

GALERIA
**RAQUEL
ARNAUD**

Art|Basel
Basel

booth_ D5
jun 19 - 22_ 2025





untitled _ 1968 painted wood relief (16902)

27,6 x 19,7 x 1 in 70 x 50 x 2,5 cm

Galeria Raquel Arnaud is honored to present a meticulously curated selection of works by Sergio Camargo, representing his estate and enduring legacy. For nearly five decades, a symbiotic relationship has existed between the artist and the gallery. In recognition of this **longstanding partnership**, an exhibition of pieces will be featured, illustrating the sculptor's pivotal transition from wood reliefs of the 1960s to the employment of Carrara marble in the 1970s. "Orée," is a **seminal piece of his work of worldwide recognition** and will be showcased. Furthermore, the relief will be accompanied by a diverse array of black belgium stone and bronze sculptures.

The geometric elements fitting together seamlessly, enhanced by the luster of marble or black belgium stone — **we are in the presence of modern classical sculptures**. They possess **timeless beauty** immune to the passing of time. Camargo works through geometric series, beginning with the cylinder or the cube. The machine's cut is precise and impersonal — the hand-carved gesture has faded into the distance, unable to keep pace with such fluid and abstract reasoning .

Although much can be said about Sergio Camargo's work, his reliefs and sculptures are **imbued with a mysterious silence**. The white-painted wood and the pure, crystal-free marble contribute to an atmosphere devoid of any noise. Yet, even as silence reigns over his reliefs and sculptures, it is as if they exude a kind of harmony. The explanations that physics offers about light or matter could never fully encompass our experience of these phenomena, nor the way in which Sergio Camargo harnesses light to reinvent forms and expand the possibilities of matter.

WOOD RELIEF

In 1963, Sérgio Camargo began his renowned series of painted wooden reliefs while in the south of Paris. These works featured cylindrical wooden segments arranged on white-painted surfaces, emphasizing the interplay of light and shadow. These rhythmic, sculptural reliefs brought him worldwide recognition. Today, his wooden reliefs are housed in major institutions such as **MoMA, Tate Gallery, Center Pompidou, the Hirshhorn Museum and the Musée d'Art moderne de la Ville de Paris**, underscoring their importance in the history of abstract sculpture.

His decision to adopt a **monochromatic approach** in his works was rooted in his belief that color was a decorative element, obstructing a deeper understanding of the formal and abstract relationships within his compositions. This artistic vision culminated in his participation in the 3rd Paris Biennial in 1963, where he showcased three of his reliefs and was awarded the **International Sculpture Award** for his exceptional contribution to contemporary art.

Camargo has made his process of reasoning so clear that he points us directly to the creative act, the act of choosing makes him free from the labour of fabrication.

Guy Brett

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orée _ 1964 painted wood relief (10436)

