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Camargo Gimpel Fils The surface of a Camargo relief is an essay in deception. Cylindrical dowel rods, sawn off at diverse angles, point outwards from the backing like the nozzles of scores of rifles. The whole structure is painted white. The multiple forms conspire with the light to set the thing seething. A slight movement of the head, and all the angles start shifting. Like the Heraclitian river, you can never look at the same Camargo twice. Try to take the entire surface in at once, as one would do when looking at a comparable Tobey, and the wrestling match begins. The dowels seem to come alive in segments and demand attention.

Camargo's is a contemplative art, characterised by a muscular serenity.

His reliefs are light traps, activators, more than they are objects in themselves. They have the ability to seize surrounding light, and manipulate it in multivarious ways. They are luminous catalysts, or succulent shadow sponges which change and are changed by the environment in which they are placed.

A new departure for Camargo is a move away from a preoccupation with the segmented surface, towards a simpler statement involving the interaction of two thick dowel rods which penetrate a single, flat plane. The dowel rods play against each other, through the medium of the light which falls upon them, like two ballet dancers performing a dialectical *pas de deux*. More tenuous than the earlier style, these pieces are nevertheless marked by the same iridescent, thoughtful serenity, which is Camargo's gentle hallmark.

Peter Fuller