

Exhibition Text

Sergio Camargo

Light Forms

3 February – 9 March 2023



Sergio Camargo, *Untitled (Vivaldi Serie)*, 1979, Carrara marble, 8.5 x 15.5 x 11 cm

Cecilia Brunson Projects is pleased to begin the programme for 2023 with a solo exhibition by the esteemed Brazilian sculptor, Sergio Camargo (1930–1990). This will be the first UK show to focus exclusively on his small-scale work and consists primarily of the artist's black and white marble sculptures, and also includes an early, figurative, bronze sculpture and triptych wood relief. This exhibition has been conceived in association with the artist's estate and Galeria Raquel Arnaud, São Paulo.

The earliest work in the exhibition, *O vento [The wind]*, 1954 is one of Camargo's first figurative bronze sculptures from his *Série Mulheres*. The sculpture beautifully demonstrates Camargo's core concern; sculpting mass and volume with geometric sensuality. By the early 1960s, Camargo moved from the soapstone and bronze of his early work to more pliable materials (sand, wood and plaster). The exhibition includes *Untitled (No. 3)*, 1965-66, a beautiful minimalist triptych of Camargo's now iconic white wall reliefs. In a calculating sensory experiment, the artist places two wooden-dowels of differing sizes and floats them at varying distances in each panel. Seen together the triptych is an exploration into subtle interplay of light, volume, tactility and logic.



Sergio Camargo, *O vento [The wind]*, 1954, Bronze, 51 x 36 x 26 cm

The focus of this exhibition is work from the 1970s and 1980s when Camargo moved away from the wood reliefs and started to produce marble sculptures of varying sizes, orientation and organisation. The marble used - either Carrera or Black Belgian - was sourced from Italy where he later set up a studio in the town of Massa, Tuscany. Camargo approached this series with a Brâncușian sense of the simple sublime. As Ronald Brito observes, Camargo wanted to express minimal mass with maximum density. He used the light absorbing Carrera marble and the reflective Belgian Black in order to play with and distort the feeling of volume. Starting with solid cylinders, spheres and cubes, the artist would cut the marble vertically and horizontally before combining and recombining elements in subtle seriality.

The marble sculptures on show beautifully demonstrate the process of progressive reasoning; there is a coherent but unpredictable relationship between each individual sculpture. Talking about this body of work Camargo said 'mass forms itself, organises itself, designs itself in its own living space...they are only what they can be.'

Opening reception: 2 February, 18:00 – 20:00

Gallery opening times: Wednesday - Friday | 11:00 - 18:00

Enquiries: assistant@ceciliabrunsonprojects.com