

CAMPO. Chronicle

WHAT WE'VE DONE + WHAT YOU CAN DO

CAMPO

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| PUEBLO GARZÓN, URUGUAY

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Photo by William Hereford

Lost in migration

CAMPO’s Camila Arbelaez shares her personal journey with migration, belonging and language.

Voy por el mundo desenraizada. Non so cosa sia appartenere ad un luogo, sentirlo como elemento identitario. Me pregunto cómo será la experiencia di averne avuto uno e averlo, per forza, dovuto lasciare. Penso ai rifugiati, a los desplazados, a los inmigrantes. La mia realtà è quella del limbo, del no-lugar. Me persigue un sentimiento de no ser parte de nada, de no tener territorio, comunidad, senso di appartenenza - e con una costante urgenza di movimento.

Non so cosa sia rimanere, ficar, quedarse, verbos extraños, que se sienten represores, porque el lugar seguro, o mejor aún, cómodo, ha sido para mí el del movimiento. Quanti di noi sono persi in migrazione? Paseantes por la vida, sin detenernos demasiado en un punto, solo lo suficiente, finché non risale la incomodidad.

Forse è per questo che non riesco a rimanere in una lingua sola, ho questa necessità di muovermi, pular tra una y otra, fazer uma mistura, vivir en la interlingua. El lenguaje es territorio, e fino ai miei diciannove anni lo spagnolo lo è stato per me.

I go through the world uprooted. I don’t know what it means to belong to a place, to feel it as an element of identity. I wonder what the experience is like of having had one and, by force, having to leave it. I think of refugees, the displaced, immigrants. My reality is one of limbo, of a non-place. I am haunted by a feeling of not being part of anything, of having no territory, no community, no sense of belonging -- and with a lingering urgency to move.

I don’t know what it is to stay, ficar, quedarse, strange verbs that feel repressive, because for me, the safe place—or better yet, the comfortable place—has been that of movement. How many of us are lost in migration? Wanderers through life, without stopping too long in one place, only long enough until the discomfort resurfaces.

Perhaps this is why I can’t stay in one language, I have this need to move, to jump, between one and another, to mix, to live in the interlingua. Language is territory, and until I was nineteen, Spanish was mine.

In quell’anno mi sono spostata dalla Colombia al Brasile, un’altra lingua, un altro spazio da abitare. Qualcosa ha risuonato in me, mi sono sentita a casa in quel movimento. Poi il francese, e il guaraní. Un po’ più adulta il tedesco, niente da fare. Di nuovo il francese, paura. E finalmente l’italiano. Lì ho potuto viverci. Aria di libertà.

Tutt’ora sono qua, sempre pronta ad andarmene, perché penso di non poterci rimanere per sempre. Resto comunque, abito la lingua, la assaporo, la annuso, la ascolto, la sento quasi raggiungibile, ma non abbastanza, rimane non mia, alheia (alheia, ajena, continuo a non sapere come dirlo in italiano).

Con l’italiano cerco di abbattere le mie barriere, cerco di non sfuggire più. C’è ancora quella forza che mi spinge a lasciare questa sicurezza. “Non puoi rimanerci per sempre, ad un certo punto dovrai andare via”, mi dice, “devi passare alla prossima lingua, quella da cui in un futuro non molto lontano dovrai nuovamente allontanarti”.

Io resisto.

Ogni giorno, così come decido di restare a Montevideo, scelgo consapevolmente di ignorare quella voce, e in questo sforzo costruisco pian piano un mite senso di luogo, di appartenenza, di casa.

Camila Arbelález
Camila nació en Bogotá y es licenciada en Letras, Artes y Mediación Cultural (UNILA, BR), con estudios de posgrado en Estudios Contemporáneos de las Artes (UFF, BR). Tuvo una amplia trayectoria en educación y lenguas antes de regresar al mundo del arte como Coordinadora de Desarrollo en CAMPO. Desde 2017 reside en Montevideo, Uruguay.

That year, I moved from Colombia to Brazil—another language, another space to inhabit. Something resonated, I felt at home in that movement. Then French, and Guaraní. A bit older, German—but nothing. French again, fear. And finally Italian. In Italian I was able to live. Aria di libertà.

Even now, I am here, always ready to leave, because I don’t believe I can stay forever. Yet, I remain, I inhabit the language, I savor it, I smell it, I listen to it, I feel it almost within reach, but it remains not mine, alheia (alheia, ajena, I still don’t know how to say it in Italian).

