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Proyecto

CAMPO Chronicle

Cliente

CAMPO A Creative Institute

Categoría

Editorial

Tipografía

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Knif Mono de A is for apple

Diseño

Estudio Blende

Año

2019

Pieza

Logotipo

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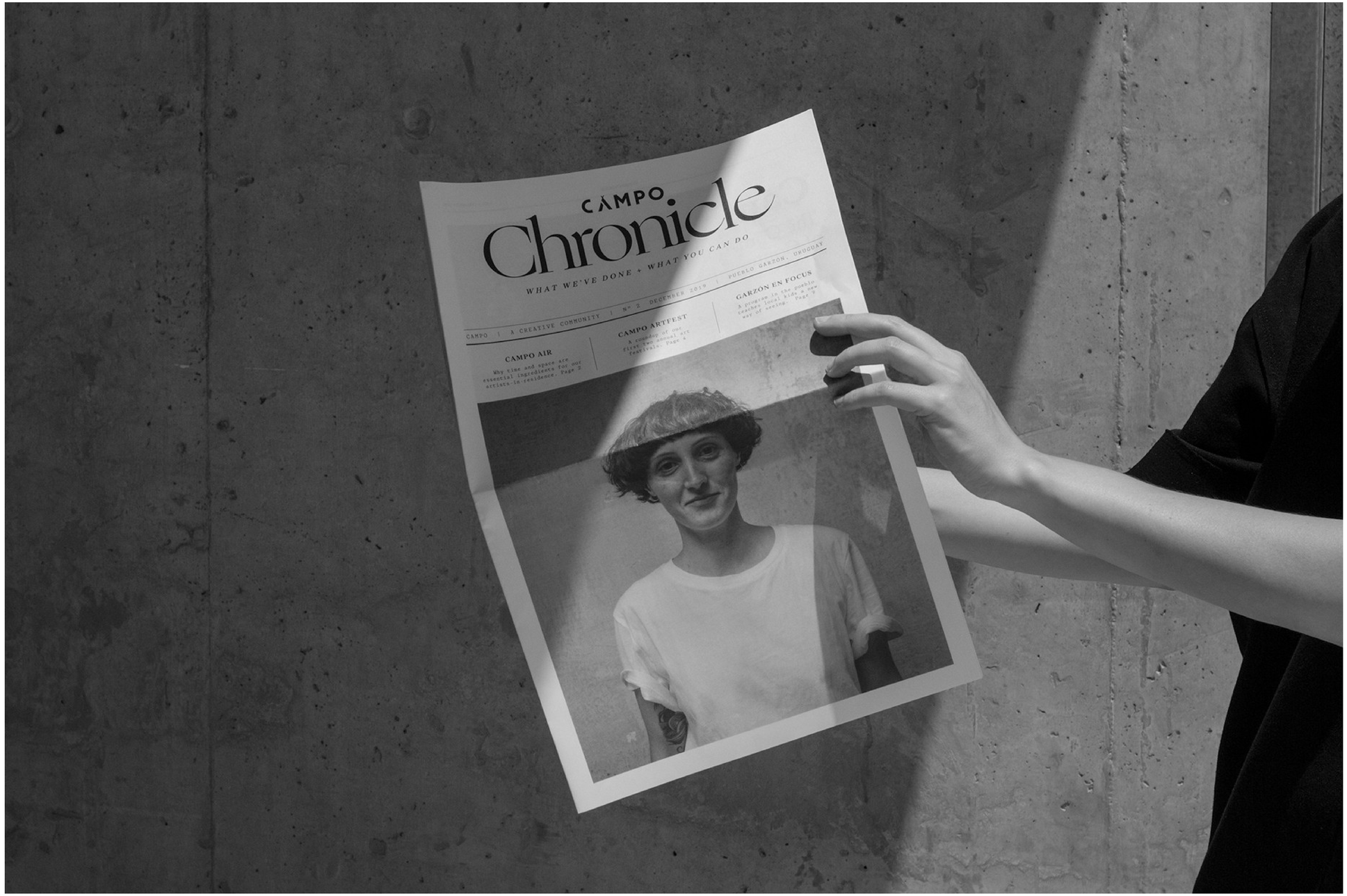
Periódico
Formato 26,9 x 41,2 cm



