indeed. If you find yourself within the vicinity of Wigmore Street, and hungry for a meal, drop in at the Hellenic. It is open daily until eleven p.m.

from The Bharat Jyoti of Bombay, India. 14 February 1965.

The Art of Sergio de Camargo

by Suneet Chopra

LONDON (By Airmail):

As one goes on reviewing old truths are continuously being metamorphosed and reformulated.

One of the greatest forces that has emerged out of the works of modern artists is texture. Neither form nor colour wholly influence it, yet its effectiveness is in a way dependent on both.

By form, of course, I do not mean the technical, geometric concept, which *tachisme* broke down with its organic multiplicity of blots. By form I mean the inherent shapes that emerge from the juxtaposition and superimposition of different coloured blots that make the whole process meaningful.

These forms are unbound, free-floating images that seem to move on a canvas. They are, in a sense, alive. Texture, it seems, does the same thing for sculpture.

A similar organic structure is the basis of Sergio de Camargo's compositions. Only, instead of colour-based forms, we have inherent patterns of light and shadow emerging from organic structures based on the cylinder.

Sergio de Camargo is a well-known Brazilian sculptor. He was awarded the International Sculpture Prize at the Paris Biennale in 1963. In his latest exhibition at the avant-garde SIGNALS gallery in London, he has gone far in bridging the gap between painting and sculpture.

His present works can probably be best described as reliefs, though I think this term underestimates the multi-dimensional effect of his creations. They are three-dimensional without being totally reducible to geometric forms, and have the same quality of floating organisms as those of the *tachistes*.

But as he relies on actual light and shade, he seems to have gone further in this direction than the *tachistes* who have to create illusion with colour alone.

Camargo's work is more successful as his light-and-shade patterns are no illusions, but constantly changing realities.

What is really revolutionary is that his forms are not merely architectural like those of most abstract sculptors. They are beautifully intricate yet structured organic clusters which are very close to nature. There is no artificiality, no overt structuring. Forms emerge out of chaos, as it were; but the chaos too, in a sectional analysis, is built up of structured groupings based on the cylinder which is *atomic* to most of his compositions.

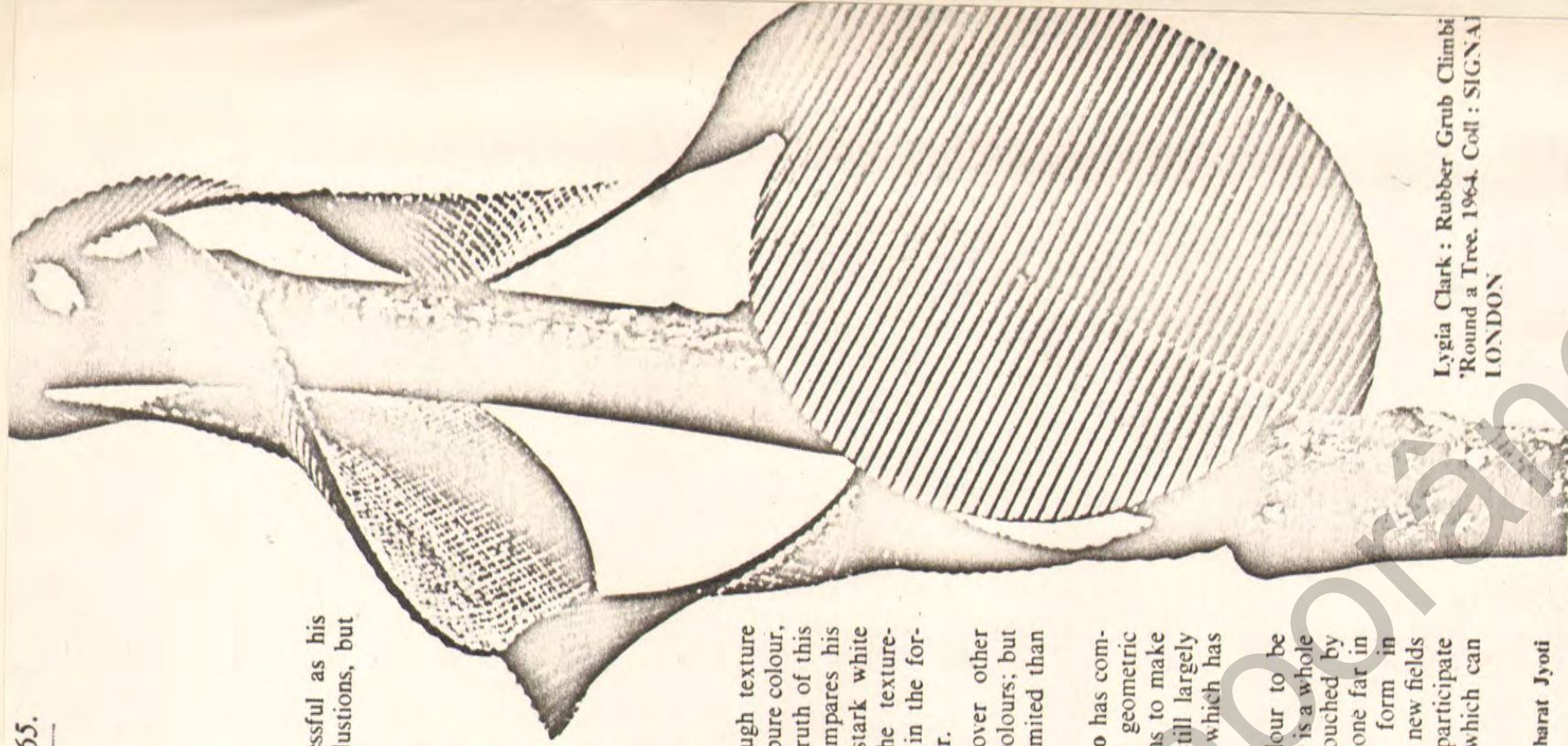
It seems fair to add that although texture is neither pure geometric form nor pure colour, it is still dependent on both. The truth of this becomes self-evident when one compares his blue and red creations with his stark white ones or black-and-white ones. The texture-patterns seem obscured by colour in the former and enhanced by it in the latter.

Research, no doubt, may discover other textures best brought out by other colours; but I think their range will be more limited than the polar black-and-white.

Also, I do not think that Camargo has completely overcome the limitations of geometric form in sculpture, although he seems to make it is irrelevant as possible. He is still largely dependent on the 'basic cylinder', which has its limitations.

There lies a whole world of colour to be explored by the sculptor, just as there is a whole world of volume left virtually untouched by the painter. Indeed, Camargo has gone far in negating overwhelming geometric form in sculpture and has opened fascinating new fields for both painters and sculptors to participate in together and create an activity which can truly be called 'Art'.

reprinted by kind permission of The Bharat Jyoti of Bombay, India. 14. II. 1965.



Lygia Clark: Rubber Grub Climbi 'Round a Tree. 1964. Coll: SIGNALS LONDON