

A Practice-Based Study of Students' Lived Experience in Ernesto Aroztegui's Weaving
Workshop (mid 1960s-mid 1980s)

by

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A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Arts

in

Material Culture

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Abstract

The textile art movement of the 1960s to the 1980s in Uruguay was a remarkable phenomenon for a country with no known textile tradition. Within the context of sociopolitical upheaval which characterized this time-period, Ernesto Aroztegui's workshop had a central role in the flourishing of the movement. As one of the pioneers in Uruguayan textile art, Aroztegui approached tapestry-weaving understanding the designer and the weaver to be embodied by the same person, moving away from more traditional takes on the craft. This notion, which he later passed on to his students, was influenced by the way post-World War II Polish weavers like Abakanowicz, Sadley, and Owidzka worked as well as the experience of Egyptian architect Wissa Wassef teaching tapestry-weaving to children in Harrania. The lack of original research done on the textile art movement of Uruguay and its participants, however, has left it in the dark. Focusing on Aroztegui's students, the purpose of this research project is to consider what aspects of those original lived experiences can still be accessed today, thus giving the textile art movement its due recognition by fostering a conversation about it. The research questions that guided the work were two: What are Aroztegui's former students' lived experiences of attending his workshop during the 1960s-1980s? How does my lived experience of being a student in an iteration of that workshop correspond with those individuals' lived experiences? Looking at the research topic through a phenomenological lens, a semi-structured interview was designed to access the lived experience of the participants. The practice-based approach I took to the research, in the shape of an autoethnography of my participation in an iteration of Aroztegui's weaving workshop taught by one of his former students, allowed me to consider my own lived experience and develop my position as researcher. Because of it I became less of an outsider in connection to the research topic. This two-fold approach shortened the distance between the participants' lived experience then and mine now, opening a space of reflection around the textile art movement and its legacy. A sensible approach to the weaving workshop emerged from the participants' lived experience as well as from my own. That sensibility appeared as an inherent part of how the workshop was, and still is, led. Other components like the enriching conversation, the demanding nature of the weaving practice, and the overall sense of camaraderie were also identified as essential to how the

weaving workshop was, and still is, understood. The nature of Aroztegui's workshop was characterized by these components, as was also the iteration of the workshop I participated in. Even though the sociopolitical context varied drastically (from a time of sociopolitical unrest during the 1960s-1980s to current times as I conducted this research project from 2022 to 2024), it did not affect the strong sense of belonging—of being part of a community—the weaving workshop nurtured, and nurtures, in people. By looking at Aroztegui's students' lived experience of attending his weaving workshop and considering them alongside my own lived experience, this research project brought the textile art movement closer to present time. The fluidity inherent to lived experience makes the outcome of this research project not a static thing, but an opening into spaces of discussion about the textile art movement, alongside everything it entailed, with the potential to keep growing.

Preface

This thesis is an original work by Lucia Gago Ross. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, “A Making Perspective on the Work of Ernesto Aroztegui as part of Uruguay’s Material Culture”, Pro00121697, August 5, 2022.

This work was supported by the National Research and Innovation Agency from Uruguay (ANII) and CALDO Consortium Cooperation Agreement Scholarship (POS_EXT_2020_1_164938) and the Edmonton and District Quilters’ Guild Founders Graduate Scholarship.

Acknowledgments

To my supervisor Vlada Blinova for her continued support and guidance.

To the members of my committee Dr. Julia Petrov and Dr. Jane Batcheller for their valuable insight and comments on my work.

To the Department of Human Ecology at the University of Alberta for their warm welcome.

To the participants for their willingness to share their stories with me, the enthusiasm they showed for the research project, and their overall welcoming.

To the Museo de Bellas Artes Juan Manuel Blanes [Museum of Fine Arts Juan Manuel Blanes] and the Biblioteca Nacional de Uruguay [National Library of Uruguay] for granting me access to their collections and giving me the opportunity to see some of Ernesto Aroztegui's tapestries in person.

To the National Research and Innovation Agency from Uruguay (ANII) and CALDO Consortium Cooperation Agreement and the Edmonton and Districts' Quilters Guild via the Founders' Graduate Scholarship for their financial support to my graduate studies.