7,9 x 6,7 x 2,8 in 20 x 17 x 7 cm

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sergio camargo

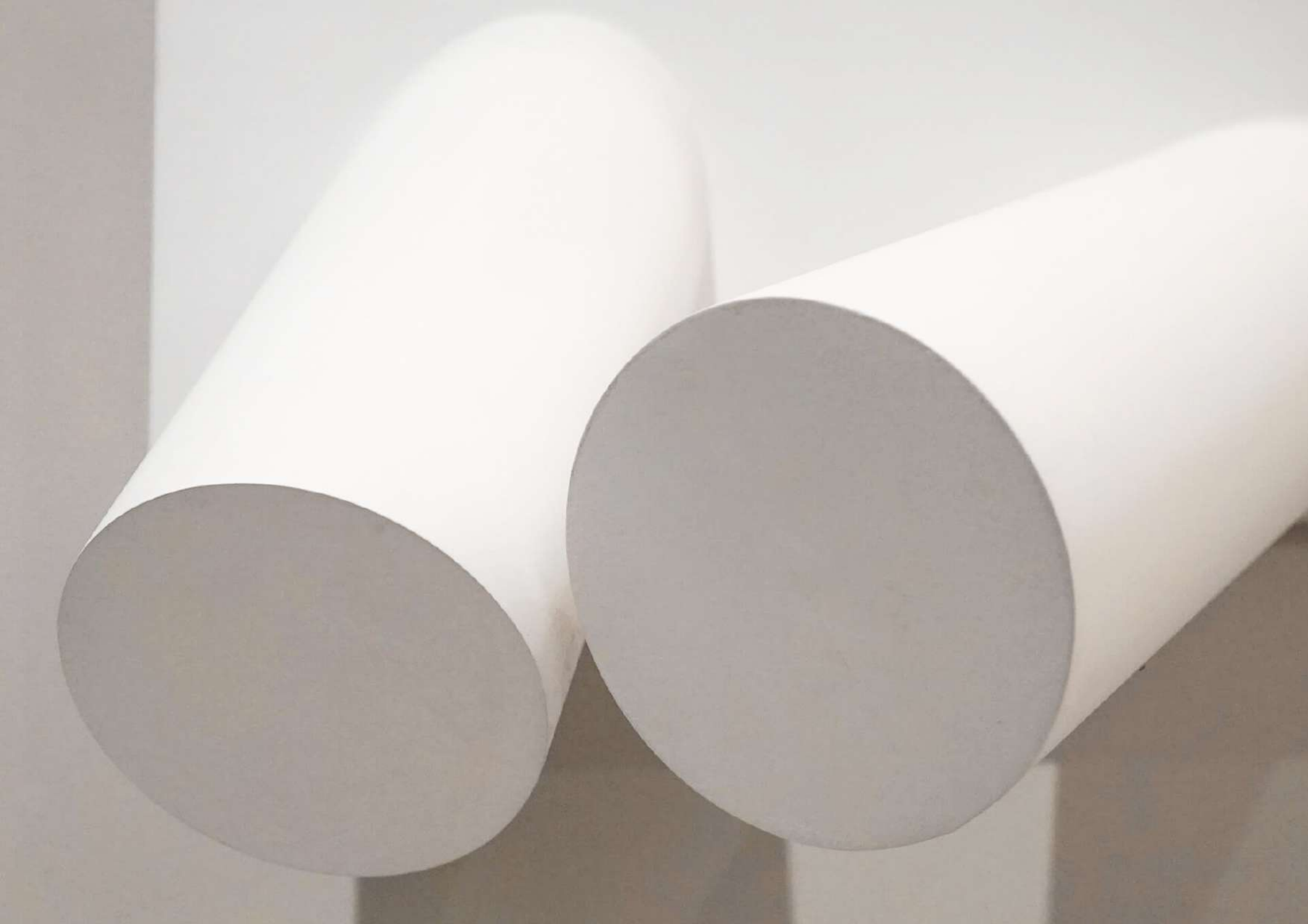
untitled (# 303 b) _ 1979

painted wood relief

20,1 x 33,7 x 15 in

51 x 85,5 x 38 cm

(10087)



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sergio camargo

untitled _ 1968

painted wood relief

12 x 11,4 x 3 in

30,5 x 29 x 7,5 cm

(11976)

Signals Newsletter mailing, 1964

Left to right: Paul Keeler, Sérgio Camargo, Guy Brett, Christopher Walk, David Medalla, Gustav Metzger.



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sergio camargo

untitled _ dec. 1960

painted wood relief

9,4 x 4,9 in

24 x 12,5 cm

(1828)