With Italian, I try to break down my barriers, I try not to flee anymore. But there’s still that force pushing me away from this security. “You can’t stay here forever, at some point you’ll have to go,” it says, “move on to the next language, the one from which, in the not-too-distant future, you will have to distance yourself again.”

I resist it.

Every day, as I decide to stay in Montevideo, I make a conscious choice to ignore that voice, and in this effort, I slowly build a mild sense of place, belonging, home.

Camila Arbelález
Camila was born in Bogotá and holds a degree in Literature, Arts, and Cultural Mediation (UNILA, BR), with postgraduate studies in Contemporary Art Studies (UFF, BR). She had an extensive career in education and languages before returning to the art world as CAMPO’s Development Coordinator. Since 2017, she has been based in Montevideo, Uruguay.



CAF 8

Andrea Arobba
+ Juan Miguel Ibarlucea
Arleene Correa Valencia
Cassandra Mayela Allen
Dolores Mallea
Elián Stolarsky
Fernando Velázquez
Hajin Lee
Jim Denevan
Joanna Keane Lopez
+ Ronald Rael
Karina Flores
Lukas Kühne
Miguel Braceli
Muna Ahmed Malik
Myriam Zini
Nice Aunties
Nicholas Galanin
Runo Lagomarsino
Suraia Abud

UY
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AR
UY/SP
UY/BR
KR
US
US
US
UY
DE/UY
VE/US
YE/US
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SG
US
SE
UY

CAMPO ART FEST Theme: Un/Settled: On Migration + Movement

For its 8th edition, CAMPO ART FEST, rebranded as CAF 8, explores the expansive theme of migration—the movement from one region or habitat to another. It invites us to examine essential issues of home, belonging, community, and identity. Through a creative lens, we tease out the topic through various entry points, starting with the basic question: What drives movement? The answers are countless and complex, many political, others environmental, and numerous unjust.

Migration disrupts existing systems and leads to new configurations as individuals leave behind their homes, families, and communities to create new ones. This process sparks a global transformation, reshaping our world. Through creativity and conversation, CAF 8's participating artists uncover the many interpretations of migration—both historically and in the present – so we may inspire a hopeful future, where strife and change are woven together with beauty and hope.

News Flash Art Unveiled: Pueblo Garzon’s New Gems

Pueblo Garzon continues to pop with art and culture, now further enriched by new resident and talented American photographer William Hereford, who just opened Estudio Garzon with his wife, ceramist Nicole Tuvi. Their 2-story space, splashed with Hereford's large-format prints and Tuvi's ceramics, is open for coffee and conversation this summer. Down the street and across from his acclaimed restaurant, Francis Mallmann inaugurated the Marie Ducate Museum last year, which features over 300 artworks by the French artist, who has been shaping beautiful ceramics in Garzon for over a decade. Another distinguished local, 'Mijo' Artigas Rodriguez, an

85-year-old former draftsman, informally invites passersby to visit his home on the edge of town, where his works - crafted from discarded materials like bottles and cardboard, meander from the sidewalk to the patio, a true testament to found-object ingenuity. ■

Pueblo Garzón sigue rebosante de arte y cultura, ahora enriquecido aún más por el nuevo residente y talentoso fotógrafo estadounidense William Hereford, quien acaba de abrir Estudio Garzón con su esposa, la ceramista Nicole Tuvi. Su espacio de 2 pisos, decorado con impresiones de gran formato de Hereford y cerámicas de Tuvi, está abierto para tomar café

y conversar este verano. Al final de la calle y frente a su aclamado restaurante, Francis Mallmann inauguró el año pasado el Museo Marie Ducate, que exhibe más de 300 obras de arte de la artista francesa, quien ha estado creando hermosas cerámicas en Garzón durante más de una década. Otro destacado local, “Mijo” Artigas Rodríguez, un ex dibujante de 85 años, invita informalmente a los transeúntes a visitar su casa en las afueras del pueblo, donde sus obras, elaboradas a partir de materiales desechados como botellas y cartón, serpentean desde la acera hasta el patio, formando un verdadero testimonio del ingenio a partir de objetos encontrados. ■



Estudio Garzón



Casa de Mijo Rodriguez



Marie Ducate Museum

CAF 8 Programs

A roundup of CAMPO ART FEST satellite programs this year, a blend of migration, creativity, and conversation. *Un resumen de los programas satélite de CAMPO ART FEST de este año: una mezcla de migración, creatividad y conversación.*