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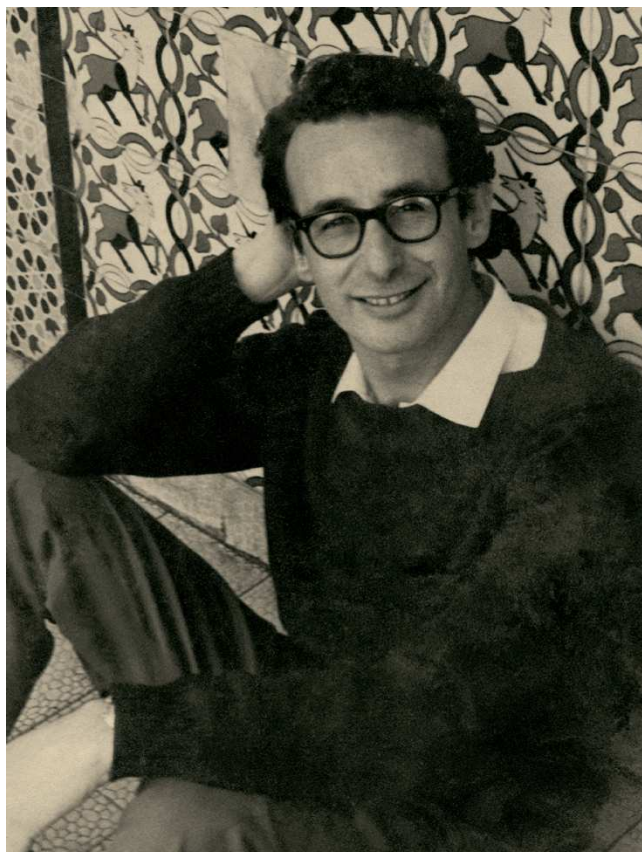
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Chapter 1: Introduction

When thinking about textiles in Uruguay one is immediately, and almost inevitably, drawn to the textile art movement that flourished in the last decades of the 20th century. Art critic Larnaudie (2011) referred to this movement as paradoxical in that, in a country where sheep husbandry was one of the main economic activities, it was only in the early seventies when textile activity was established as a form of artistic expression. Larnaudie also sees as paradoxical the fact that this happened as a collective endeavour in a country under a dictatorial government. One of the pioneers of the textile art movement was Ernesto Aroztegui (1930-1994) (see Figure 1).

Figure 1

Ernesto Aroztegui.



Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

Ernesto Aroztegui's career, while heavily dedicated to tapestry-making throughout an important period of his life, was interdisciplinary (Soto, 2014b). Even though his first foray into textiles happened when he was just fifteen years old when he reproduced with textile fibers African ritual masks, he did not stay fixed on one artistic medium but explored many. These explorations included designing clothes and furniture, performing as a stage actor and teaching drama, as well as some brief experiences with contemporary dance and cinema.

Parallel to this, his formal education was as an art teacher (Soto, 2014b). Aroztegui's teaching activity included teaching drawing and plastic expression in high school; drama, as mentioned; textile art and tapestry-making in particular; and later in life he led a fundamental workshop at the Escuela Nacional de Bellas Artes [National School of Fine Arts]¹ where he was focused on creativity and not a specific technique. Teaching, and sharing with others, was a constant throughout Aroztegui's adult life.

While Aroztegui's work can be seen as multidimensional, this research project focuses on his teaching in a period of sociopolitical unrest in Uruguay spanning from the mid 1960s to the mid 1980s. Specifically, this research looked into the lived experiences of his students at the time. A teacher guiding students through the process of making textiles is understood as a particular instance of textile production. This understanding was central to the approach to the research project taken from the start, and remained so during its concluding stage.

Contextualization of the lived experiences of Aroztegui's students encompasses not only the sociopolitical situation of the country and the immediate consequences, but also the nature of Aroztegui's connection to textiles and the ways in which he and his work were part of textile-art trends in other parts of the world. The contextualization presented below was structured

¹ A university level institution for the study of Fine Arts in Montevideo, Uruguay.

accordingly. A brief overview of tapestry-weaving in the late 20th century, focusing on the main activity centres—Europe, particularly France and Poland—but also looking at cases elsewhere which were particularly influential for Aroztegui, works as a foundation to introduce the case of tapestry-weaving in Uruguay in light of the sociopolitical circumstances of the period.