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sergio camargo

untitled _ dec. 1960

painted wood relief

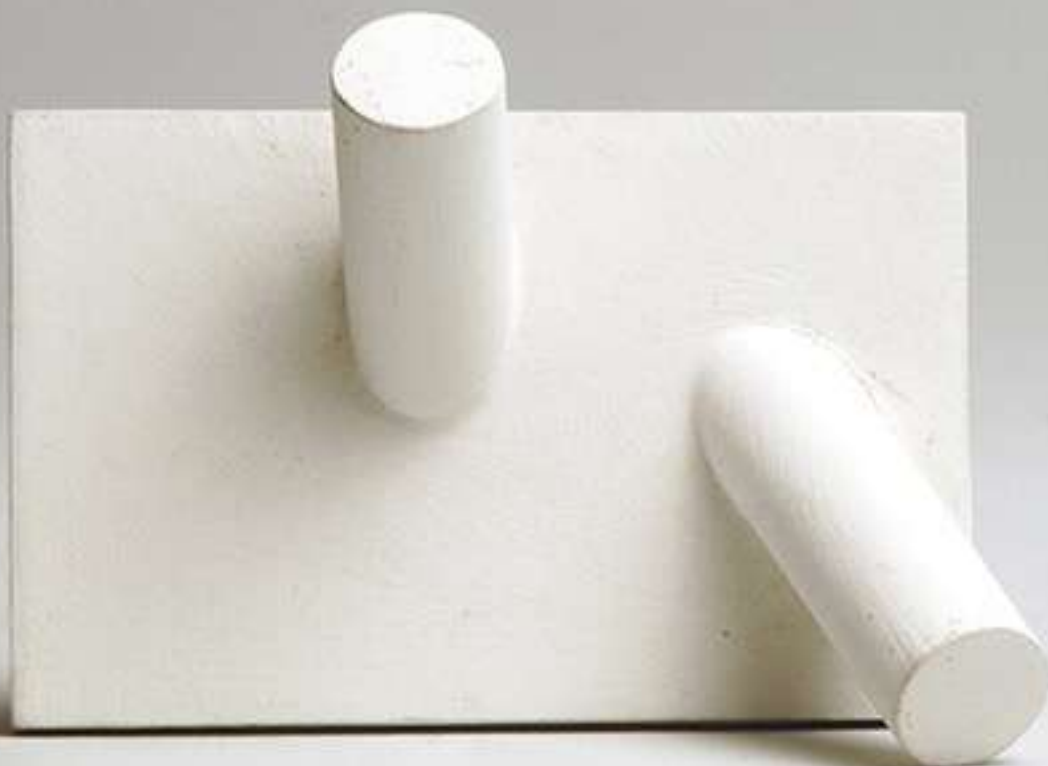
6,4 x 3,1 x 2,4 in ø 1,2

16,2 x 8 x 6 cm ø 3,3

(1751)



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sergio camargo

untitled_ dec 1960

painted wood relief

2,8 x 4,1 x 2,2 in ø 0,78

7 x 10,5 x 5,5 cm ø 2

(1754)



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sergio camargo

untitled _ dec. 1960

painted wood relief

2,8 x 4,1 x 2,2 in ø 0,78

7 x 10,5 x 5,5 cm ø 2

(1755)

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sergio camargo

untitled (#236) _ 1969

painted wood relief

15 x 14,2 x 6,3 in

38 x 36 x 16 cm

(10062)

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sergio camargo

untitled (# 441-b) _ 1973

painted wood relief

13,2 x 7,9 x 6,3 in

33,5 x 20 x 16 cm

(7657)



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sergio camargo

untitled (# 264) _ 1969

painting wood relief

8,7 x 8,7 x 1,2 in

22 x 22 x 3 cm

(10040)



women series_ dec. 1950 bronze (1832)

5,9 x 6,7 x 6,7 in 15 x 17 x 17 cm

BRONZE

Influenced by European modernists encountered during his studies, Camargo used bronze to grapple with form and volume within a figurative context. This phase laid the groundwork, allowing him to investigate principles that would evolve into the abstract, geometric language of his later, more famous reliefs and marble sculptures. In the early phase of his career, primarily in the 1950s, Sergio Camargo utilized bronze **for figurative sculptures**. Influenced by European modernists, he used the material to explore form and volume, as seen in his "Série Mulheres". This engagement with bronze served as a **crucial transitional period**, allowing him to investigate sculptural principles and the "cut" in organizing masses, which foreshadowed his later shift to abstract works in wood and marble.

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CARRARA MARBLE

In the mid-1960s, Sérgio Camargo began working with white carrara marble, marking a **pivotal shift** from his earlier wood reliefs to more fully realized three-dimensional sculptures. Drawn to the marble's luminosity, fine grain, and purity, Camargo used it to enhance his exploration of light, shadow, and geometric form. By the 1970s, it became his primary material. The reflective quality of Carrara marble **allowed his static forms to appear dynamic**, responding to changes in ambient light.