Virtual Film Forum



For CAF 8, CAMPO’s second annual Film Forum goes virtual this year with a series of four short narrative films from around the globe exploring Migration and Movement. Artists wrestle with these topics attempting to portray an enduring truth. The films’ issues are depicted through a different lens than those of the international news which can often be overwhelming and leave one feeling hopeless and inured to difficult realities. The four films I chose, from the Middle East and Europe, chronicle the plight of humans and animals forced to move for reasons as varied as climate change, politics and poverty, and address the emotional toll and complexity of these issues. My hope is that the series will inform, entertain and leave you curious, and with the understanding that despite our differences, humans desire essentially the same things -- peace, safety and a sense of belonging. Find the films from CAF8’s Film Forum at artfest.campogarzon.org. —Sara Goodman, CAMPO Board member.

CAMPO Remoto

To foster community and connections among CAMPO ART FEST artists worldwide, we launched CAMPO Remoto, a series of online gatherings leading up to the festival, exclusively for participating artists. These gatherings featured panel discussions, inspiring exchanges, and guest speakers, including sociologist and demography expert Dr. Victoria Prieto (UY), biological sciences expert Dr. Anita Aisenberg (UY), and ornithologist and author Scott Weidensaul (US).

CAMPO Conversations

Virtual and in-person discussions with participating festival artists form the CAMPO Conversations program, a chance to deep dive into CAF 8s theme UN/SETTLED: On Migration + Movement and the creative minds who make up the festival.

Para el CAF 8, el segundo Film Forum anual de CAMPO se realizó de manera virtual este año con una serie de cuatro cortometrajes de todo el mundo que exploran la migración y el movimiento. Los artistas lidian con estos temas intentando retratar una verdad perdurable. Los temas de las películas se retratan a través de una perspectiva diferente a la de las noticias internacionales, que a menudo pueden ser abrumadoras y dejarnos sintiendo desesperanzados y habituados a realidades difíciles. Las cuatro películas que elegí, de Medio Oriente y Europa, narran la difícil situación de humanos y animales obligados a mudarse por razones tan variadas como el cambio climático, la política y la pobreza, y abordan el costo emocional y la complejidad de estos problemas. Mi esperanza es que la serie informe, entretenga y los deje curiosos, y con la comprensión de que a pesar de nuestras diferencias, los humanos deseamos esencialmente las mismas cosas: paz, seguridad y un sentido de pertenencia. Encuentra las películas del Film Forum de CAF 8 en artfest.campogarzon.org. — Sara Goodman, miembro de la Junta Directiva de CAMPO.

Para fomentar la comunidad y las conexiones entre los artistas de CAMPO ART FEST en todo el mundo, lanzamos CAMPO Remoto, una serie de encuentros en línea previos al festival, exclusivos para los artistas participantes. Estos encuentros incluyeron mesas redondas, intercambios inspiradores y oradores invitados, entre ellos la socióloga y experta en demografía, Dra. Victoria Prieto (UY), la experta en ciencias biológicas, la Dra. Anita Aisenberg (UY), y el ornitólogo y autor Scott Weidensaul (EE. UU.).

Debates virtuales y en persona con los artistas participantes del festival forman parte del programa CAMPO Conversaciones, una oportunidad para profundizar en el tema de CAF 8 UN/SETTLED: Sobre Migración + Movimiento y las mentes creativas que componen el festival.

Garzón en Focus 2024

Transmigration

CAMPO’s annual program, bringing art and fresh perspectives to the pueblo’s rural school, Garzon en Focus 2024 was led by Uruguayan artist Karina Flores. Here, some musings on her workshop experience.

Blending art and science to better understand their environment, our classes explored migration and mobility from an interdisciplinary perspective. Through experimental activities such as microscope observation, the kids immersed themselves in the everyday landscape of Pueblo Garzón, and reflected on how change of scale, time and space transforms our understanding of these phenomena and rethinks conventional boundaries – transmigration.

To encourage curiosity, the kids created works with surprising and new materials. For example, one month we extracted chlorophyll from local plants to use as pigment for painting, comparing the changes in hue over time and seasons. In an autumn workshop, they produced botanical prints from collected leaves, branches and stones, and discussed changes and cycles in the plant world. By observing movement in nature, we sought to better understand that change is essential in life. And life is movement.

Karina Flores, Visual artist and experimental researcher. CAF 8 participant.

Transmigración

El programa anual de CAMPO, Garzón en Focus 2024, que lleva arte y perspectivas nuevas a la escuela rural del pueblo, estuvo a cargo de la artista uruguaya Karina Flores. A continuación, algunas reflexiones sobre su experiencia en el taller.