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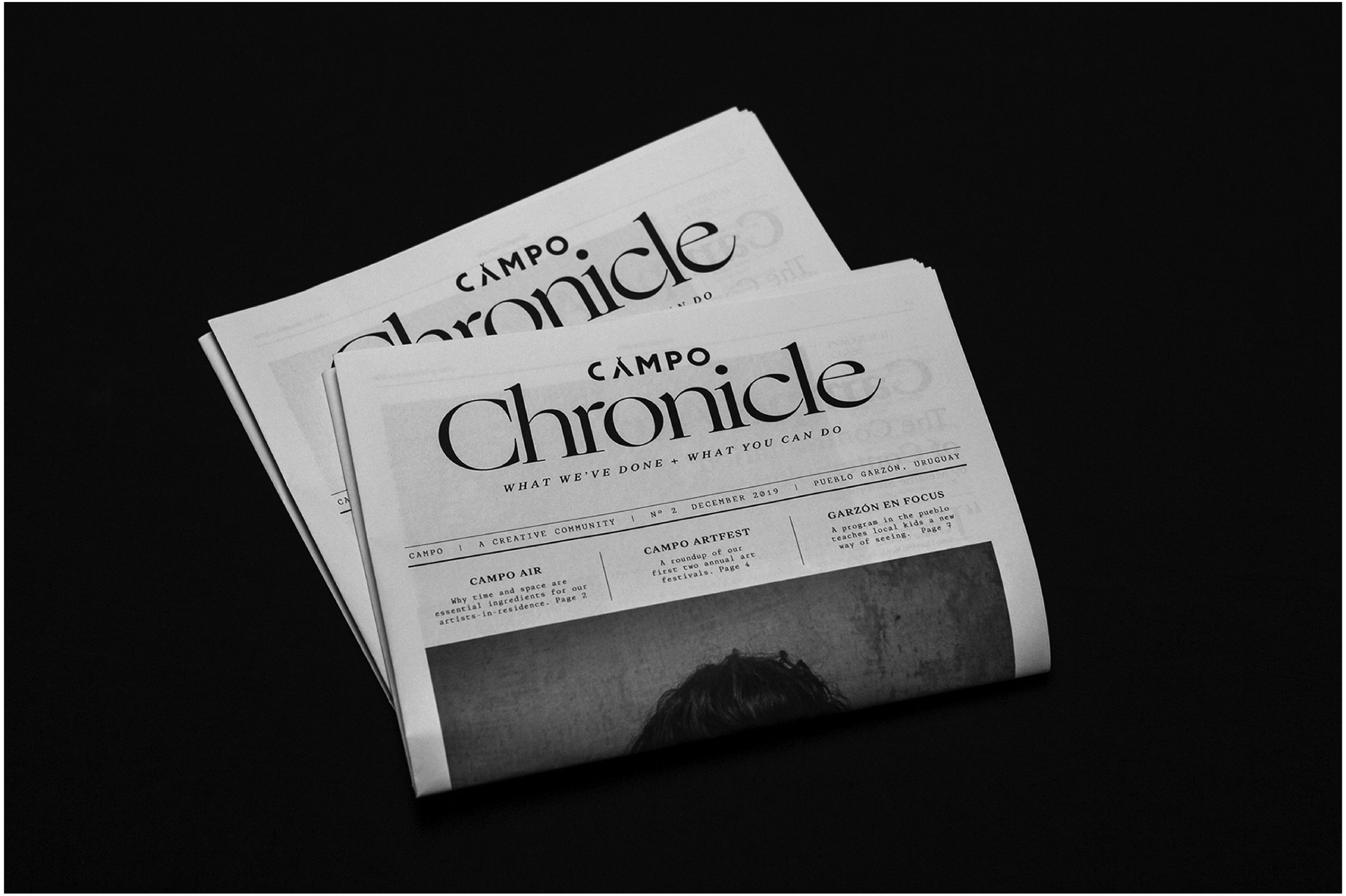

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Campo Air

The Confrontation of Contemplation

by Melanie Simonich

"I found the environment way too strong to ignore... And I wanted to experience it fully. It didn't make sense to not allow the spirit of the place to take me somewhere else. Once I'd sunk in—after only a few days—it quickly became clear that I needed to create a site-specific piece. There was no other way. And it was the right thing to do."

Laurie Schwartz
Contemporary Composer
CAMPO AIR alumna

"I feel very confronted," CAMPO artist-in-residence Laura Stevens said to me upon her arrival in Garzón. And, for the first time, I had the words for the feeling that so many of us experience when we land here. The sweeping hillsides, the stretching horizons, the wide-open space—all that exterior leaves room for the interior to surface. In other words, a lot of *stuff* comes up.