Late 20th Century Tapestry: Teaching and Making

The way tapestries have been made throughout the years has experienced no small amount of variation. From being a craft in itself to merely a reproduction of a painted image, and back to being appreciated for what it could be and become on its own, the history of tapestry-making is certainly rich. While the history of this textile form can be studied alongside the history of humankind and throughout cultures, the focus here, as previously stated, will be on the making and teaching of tapestry during the late 20th century. To contextualize, however, it is relevant to begin with what was happening leading to that moment in time, albeit briefly.

Artist-weaver Mathison (2011) pointed to the Arts and Crafts Movement, led by William Morris (1834-1896), and the Bauhaus (1919-1933) as significant to what tapestry was to become in the second half of the 20th century, even though their approach to the craft was intrinsically different. What images in tapestries could do and how tapestries existed as physical things, that is “the pictorial and the structural” (p. 20), were identified by Mathison as what Morris through the Arts and Crafts Movement and Anni Albers (1899-1994) from the Bauhaus respectively contributed to tapestry-making in the 20th century. As Mathison notes, while Morris’ approach was based on the desire to recover an expertise lost to industrialization, by revaluing the work of weavers who had undergone years of apprenticeship, Albers as part of the Bauhaus understood the industrial side of things as existing alongside craft.

In the early 20th century, the predominant form of tapestry production, as had been traditional from the late medieval period in Europe, was in studios or workshops where a group of weavers would reproduce what an artist had previously painted (Mathison, 2011). The studio oversaw the creation of the cartoon from the original painting and afterwards the weaving of the tapestry following what was indicated in the cartoon. The nature of this sort of weaving was business-like—a patron would commission a woven piece and pay for the studio to weave it.

One of the main characteristics of the period in tapestry making after World War II was the appearance of artist-weavers who conducted their work separately from big studios and workshops (Phillips, 1994). With formal training in painting, French artist Jean Lurçat's (1892-1966) first approach to tapestry involved accepting commissions for designs to be woven into tapestries (Shanahan, 2014). He distanced himself from this position, however, upon understanding it as a “re-inscription of painting’s supremacy and so a de-oxygenation of tapestry” (p. 233). Looking back to medieval tapestry-making, Lurçat sought to put together a practice which could bring the artist and the weaver closer together, thus attempting to break with the established hierarchy.

The changes Lurçat introduced were instrumental to tapestry becoming once again a craft in its own right and not a technique at the service of painting (Phillips, 1994). Because tapestries had become woven reproductions of painted originals, the colour range had grown exponentially over time in order to reproduce the shades found in paintings. One of the many changes Lurçat reinstated was a reduction in the colour palette available, preventing the exact imitation of what paint could do and at the same time enhancing what the technique of tapestry itself had to offer. With the aim of distancing tapestry from painting as well, Lurçat promoted letting the texture of

the yarns be noticeable. That is, again, letting tapestry flourish because of its own characteristics and not in the imitation of a different medium.

However, even if the submission to painting was considerably lessened, a cartoon still existed in which every detail relating to how the tapestry was to be woven was defined prior to going to the loom (O'Mahony, 2016). Instead of having the weaver match yarn hues to those in a painting, a practice which conferred a certain level of creativity and personal choice to the weaver, Lurçat's cartoon indicated which specific yarn and colour was to be used at all times. O'Mahony, art and design historian, noted that while this approach was celebrated by many who understood the weaver as a copyist and not an interpreter, and a docile one at that, others expressed their view that the discipline of tapestry-weaving would be really revolutionized only upon bestowing the weaver with their overdue freedom.

Showcasing the potential within tapestry—new ways of thinking about it, new twists on the technique, new perspectives when considering the materials—became crucial (Phillips, 1994). The creation of biennial exhibitions at Lausanne organized by the International Centre for Ancient and Modern Tapestry (CITAM—the acronym derives from the French name) in the early 1960s (both the exhibition and the CITAM promoted by Lurçat and art enthusiast Pierre Pauli) served that very purpose until 1995 when, on losing its momentum, the Lausanne Biennial had its sixteenth and last edition.

Amongst weavers mainly from France, but a few from Japan and the United States as well, the strong presence of artists from Eastern Europe in the Lausanne Biennial exhibitions was of note (Eberhard Cotton, 2012). One of the remarkable aspects about this group of artists resided in the fact that they wove their own work and made use of unconventional materials. World War II had left many weaving workshops destroyed, and the traditional materials used in

weaving—fine wool, silk, linen—had become scarce. What this meant for artists engaging in tapestry was that they would have to weave their own pieces, and they would have to incorporate materials not considered for the task until then, not only due to their origin but because of how fine/thick they were. As designer Phillips (1994) put it, “anything that was flexible enough to weave was used” (p. 142).