Combinando arte y ciencia para entender mejor su entorno, nuestras clases exploraron la migración y la movilidad desde una perspectiva interdisciplinaria. A través de actividades experimentales, como la observación con microscopio, los niños se sumergieron en el paisaje cotidiano de Pueblo Garzón y reflexionaron sobre cómo el cambio de escala, tiempo y espacio transforma nuestra comprensión de estos fenómenos y replantea los límites convencionales: la transmigración.

Para fomentar la curiosidad, los niños crearon obras con materiales sorprendentes y nuevos. Por ejemplo, un mes extrajimos clorofila de plantas locales para usarla como pigmento para pintar, comparando los cambios de tono a lo largo del tiempo y las estaciones. En un taller de otoño, produjeron impresiones botánicas a partir de hojas, ramas y piedras recolectadas, y discutieron los cambios y ciclos en el mundo vegetal. Al observar el movimiento en la naturaleza, buscamos comprender que el cambio es esencial en la vida, y que la vida es movimiento.

Karina Flores (Artista visual e investigadora experimental. Participante de CAF 8)



Support CAMPO

Thanks to the generous support of our partners, foundations and individual donors, CAMPO is able to operate and expand our diverse programs, and provide transformative opportunities for artists to grow and thrive. We’re eternally grateful for their commitment to our mission and their belief in the power of creativity to make a positive impact on individuals, communities and the world. If you’re interested in JOINING OUR MOVEMENT, contact Camila Arbeláez, camila@campogarzon.org.

Gracias al generoso apoyo de nuestros socios, fundaciones y donantes individuales, CAMPO puede operar y expandir sus diversos programas, brindando oportunidades transformadoras para que los artistas crezcan y prosperen. Estamos profundamente agradecidos por su compromiso con nuestra misión y su convicción en el poder de la creatividad para generar un impacto positivo en las personas, las comunidades y el mundo. Si estás interesado en UNIRTE A NUESTRO MOVIMIENTO, comunícate con Camila Arbeláez en camila@campogarzon.org.

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Q+A

Felipe Assadi + Dolores Mallea



Dreamed up by Felipe Assadi, Chilean architect and CAMPO board member, “Campificación,” defines the renewal process of rural areas driven by the anticipated migration of urban populations to the countryside. This concept encompasses designing strategies that facilitate a transition from city living to rural life, offering an opportunity for creativity and freedom often stifled in bustling urban centers. Here, Felipe chats with Dolores Mallea, CAMPO AIR’s first architect-in-residence from Sur del Cruz studio in Buenos Aires.

Felipe: What does the term ‘Campificación’ mean to you and how do you see it in the context of this call from CAMPO?

Dolores: It means returning to rural life, making a deep study of it. I think it is not only a migratory movement, a change of spatiality, but the ability to understand and learn how rural life is codified. And in the case of the artistic residency, with a specific perspective on the region in which CAMPO is located. It is not a solution to a problem, but rather a return to the richness of a way of life that we have forgotten.

Felipe: What are these codes of rural life that you refer to and how can we project them into our contemporary way of life?

Dolores: I think of several issues, but I am mainly referring to how communities of neighbors are built that are separated by one or two leagues, surely connected by internal or dirt roads. These communities come together around a rural school, a club, a general store or a branch office. They are rural communities organized by proximity, which constitute the social base in rural areas. On the other hand, I am also interested in the use of time. In the city, we tend to separate work hours from leisure hours, even with remote working, where there are specific time slots. In addition, many

tasks are often outsourced. In the countryside, however, the day, the time and the seasons dictate the tasks we must perform. This leads us to a different way of organizing communities and distributing and using time. It is not a new idea, but rather the original one.

Felipe: Do you think it’s possible to return to the countryside as a life option for those of us who already live in cities and are accustomed to the urban vortex? What aspects of our lives would we have to change to achieve this?

Dolores: I see it as possible and I feel it is necessary. But I also think that it is an adaptation that we must make to the countryside, instead of trying to change the countryside to meet our unmet needs from the city. We should not move with our customs, but adapt to those proposed by rural life: reevaluate our time, connect with nature, open ourselves to the knowledge of flora and fauna, understand the skies, interpret the clouds, and listen to the sounds of insects or the growth of plants.

Felipe: What role does architecture have in this possible migratory process between city and countryside? Does your proposal have any relation to this?