I arrived in Garzón for what was meant to be a brief respite after spontaneously resigning from the fancy (and suffocating) job I thought I had always wanted. At an invitation from CAMPO founder Heidi Lender, I literally flipped my life upside down and landed in the Southern Hemisphere with little expectation. I was overwhelmed by the beauty of the landscape, but I was also overwhelmed by how much time I had to think. It made me uneasy. And then it made me pick up a camera and my pens and start making art. I drove the dirt roads taking photographs and writing about what I saw. And, over time, what I saw started to shift how I felt and that started to shift what I wanted to do in the world. That's the secret Heidi knows about this place. And it's the one she's working to share with other creative people.

The road to Garzón is paved now but it still winds through pasture that, at the exact right moment of day, can look like glowing candles scattered across the hillsides, and its curves still kick up clouds of dirt if you hit them too hard, sending the whole view into a haze that seems apt given the dream you're driving towards. The sky looks so new each morning, it's hard to believe I arrived over a year ago. The fact that there has been a moment that has taken my breath away every single day since—the parrots flying in odd numbers, the white horses gleaming fuchsia at sunset—is a testament to the unique wonder of this place. A wonder you can see in the eyes of almost everyone who comes here. A wonder that can be all-consuming.

"I feel very confronted."

When Laura, a British photographer residing in France, said those words, we both just nodded in understanding.

Victoria Esquivel, chef-in-residence

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"What are you going to do?" I asked her.
"Take photographs, I suppose."

And she did, embracing new subjects and ways of shooting, even riding deep into the countryside with a gaucho friend of CAMPO named Dalton to document his day. The results are beautiful images but, beyond that, she expressed a new understanding of what it takes to push yourself and your craft as an artist, as a human.

Over the two residencies I've been lucky enough to witness, I've seen this push—this confrontation—arise again and again. And again and again I've watched in excitement as each resident embraced and rose to his or her own unique challenges. Like Berndnaut, a visual artist from the Netherlands whose new work involves prisms casting rainbows into the darkness, often using the lamp from a lighthouse to do so. It's an ambitious project anywhere but especially so in Uruguay, a country he had never visited with laws and rules that can be hard to navigate. He persevered, meeting with officials to present his ideas and ultimately gained permission to cast a rainbow from the lighthouse in Punta del Este. Even though the light was not strong enough to create the effect he wanted, a crowd of people formed to watch him give it a go as he committed fully to his vision.

And then there was Laurie Schwartz, a contemporary composer from Germany. Laurie works with sound, which means the pueblo dogs barking at all hours of the day was not exactly ideal. Instead of becoming frustrated, Laurie embraced the constant noise by choosing to document it. It was a joy to see her riding a bicycle up and down the pueblo streets, a GoPro affixed to the front, her mic in the basket. She spoke of embracing the inspiration in front of her, of trusting that she could not just create a project here, she had to create a project *of* here. That project was featured in CAMPO Artfest 2019.

Every single CAMPO AIR artist seems to spend the first week feeling the weight of all that this place releases in them and then, quickly and enthusiastically, finds a way to channel it into their process. I think of Las Nietas de Nonó riding a gaucho's horse through the campo wearing masks made of gourds, searching out locals to teach them new healing and leather tanning techniques, and sharing the joy of performance and movement with the local school kids, and I can't help but believe that there is something in the ground here that makes it all possible. It is a space that opens up space within people—for new ideas but also for new ways of connecting and creating community.

"It has given me the space and time to consider my work in a new light. To open up to new approaches in film and to understand that I need to be more courageous in taking the next steps as an artist."

Laura Stevens
Photographer
CAMPO AIR alumna

I feel very confronted. And I feel very grateful. What Heidi has identified and what she is passing forward is the knowledge that all this *stuff* that appears when we have time and space to reconnect—to be confronted by contemplation—is actually truth. That's the very thing good art reveals. And the world could use more people who are deeply in touch with it. ■