Furthermore, **the renowned luminosity and fine grain** of carrara marble perfectly complemented Camargo's fascination with the interplay of light and shadow in his three-dimensional forms. This inherent brightness and reflectivity allowed Camargo to achieve subtle gradations and sharp contrasts, further articulating the volumes and voids that defined his sculptural creations.



untitled - vivaldi series _ 1979 carrara marble (11707)

4,3 x 7,5 x 5,3 in 11 x 19 x 13,5 cm

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sergio camargo

untitled (#458 a) _ 1979

carrara marble

21,7 x 10,6 x 12,2 in /

base 1,18 x 10,6 x 10,6 in

55 x 27 x 31 cm /

base 3 x 27 x 27 cm

(2051)

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sergio camargo

untitled_ 1978

carrara marble

5,9 x 12,2 x 12,2 in

15 x 31 x 31 cm

(4450)

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sergio camargo

untitled _ 1978

carrara marble

7,1 x 11,4 x 7,5 in

18 x 29 x 19 cm

(1541)

Sergio Camargo's atelier in Jacarepaguá, Rio de Janeiro



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sergio camargo
untitled_ dec 1980
carrara marble
2 x 3,9 x 14,2 in
5 x 10 x 36 cm
(10521)



untitled_ dec 1980 black belgium stone (10218)

5,7 x 7,1 x 5,1 in 14,5 x 18 x 13 cm

BLACK BELGIUM STONE

Later in his career, Sérgio Camargo began working with black belgium stone (noir belge), initially discovered during a commission to create a chess set. Seeking a dark material to match the purity of white carrara marble, he was drawn to the stone's deep, **reflective blackness**. The pairing of black and white stones, as seen in his chess set, exemplifies his interest in dualities and sculptural form.

The incorporation of black belgium stone into Camargo's artistic vocabulary was not merely a substitution of material; it carried profound aesthetic and conceptual implications. This dark, dense stone offered a stark contrast to the pure white carrara, allowing him to explore the **dialectical relationship between light and its absence**. The inherent ability of the black marble to absorb light became a key element in his artistic exploration, allowing for a **nuanced play of reflections and a distortion of the perceived volume** of his sculptures, adding another dimension to his investigation of volume and space.

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sergio camargo

chess game _ 1973

carrara marble and
black belgium stone

32 pieces – variable
dimensions

(11685)

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sergio camargo

untitled _ 1988/90

black belgium stone

8,7 x 12,6 x 8,7 in

22 x 32 x 22 cm

(10137)

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sergio camargo

Untitled (#642) _ 1988/90

black belgium stone

5,9 x 5,9 x 4,7 in

15 x 15 x 12 cm

(11965)



Sergio Camargo's exhibition room at the 33^a Venice Biennial, 1966

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sergio camargo

untitled (#597) _ 1985

black belgium stone

6,3 x 6,3 x 6,3 in

16 x 16 x 16 cm

(362)

WOOD RELIEF

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Camargo achieved widespread recognition for his geometric constructions, which were composed of cylindrical forms in various materials such as wood, terracotta, stone, and marble. Seamlessly transitioning between Europe and Brazil, his formative years were marked by an ongoing exploration of diverse artistic formats. It was in 1963, while in the south of Paris, that he began his iconic series of wooden reliefs, which featured cylindrical wooden sections displayed on a white-painted surface. Through these works, Camargo revealed the interplay of light and shadow, with angular sections of wood creating rhythmic structures that invited careful observation.

His decision to adopt a monochromatic approach in his works was rooted in his belief that color was a decorative element, obstructing a deeper understanding of the formal and abstract relationships within his compositions. This artistic vision culminated in his participation in the 3rd Paris Biennial in September of the same year, where he showcased three of his reliefs and was awarded the International Sculpture Award for his exceptional contribution to contemporary art.

By "annulling" the wood's inherent qualities with white paint, Camargo shifted the focus entirely onto the interplay of constructed form, volume, light, and

shadow generated by the angled facets. The wood provided the physical structure, but the and conceptual core resided in the optical and spatial effects created by light interacting with the painted geometric arrangement. This contrasts with his later work, where the intrinsic properties of materials like Carrara and Belgian Black marble became more central to the artistic dialogue

Today, Camargo's works are featured in several prominent museums and collections worldwide. His wooden reliefs can be found in renowned institutions such as the Musée d'Art Moderne de la Ville de Paris, Tate Gallery, Pompidou Museum and Hirshhorn Museum. These museums continue to preserve and exhibit his groundbreaking contributions to abstract sculpture, solidifying his legacy in the global art scene. At the Museum of Modern Art (MoMA) in New York, can be found the Edge (1962), similar to the Oreè (1964), presented in this current edition of Art Basel in Basel.