Dolores: Architecture has an indispensable role and a great responsibility, because from its beginnings it is about creating and altering a territory. When it grows excessively, it transforms into cities that make their surroundings disappear: rivers are channeled, dirt roads are paved and forests are destroyed to make way for concrete parks. Therefore, from the perspective of architecture, I proposed an artifact to study life in the countryside: a Field Observatory. This space seeks to be a place for collecting samples and studying, for rest, shelter and contemplation, where one can work throughout the month learning from Garzón. It questions the division between rest and work, seeking an indivisible flow. In the end, the construction will function as a living piece of the town itself, from where its history can be told. ■

El término ‘Campificación’, ideado por el arquitecto chileno Felipe Assadi, miembro de la Junta Directiva de CAMPO, define el proceso de renovación de las zonas rurales, impulsado por la migración prevista de las poblaciones urbanas al campo. Este concepto abarca el diseño de estrategias que faciliten la transición de la vida urbana a la vida rural, ofreciendo una oportunidad para la creatividad y la libertad que a menudo se ven reprimidas en los bulliciosos centros de las ciudades. En este artículo, Felipe conversa con Dolores Mallea, primera arquitecta en residencia de CAMPO AIR, del estudio Sur del Cruz en Buenos Aires.

Felipe: ¿Qué significa para ti el término ‘campificación’ y cómo lo ves en el contexto de este llamado de CAMPO?

Dolores: Significa volver a la vida rural, haciendo un estudio profundo de la misma. Creo que no es solamente un movimiento migratorio, un cam-

bio de espacialidad, sino la capacidad de entender y aprender cómo está codificada la vida rural. En el caso de la residencia artística, con una perspectiva específica sobre la región en la que se encuentra CAMPO. No se trata de una solución a un problema, sino de un retorno a la riqueza de una forma de vida que hemos olvidado.

Felipe: ¿Cuáles son esos códigos de la vida rural a los que te refieres y cómo podemos proyectarlos en nuestra forma de vida contemporánea?

Dolores: Pienso en varias cuestiones, pero me refiero principalmente a cómo se construyen las comunidades de vecinos que están separadas por una o dos leguas, conectadas seguramente por caminos internos o de tierra. Estas comunidades se agrupan en torno a una escuela rural, un club, un almacén de ramos generales o una delegación. Son comunidades rurales organizadas por cercanía, que constituyen la base social en las zonas de campo. Por otro lado, también me interesa el uso del tiempo. En la ciudad, tendemos a separar las horas de trabajo de las del ocio, incluso con el teletrabajo, donde hay franjas horarias específicas. Además, muchas labores suelen tercerizarse. En cambio, en el campo, el día, el tiempo y las estaciones dictan las tareas que debemos realizar. Esto nos lleva a una forma distinta de organizar las comunidades y de distribuir y utilizar el tiempo. No es una idea nueva, sino más bien la idea original.

Felipe: ¿Crees que es posible la vuelta al campo como opción de vida para quienes ya vivimos en ciudades y estamos acostumbrados a la vorágine urbana? ¿Qué aspectos de nuestras vidas tendríamos que cambiar para lograrlo?

Dolores: La veo posible y la siento necesaria. Sin embargo, pienso que debemos adaptar nuestra forma de vivir al campo, en lugar de intentar adaptar el campo a nuestras necesidades no satisfechas por la ciudad. No deberíamos movernos con nuestras costumbres, sino adaptarnos a las que propone la vida rural: reevaluar nuestro tiempo, conectar con la naturaleza, abrirnos al saber de la flora y fauna, entender los cielos, interpretar las nubes, y escuchar los sonidos de los insectos o el crecimiento de las plantas.

Felipe: ¿Qué rol tiene la arquitectura en este posible proceso migratorio ciudad -campo? ¿Tu propuesta tiene alguna relación con esto?

Dolores: La arquitectura tiene un rol indispensable y una gran responsabilidad, porque desde sus inicios se trata de crear y alterar un territorio. Cuando crece en exceso, se transforma en ciudades que hacen desaparecer su entorno: se canalizan ríos, se pavimentan caminos de tierra y se destruyen bosques para dar paso a plazas secas. Por eso, desde la arquitectura, propuse un artefacto para estudiar la vida en el campo. Mi propuesta, desde el principio, es un Observatorio de Campo. Este espacio busca ser un lugar de recolección de muestras y estudio, de descanso, de resguardo y de contemplación, donde se pueda trabajar durante todo el mes aprendiendo sobre Garzón. Cuestiona la división entre el descanso y el trabajo, buscando un fluir indivisible. Al final, la construcción funcionará como una pieza viviente del mismo pueblo, desde donde se pueda contar su historia. ■