



20 Sergio de Camargo  
*Large split white relief No. 34/74, 1965*  
Lime wood on plywood,  $84\frac{1}{2} \times 36\frac{1}{2} \times 10\frac{1}{2}$  in.

directions of the rods which comprise his mobile and static sculptures (pls. 14, 16 and 17). The movement not only provides a cyclical change of aspect but sets up secondary rhythms, for example in the progression of reflected light along the shiny bronze bars, punctuated with tiny flashes as the tips pass by. Essentially, however, the solid matter of the work of art and its internal order remain the concern of this artist.

Mary Martin's 'Spiral' comprises a set of right-angled black wooden prisms gathered together to form a square. The title 'Spiral' gives the clue to the arrangement of the prisms which is rigorously systematic. Taking the directions of the steel faces, the basic sequence is west, east, north, south, north, east, west, etc. If one reads from the top left-hand corner (or bottom right-hand corner) in a clockwise direction, turning in at the second row on the second time round, and so on, the same sequence is repeated eight times. The system is not apparently meant to be 'read' by the viewer, it is intended rather to generate a complete set of combinations the complexity of which is enhanced by changes of light and viewing positions. The stainless steel mirrors further multiply this complexity and integrate the surroundings, including the viewer himself, into the work.

If kinetic art is considered as a medium it certainly conforms to Marshall McLuhan's dictum that the content of a new medium is an earlier medium (e.g. the content of the film is the novel or the play). The content of kinetics is usually sculpture and painting, with all their variations in the recent past. Constructivism is thus the content of Kenneth Martin's mobiles as

well as those, for example, of George Rickey and Nicholas Schöffer who are not represented in the collection. For another group of artists including Kramer, Bury and Tinguely (who is also not represented) the content is essentially Dada-Surrealism and for Bryan Wynter in his 'Imoos VI' it is consciously Cubism.

For what appear to the present writer to be the central, although not necessarily the best kinetic artists, the content is optical art, games or technological apparatus. For example, Mack in 'Light Dynamo' rotates a reeded aluminium disk under reeded glass. The disk does not seem to turn but it seems to dissolve into a rippling light and, by a kind of optical illusion, to be forever deforming into an oval while yet remaining at all times a circle. Although truly kinetic it is felt to be closely related to Uecker's 'White Field' in which a population of white painted nails seems to set up a delicate swirling movement but is nevertheless still.

[Camargo] is another artist whose work is perfectly stationary but, because of the spatial implications he gives to it, is commonly included among kinetic artists. He makes play not with an illusion of movement as Uecker does but with the fall of light on white solids whose shape gives them directional implications.

Mack and Uecker are members of 'Gruppe Zero' of Düsseldorf. Another group, based on Paris, is the 'Groupe de Recherche d'Art Visuel' (GRAV). It includes Yvral, already mentioned, Sobrino and Le Parc. This group is associated with the Galerie Denise René in Paris which (with the Moderne Museet, Stockholm) had been the platform for many of the early optical and kinetic

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