

Movement in art: real and illusory

The movement of the onlooker is also important to the work of Camargo, whose white-painted wood sculptures are now on show at the new kinetic gallery, Signals London, in Wigmore Street. Camargo uses wooden rods and cubes which stick out from a white background (nearly all his work is white) in whorls or are arranged in mathematical patterns. Sometimes the appearance is rather reminiscent of the inside of a shark's mouth or of a snail's tongue, though Camargo's sculpture is wholly abstract. The changes in the way in which light is reflected from these blinding, cut-up white surfaces, as the observer moves around, are what give this work its special quality.

The use of "scientific" forms in art is due partly to straightforward fascination with the exciting shapes that science uses or reveals, and partly also to a desire to reduce visual communication to its structural elements, which tend to contain at least some element of geometry and of the machine.