Blurring the line between traditional tapestry and sculpture, the novel use of materials took the work of these artists into a realm not yet explored—a realm where the woven textile thing hung from a wall, but also moved away from it to stand on its own (Eberhard Cotton, 2012). The Eastern European artists’ explorations led to their work distancing itself from the traditional forms tapestry had taken, *i.e.*, that of woven flat images hanging on a wall. Instead, the work of these artists took on a different road, one towards what curator Mildred Constantine and textile designer Jack Lenor Larson called art fabric (Jefferies & Weinberg, 2020). In addition to weaving their own pieces and their novel use of materials, they developed a way of approaching the craft identified as “loom thinking” (p. 403), which entailed a complete absence of a cartoon.

The Academy of Fine Arts in Warsaw can be identified as one of the pillars in the renaissance of fibre art of the second half of the 20th century (Kowalewska, 2018). Some of the more renowned fibre artists of the time graduated from the textile department of the academy—Magdalena Abakanowicz (1930-2017), Wojciech Sadley (1932-2023), and Jolanta Owidzka (1927-2020) among others. The department’s three workshops—tapestry, jacquard, and manual weaving—emphasized textiles as works of art on their own right with more to offer than whatever functional capacity they possessed. This shift in perspective, which art historian Kowalewska (2018) referred to as revolutionary, encompassed a new regard towards materials as

mentioned before, the inclusion of complex techniques in the artist's toolkit, and the acknowledgement of folk art. Kowalewska presented two of the academy's professors—Eleonora Plutyńska (1886-1969) and Mieczysław Szymański (1903-1990)—as being central to Polish fibre art becoming of great renown.

Eleonora Plutyńska's teaching could be said to have consisted of three pillars—her consideration of materials, a special regard for folk culture, and how she conceived beauty (Kowalewska, 2018). In addition, and permeating her teaching as a whole, the way Plutyńska related to her students exceeded the purely academic and nurtured more encompassing connections. The foundation to Mieczysław Szymański's workshop at the academy considered a broad vision as essential to the education of new artists. This vision entailed, in addition to the technical aspects specific to the discipline, a cultural education that could provide students with the ability to build a solid conceptual basis to their work.

The way Plutyńska approached both her own weaving and her teaching had the materials at its core (Kowalewska, 2018). This approach prioritized the creativity afforded by experimenting directly with the materials over going to the loom with a perfectly defined idea of what was to be woven, unleashing thus the expressive potential within those materials. A way of working that could be equated, therefore, to “allowing the textile to come to a life of its own” (p. 399). As Kowalewska noted, this way of weaving, first explored by Plutyńska in her student days, was to have an impact well beyond the Academy of Fine Arts in Warsaw.

As in Plutyńska's case, Szymański understood the importance of materials and how the artist related to them (Kowalewska, 2018). He was a pioneer in experimenting with, and introducing, novel materials to the woven structure—namely ropes and yarns of different thicknesses and origins, as well as found objects, thus providing the textile creation with a

texture rich in undertones. Kowalewska pointed out that this aspect of Szymański's work was "an intellectual endeavor" (p. 408)—things were not done for the sake of doing them, but because study of the discipline and love for it led him to want to highlight its potential. In line with this, Szymański was a pioneer as well in the uncovering of the warp, the component of a tapestry traditionally covered by the weft and out of sight in the woven piece.

Another pillar of Plutyńska's approach to textiles and weaving can be found in folk culture (Kowalewska, 2018). The strength of the beliefs behind folk culture and its genuine quality were viewed by Plutyńska as essential in its endurance when facing the diverse challenges crossing its path. This conviction even led her to employ folk weavers as teachers at the Academy of Fine Arts in Warsaw. This communion with folk culture and, in particular, folk art, however, was not about replicating what had already been done. It was about finding inspiration in it and infusing the new work being done with the core qualities of that traditional form of weaving. Plutyńska viewed the richness of this approach in it being "a mutual exchange and an interlacing of the most profound values" (p. 403), a sort of symbiotic relation between "the art of the people and the art of the educated artists".