INAUGURAL CLASS

María Elena González, CU | USA
Sculptor + Visual Artist

Lucy Fradkin, USA
Visual Artist

Arthur Simms, JM | USA
Visual Artist

Charlie Baker, USA
Craftsman

Cristinia Ruiz Guiñazú, AR | FR
Visual Artist

Alejandro Pintado, MX
Visual Artist

Camila Chamyan, UY
Chef

Valery Ketenjian, UY | US
Chef

MAY 2019

Victoria Esquivel, UY
Chef

Rodrigo Sassi, BR
Sculptor

Laurie Schwartz, USA | DE
Composer

Maximiliano Schonfeld, AR
Screenwriter, IIIF Fellow

Laura Stevens, UK | FR
Photographer,
Photolucida Fellow

OCTOBER 2019

Annegret Kellner, DE | NL
Visual Artist

Thiago Honório, BR
Sculptor

Gustavo Laborde, UY
Culinary Anthropologist

Las Nietas de Nonó, PR
Performance Artists

Berndnaut Smilde, NL
Visual Artist

MAY 2020

Charlene Bicalho , BR
Performance Artist

Chinchakriya Un, KH | USA
Chef

Marlon Griffith, TT
Performance Artist

Shane Lavalette, USA
Photographer

more info:
campogarzon.com

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Campo
Artfest

What happens when more than 35 artists from all over the world descend on a tiny pueblo in the middle of nowhere for two days? When they're given an unusual space with time and support to reflect, connect and create? CAMPO Artfest happens. For the last three years, Pueblo Garzón has transformed into a creative playground for artists and visitors on December 28 + 29th. With only a theme to guide them, artists create site-specific installations and performances, like Hernan Salamanco's billboard-sized painting placed in the middle of a cow pasture, Teatro Breve's performance presented in a century-old ruin or Ana Tiscornia's moving replica of her childhood home on the floor of the train station. It's truly a festival by artists for artists, where community comes first and visitors are encouraged to get close to the art and its makers. A celebration of creative expression and all that it instills in us, CAMPO Artfest has quickly become an annual summer staple and a place for the creative-at-heart to get back in touch with themselves and the inspiration surrounding them every day. ■

¿Qué sucede cuando más de 35 artistas de todas partes del mundo descienden en un pequeño pueblo en medio de la nada durante dos días? ¿Cuando se les da un espacio inusual con tiempo y apoyo para reflexionar, conectar y crear? CAMPO Artfest sucede. Durante los últimos tres años, cada 28 y 29 de diciembre, Pueblo Garzón se ha transformado en un patio de recreo creativo para artistas y visitantes. Con solo un tema para guiarlos, los artistas crean instalaciones y performances específicas para cada lugar, como la pintura de Hernán Salamanco del tamaño de un cartel colocada en medio de un pasto de vacas, la actuación de Terrorismo Emocional del Teatro Breve presentada en una ruina centenaria o la réplica de la casa de infancia de Ana Tiscornia en el suelo de la venerable estación de tren. Es realmente un festival de artistas para artistas, donde la comunidad viene primero y donde se anima a los visitantes a acercarse al arte y a sus creadores. Una celebración de la expresión creativa y todo lo que nos inculca, CAMPO Artfest se ha convertido rápidamente en un evento anual de verano y en un lugar para que los creativos de corazón se pongan en contacto con ellos mismos y con la inspiración que les rodea cada día. ■

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CAMPO Artfest 2018 installation Hiroshi Lake by Hernan Salamanco

El Cuarteto del Azaro reasumiendo atenciones at the CAMPO Artfest 2018 Benefit Dinner

Culture Captures
Garzón

La Cultura Captura a Garzón

If you walk through the Garzón plaza, there's a chance you'll meet a black calf snacking on a rose bush or maybe you'll turn at the clip of a gaucho's horse —which is to say, if you're not expecting a thriving art scene here, no one would blame you. But that's exactly what you'll find in this tiny pueblo once known only for Francis Mallmann's Restaurante Garzón. Just off the plaza, you'll stumble upon various galleries housing works from artists both here and abroad. First stop: CAMPO Canteen, our creative gathering place – a café, gallery and general store, where we host events in our Food + Art Project series all summer long. Across town you'll find more art in our new Espacio CAMPO, helmed by local resident Jonathan Nunez with proceeds going to our foundation. Meander the pueblo and visit installations in old ruins left behind by our artists-in-residence or CAMPO Artfest artists. And don't miss Black Gallery, Photology, Piero Atchugarry's Garzón gallery, Artesanías Garzón and a new little shop, Siembras de Garzón. This sleepy little town isn't so sleepy after all, as CAMPO and friends continue to create a destination for art lovers, self-reflectors, and the creative-at-heart. ■

Si caminas por la plaza de Garzón, existe la posibilidad de que te encuentres con un ternero negro comiendo un rosal, o quizas te des la vuelta y te encuentres con el caballo de un gaucho – es decir, si no esperas una escena artística floreciente aquí, nadie te culpará. Pero eso es exactamente lo que encontrarás en este pequeño pueblo que una vez fue conocido sólo por el Restaurante Garzón de Francis Mallmann. Justo al lado de la plaza, encontrarás varias galerías que albergan obras de artistas de aquí y del extranjero. Primera parada, CAMPO Canteen, nuestro lugar de encuentro creativo – una cafetería, galería y tienda general, donde organizamos eventos en nuestra serie Food + Art Project durante todo el verano.