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BRONZE

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Camargo pursued philosophical studies at the Sorbonne University in Paris in 1949. During his time in Paris, he became acquainted with influential artists, including **Hans Arp**, **Georges Vantongerloo**, and frequently visited the studio of **Constantin Brancusi**. These encounters had a profound impact on his artistic development and were integral to shaping his work.

Influenced by European modernists encountered during his studies, Camargo used bronze to grapple with form and volume within a figurative context. This phase laid the groundwork, allowing him to investigate principles that would evolve into the abstract, geometric language of his later, more famous reliefs and marble sculptures. While foundational, his work in bronze represents a distinct, transitional chapter before his decisive shift towards abstraction in. Bronze itself, as a material, carries strong associations with the history of sculpture, often chosen for its durability, permanence, and its ability to render complex forms with precision. Its metallic surface, capable of taking various patinas, offers a different set of aesthetic possibilities compared to the materials Camargo later favored.

Sergio Camargo's engagement with bronze primarily occurred during the early phase of his artistic career, specifically in the 1950s. This period predates his internationally recognized abstract works in wood and marble and was largely characterized by figurative sculpture. His first figurative bronze sculptures were produced around 1954 after returning to Brazil from Europe. Notable examples from this time include the "Mulher series" (Women Series). These bronze works demonstrate Camargo's early exploration of fundamental sculptural concerns: sculpting mass and volume, often imbued with what has been described as "geometric sensuality". Even in these initial bronzes, the importance of the "cut" in organizing sculptural masses was evident, foreshadowing a technique central to his later abstract style.

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CARRARA MARBLE

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Sergio de Camargo's artistic methodology was deeply rooted in an intuitive and experimental exploration of form, derived from a direct and intimate interaction with his chosen material. His intensive engagement with white wood, particularly his exploration of light and shadow through this medium, provided a crucial conceptual foundation for his subsequent, and ultimately dominant, embrace of white carrara marble. It was in the mid-1960s that Camargo began to incorporate carrara marble into his artistic creations, marking a significant shift in his material focus.

This initial exploration suggests a period of meticulous investigation into the specific qualities and potential of marble, especially in relation to his already established artistic vocabulary, rather than an abrupt abandonment of his previous work with wood. However, by the 1970s, marble had become Camargo's almost exclusive material, especially for his more fully realized three-dimensional sculptural works, signifying a profound transition in his primary creative medium.

Furthermore, the renowned luminosity and fine grain of carrara marble perfectly complemented Camargo's fascination with the interplay of light and shadow in his three-dimensional forms. This inherent brightness and reflectivity

allowed Camargo to achieve subtle gradations and sharp contrasts, further articulating the volumes and voids that defined his sculptural creations.

A significant practical factor in his extensive use of carrara marble was his establishment of a studio in Massa Carrara, Italy, in close proximity to the renowned marble quarries. This direct access to the material and the invaluable expertise of local stone carvers undoubtedly influenced the scale and complexity of his marble sculptures, allowing him to realize his artistic vision with greater precision and ambition.

Continuing a key concern from his wooden relief period, the reflective surface of carrara marble amplified the role of light and shadow in defining the forms and creating dynamic visual experiences within his sculptures. Allowing light to become an active element in the perception of his sculptures, accentuating edges, revealing curves, and generating constantly shifting patterns that brought his static forms to life. Sergio de Camargo's significant contributions to modern sculpture through his carrara marble works are reflected in their presence in numerous prestigious museums worldwide.