Szymański's teaching at the academy was driven by his readiness to engage in dialogue with the art, focus on its formal aspects, and explore the work of previous artists, always with the aim of finding new alternatives within fibre art (Kowalewska, 2018). This aim also encompassed safeguarding fibre art as an art form in itself, thus removing his work and teaching from the established idea of weaving as subpar in relation to painting. Kowalewska noted that for Szymański the process, and all that it entailed, was what was important rather than the result, whatever that may be. Doing and undoing were common currency in his workshop where exploration with the materials was held in high regard as a means of expression. He considered

the student should embody both the designer and manufacturer to achieve a full immersion into the realm of fibre art.

Having the weaver make decisions directly on the loom and experiment with the materials was seen by both professors as the way to breach the established divide between artist and manufacturer (Kowalewska, 2018). They understood that removing that restrictive element would give the weaver complete creative freedom. This new approach opened a world of possibilities regarding fibre art. The enthusiasm with which the students at the academy immersed themselves in this way of working helped tapestry overcome its once strictly defined nature and become a “liberated art” (p. 408).

As to the major workshops active after World War II, in addition to Lurçat’s in Aubusson, Dovecot Studios in Edinburgh, Scotland, and the Victorian Tapestry Workshop in Melbourne, Australia, represent fine examples (Phillips, 1994). From its very first steps in 1912 the Dovecot operated under the notion that the weaver was an artisan and as such should be afforded creative freedoms. Scottish artist Archie Brennan (1931-2019), an apprentice there and afterwards its creative director, brought to the Dovecot a new outlook on materials, as well as on the relationship between designer and weaver—a new look, that is, in comparison to how workshops had operated until then (Phillips, 1994). Brennan’s work included teaching in the Tapestry Department at Edinburgh College of Arts, sharing with his students his understanding of how the limits between designer and weaver were fluid rather than rigid and immovable. His own creative work revolved around the possibilities tapestry as a technique contained within itself—namely what its distinctive textured nature had to offer the artisan in terms of what could be achieved.

While there were a few established workshops during the late 20th century, Phillips (1994) noted that what really differentiated this moment—the last decades of the 20th century—

in the history of tapestry-making, from what had been the norm until then, was the predominance of artist-weavers working independently from those workshops, as was the case of the Eastern European artists presented before. The main implication in this shift was that the individual designing was the same individual who was weaving, ergo the artist-weaver. Being familiar with the nuances of the weaving process, the artist-weaver was able to consider and incorporate them in their design. In this new understanding of the craft, the limits became blurred—the decision-making process did not necessarily correspond to a designing phase prior to going to the loom and engaging with the materials, but existed in a continuum as long as the individual, the maker, was engaged with the work at hand.

Structure and how materials were used constituted the backbone of how tapestry was thought about and taught in the United States in the 1960s, being influenced by the ex-Bauhaus members who had migrated there (Mathison, 2011). Structure was considered in two ways. One consideration was for how the woven structure was achieved, meaning with what tools. Parallel to the continued use of the high warp loom, the cloth loom entered the picture positioning itself as a respectable alternative for pictorial tapestries. Another type of structure considered the way in which the weaving fit a context, and how it would interact with whatever may surround it.

Even if the prevalence of handmade tapestries was clear, machine-made tapestries—or if not true tapestries then imitation ones—existed as well (Phillips, 1994). Mainly in the form of reproductions of previous tapestries, jacquard weaves became widespread². An advantage this form of weaving presented was how much cheaper their production was. This very characteristic

² Due to their being woven by a machine, the sensitive approach characteristic of the late 20th century, i.e., the approach of the artist-weavers presented before, was lost in these textile pieces (Phillips, 1994). Other aspects that varied include the specificity of the materials required, the design having to be completely defined before programming it into the loom, and the fact that the weft could not be discontinuous (as it could be in handmade tapestries), instead it needed to go from edge to edge across the piece being woven.

was what moved these textiles closer to being considered functional, ideal for the home, rather than as art pieces as their handmade counterparts were considered.

Tapestry-making Community Projects: The Case of Harrania

Existing alongside high end commissions to be woven by workshops and the work of artist-weavers, community projects represent a novel facet of 20th century tapestry-making (Phillips, 1994). With different aims ranging from affording individuals a skill which would allow them to pave their way in life, to more artistically inclined aspirations, community projects encompassed more than having a tapestry woven. The community project created and coordinated by Egyptian architect Ramses Wissa Wassef (1911-1974) was one example (Forman & Wissa Wassef, 1968). This “experiment” (p. 21), as Wissa Wassef calls it, involved offering school children a place, the materials, and the tools to engage with the practice of weaving. Without any sort of admission test, showing interest in being part of the experience was what Wissa Wassef held in high regard. Wissa Wassef’s project became particularly relevant to this research project because of the enormous influence it had on Ernesto Aroztegui and the way in which he thought about, and crafted, his teaching activity (Soto, 2014a).