Al otro lado de la ciudad, encontrarás más arte en nuestro nuevo Espacio CAMPO, dirigido por el residente local Jonathan Núñez, donde las ganancias de la venta irán a nuestra fundación. Recorra el pueblo y visite las instalaciones en las viejas ruinas dejadas por nuestros artistas en residencia o por los artistas de CAMPO Artfest. Y no te pierdas Black Gallery, Photology, el espacio satelital de Piero Atchugarry, Artesanías Garzón y una nueva tienda, Siembras de Garzón. Este pequeño, dormido pueblo no esta tan dormido después de todo, ya que CAMPO y sus amigos siguen creando un destino para los amantes del arte, los auto-reflexivos y los creativos de corazón. ■

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Around Town:

Q+A with Leticia Machado

Interview by Gabriela Ravier + Camila Gonzalez

Por el pueblo con Leticia Machado
Entrevista realizada por Gabriela Ravier + Camila Gonzalez

We sat down with neighbor and Artesanias Garzón owner Leticia Machado recently. No matter the weather or number of visitors, her doors are always open, crafts and goods set up on the street. AG is a must-stop on the plaza, and Leticia a veritable encyclopedia of the pueblo. Be sure to stop by and say hello.

CAMPO: Rain or shine, we find you here. Tell us about yourself.

LETICIA: I was born and raised in Garzón. I've lived here all my life. I'm 24 years old and not married--for now, at least. I've been selling local crafts at Artesanias Garzón for four years. I also have products from Bodega Garzón, local honey, and other things depending on demand. I make some of the knitted goods and plants, and various locals bring me leather and woven goods. The more collaborators the better. But my real passion is painting on canvas as well as on textiles like tablecloths.

C: How did the project begin?

L: I've always liked handmade arts and crafts but I never imagined I would own a store. It all started when I was taking a basket weaving course in town. A man came to see our final exhibition and offered us a space to show and sell our work. So, we took it. Soon after, we had to move and now I rent a space inside the Social Club.

C: I imagine a lot of interesting people come around. Any favorite stories?

L: I could fill an entire notebook. One time, I asked a customer if it was his first time in Garzón. He said yes, and that he had an uncle who lived on the corner. The only people who lived on that corner, I told him, were my grandparents. It turns out that his father was my grandfather's brother and now we're in contact. I also recently discovered that the new store opening up next to us [Siembras de Garzón] is owned by Diego Machado, a distant relative on my mother's side. This store is introducing me to all sorts of relatives.

C: What do you love about Artesenias Garzón?

L: Helping tourists. I recommend the train station, the river and barbeque spot—a great place to drink some mate and chat. In the beginning the tourists were Argentinian and Brazilian, but now they come from all over the world. There's more activity in the pueblo now, which is great, as long as the tranquility and charm is maintained. I like meeting new people and introducing them to new things. I find that beautiful. I love what I do and I do it happily. ■

More about Artesanías Garzón here: web.facebook.com/artesaniasGarzon

Recientemente nos sentamos a conversar con nuestra vecina y dueña de Artesanías Garzón, Leticia Machado. Sin importar el clima o el número de visitantes en el pueblo, sus puertas siempre están abiertas, con sus artesanías, siempre instaladas al pie de calle. AG es una parada a la que se debe ir en la plaza, y Leticia una verdadera enciclopedia del pueblo. Asegúrate de pasar a saludarla.

CAMPO: Con sol o con lluvia, te encontramos aquí. Cuéntanos sobre ti.

LETICIA: Nací y crecí en Garzón; he vivido aquí toda mi vida. Tengo 24 años y no estoy casada –por ahora. Hace como 4 años que estoy con el emprendimiento de manualidades. También tengo productos de Bodega Garzón, miel local y otras cosas dependiendo de la demanda. Voy aprendiendo a través del gusto del cliente... Hago algunos de los tejidos y de las plantas, y varia gente de la zona me trae artículos de cuero y tejidos. Cuantos más colaboradores, mejor. Pero mi verdadera pasión es pintar sobre lienzo y sobre textiles, como manteles.