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BLACK BELGIUM STONE

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Camargo's exploration of the black belgium stone occurred later in his career, marking a significant evolution in his material choices. The precise moment of his initial engagement with this material can be traced back to a specific commission. Invited to create a chess set, Camargo sought a black stone of comparable purity to the white Carrara marble he had come to appreciate during his time in France. This quest led him to discover black belgium (noir belge), a material he found to possess a profound purity in its darkness, mirroring the absolute whiteness he admired in carrara marble. While the exact year of this discovery is not explicitly stated, it occurred after his initial encounter with white marble.

The incorporation of black belgium stone into Camargo's artistic vocabulary was not merely a substitution of material; it carried profound aesthetic and conceptual implications. This dark, dense stone offered a stark contrast to the pure white carrara, allowing him to explore the dialectical relationship between light and its absence. The inherent ability of the black marble to absorb light became a key element in his artistic exploration, allowing for a nuanced play of reflections and a distortion of the perceived volume of his sculptures, adding another dimension to his investigation of volume and space.

Camargo's engagement with black belgium stone resulted in a compelling series of sculptures that exemplify his minimalist aesthetic and his profound understanding of material properties. Several untitled works in black belgium stone from the 1980s showcase his exploration of geometric forms with sharp, increasingly radical cuts, pushing the material to its physical limits. Demonstrating his continued investigation into the interplay of minimal mass and maximum density. Long, horizontal black sculptures, which Camargo playfully referred to as "whales," bear a visual connection to Brancusi's work but adopt a more geometric and grounded orientation. The polished surface of these "whale" sculptures both absorbs and reflects light, contributing to their dense and opaque quality in contrast to his white marble pieces. The chess set, crafted from both white and black marble, further underscores his deliberate use of these contrasting materials to explore fundamental sculptural principles.

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Sergio Camargo and Raquel Arnaud at the *Camargo*'s book launch

MUSEUMS AND INSTITUTIONS

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Albright-Knox Art Gallery, Buffalo, USA

Austin Museum of Art, Austin, USA

Birmingham Museum of Art, Birmingham, USA

Centre National d'Art Contemporain, Paris, France

Contemporary Art Society, Londres, England

Dallas Museum of Fine Arts, Dallas, USA

Didrichsen Art Museum, Gunnar and Marie-Louise Didrichsen Foundation,
Helsinki, Finland

Fondazione Antonio e Carmela Calderara, Vaccigro, Italy

Fundación Cisneros, Colección Patricia Phelps de Cisneros, New York, USA

Galleria Nazionale d'Arte Moderna, Roma, Italy

Hirshhorn Museum and Sculpture Garden, Washington, USA

Jack S. Blanton Museum of Art, University of Texas at Austin, Austin, USA

Kunstmuseum Bern, Collection Victor Loeb, Bern, Switzerland

Lehmbruck Museum, Duisburg, Germany

Los Angeles County Museum of Art, Los Angeles, USA

Musée d'Art moderne de la Ville de Paris, Paris, France

Musée des Sables, Port-Barcarès, France

Musée national d'art moderne – Centre Pompidou, Paris, France

Museu de Arte Moderna de São Paulo, São Paulo, Brazil

Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

Museu Nacional de Belas-Artes, Rio de Janeiro, Brazil

Museum of Fine Arts, Houston/Coleção Adolpho Leirner, Houston, USA

Museum of Modern Art, New York, USA

Nasjonalmuseet, Oslo, Norway

Oklahoma Museum, Oklahoma, USA

Paço Imperial, Rio de Janeiro, Brazil

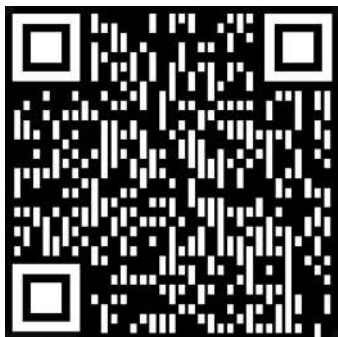
Pinacoteca do Estado, São Paulo, Brazil

Rijksmuseum Kröller-Müller, Otterlo, Netherlands

Tate Gallery, Londres, London

Ulster Museum, Belfast, Ireland

The Rose Collection Museum, Boston, USA



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Galeria Raquel Arnaud

Rua Fidalga, 125 – Vila Madalena

+55 11 3083-6322

info@raquelarnaud.com

monday to friday from 11am to 7pm

and saturday from 11am to 3pm