C: ¿Cómo comenzó el proyecto?

L: Siempre me han gustado las artesanías hechas a mano, pero nunca imaginé que tendría una tienda. Todo comenzó cuando estaba tomando un curso de mimbre en la municipalidad. Un hombre vino a ver nuestra exposición final y nos ofreció un espacio para mostrar y vender nuestro trabajo. Así que, lo tomamos. Poco después, tuvimos que mudarnos y ahora alquilo un espacio dentro del Club Social.

C: Me imagino que un montón de gente interesante pasa por aquí. ¿Alguna historia favorita?

L: Podría llenar un cuaderno entero. Una vez, le pregunté a un cliente si era su primera vez en Garzón. Dijo que sí, y que tenía un tío que vivía en la esquina. Las únicas personas que viven en esa esquina, le dije, son mis abuelos. Resulta que su padre era el hermano de mi abuelo, y ahora estamos en contacto. También descubrí recientemente que la nueva tienda que se va a abrir junto a nosotros [Siembras de Garzón] es de Diego Machado, un pariente lejano por parte de mi madre. La tienda me está presentando a todo tipo de parientes.

C: ¿Qué es lo que te gusta de Artesanías Garzón?

L: Ayudar a los turistas. Recomiendo la estación de tren y el arroyo que tiene quincho y parrilla ya que es un gran lugar para tomar mate y charlar. Al principio los turistas eran argentinos y brasileños, pero ahora vienen de todas partes del mundo. Ahora hay más actividad en el pueblo, lo cual es genial, siempre y cuando se mantenga la tranquilidad y el encanto. Me gusta conocer gente y presentarles cosas nuevas. Eso me parece muy lindo. Me encanta lo que hago y lo hago con gusto. ■

Más información de Artesanías Garzón aquí: web.facebook.com/artesaniasGarzon

Garzón

en Focus

This past year, CAMPO collaborated with Samsung Uruguay [who donated 18 smart phones] to bring photography to the kids of the pueblo. Taught by photographer and CAMPO founder Heidi Lender, the weekly sessions showed the kids a new way to express themselves and tell their own stories. Work from the project was featured at CAMPO Artfest 2019 in partnership with Invernizzi Fine Art Printing. ■

El año pasado, CAMPO colaboró con Samsung Uruguay, quienes donaron 18 teléfonos para traer fotografía a los niños del pueblo. Dictada cada semana por la fotógrafa y fundadora de CAMPO, Heidi Lender, las clases semanales le mostraron a los niños una nueva manera de expresarse y contar sus propias historias. El trabajo creado durante el Proyecto fue presentado en CAMPO Artfest 2019. ■

A local girl during a lesson on subject, perspective + composition.

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Somos un estudio de diseño fundado en 2017 con sede en Montevideo, Uruguay.
Nuestra metodología de trabajo se basa en la investigación tipográfica y el cuidado en los detalles. Trabajamos local e internacionalmente y ofrecemos servicios de dirección creativa, diseño gráfico y fotografía.

Juan Fielitz (Carmelo, Uruguay, 1990).

Diseñador gráfico, director creativo y co-fundador en 2017 de Estudio Blende.

Como artista visual ha participado en exposiciones individuales y colectivas desde 2015 en Uruguay. Chile, España, Itala y Alemania.
Ha integrado publicaciones y proyectos editoriales en Uruguay, Alemania, Bélgica, Holanda y Japón.

Premios y Becas
Premio Diseñadores Emergentes del Centro Cultural de España en Montevideo (CCE) 2014.
Premio Fotolibro UY del Centro de Fotografía de Montevideo (CdF) 2019.
Beca FEFCA Ed. 2019 (Fondo de Estímulo a la Formación y Creación Artística)

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Erika Bernhardt (Montevideo, Uruguay 1983).

Diseñadora gráfica, directora creativa y co-fundadora en 2017 de Estudio Blende.

Licenciada en Artes Visuales por la Escuela Nacional de Bellas Artes, UDELAR.
En 2014 y 2015 realizó cursos de postgrado en fotografía y audiovisual en Blank Paper Escuela de Fotografía en Madrid, España.
Desde 2016 integra el cuerpo docente de la Licenciatura en Diseño de Comunicación Visual de la Facultad de Arquitectura, Diseño y Urbanismo.

Premios y Becas
Beca FEFCA Ed. 2017 (Fondo de Estímulo a la Formación y Creación Artística).
Premio de Fotografía de Uruguay (CdF/MEC). 2019

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