The backbone of Wissa Wassef’s experience was the freedom the children had to create, which was manifested in a series of ways (Forman & Wissa Wassef, 1968). The children’s lack of contact with the art world prior to going to the weaving workshop was understood as an advantage in that they would be using tools and materials without any restrictions whatsoever. Because they were not biased by any notion of what they should be doing, or how they were supposed to do it, the children produced woven textiles that reflected their unfiltered realities, their everyday life.

How the actual weaving came to happen is also a testament of how boundary-less Wissa Wassef's workshop was. The children were left to their own devices to discover through their own successes and mistakes how to weave and how to depict what they wanted to depict (Forman & Wissa Wassef, 1968). There were no preparatory drawings or cartoons. Wissa Wassef believed that such a practice divided the artist into two—the one coming up with the ideas and the one weaving those ideas. Working with a cartoon, therefore, would strip the whole experience of the spontaneity the children found themselves immersed in when creating directly with the yarn on the loom.

In his account of how the workshop sessions proceeded, Wissa Wassef noted that because the children's coming to the loom was from a place of no experience with it whatsoever, their first tries at depicting things were quite rudimentary—the woven images responded more to the warp/weft structure of the weaving technique than to the shape the child was attempting to depict (Forman & Wissa Wassef, 1968). He pointed out, however, that with time and practice, the woven images became “more supple, more precise” (p. 23) marking a more nuanced, more mature, understanding of the craft. Reaching this closer understanding could happen, according to Wissa Wassef, due to the children having been given the freedom to immerse themselves in the craft without conditions.

There were two main objectives guiding Wissa Wassef's work in Harrania: to revive the craft of weaving and to understand, learn from, and safeguard the children's creativity (Forman & Wissa Wassef, 1968). The revival of the craft was understood as going hand in hand with the rescue of the artisan, the maker using their hands to make things and drawing “life from contact with the artistic materials” (p. 27). His idea of direct improvisation, i.e., going straight to the loom without a cartoon, stemmed from these considerations in addition to the understanding that

a strong technical basis was obtained through trial and error, that is through their very experience. As to connecting with and safeguarding the children's creativity, Wissa Wassef noted the significance of them not having been in touch with widely accepted notions about art. By affording the children such a way of engaging with the craft, Wissa Wassef pointed out that they were given "the freedom to search within [themselves] for what values [they] could find there" (p. 26).

Ernesto Aroztegui and 20th Century Uruguay

The events and people touched upon above constitute much of what inspired and challenged Ernesto Aroztegui during his initial discovery of tapestries and subsequent exploration of the technique. His first encounter with tapestry was in 1953 when, at the age of twenty-three, he visited an exhibit of Flemish tapestries from the 16th to the 18th century organized by the Comisión Nacional de Bellas Artes [National Commission of Fine Arts] of Uruguay (Soto, 2014a). This visit marked the beginning of his life-long exploration of the craft; he wove his first exploratory tapestry the next year. This first tapestry, as well as the ones made throughout the following ten years, were either woven reproductions of photographs, heavily inspired by textiles from the indigenous peoples of South America, or reproductions of paintings. These years were exploratory ones leading to one of his first creative pieces "Nossa Senhora do Rosario dos Pretos" [Our Lady of the Black Rosary] woven in 1964 (see Figure 2).

Figure 2

Aroztegui's first original tapestry, 1964.



Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

Two events took place in 1965 which influenced Aroztegui enormously in how he was to conceive his work moving forward (Soto, 2014a). The two events were attending the exhibit *Arte Actual de Polonia [Current Art from Poland]* and discovering the book *Fleurs de Désert: Tapisseries d'Enfants Égyptiens [Desert Flowers: Tapestries from Egyptian Children]* by Werner Forman, Bedrich Forman, and Ramses Wissa Wassef. The textile artists included in the exhibit of Polish art were Jolanta Owidzka, Wojciech Sadley, and Magdalena Abakanowicz. Seeing their work in person was, as Soto (2014a) noted, a spark in Aroztegui's career, further guiding his previously initiated textile explorations. Aroztegui was completely captivated by Wissa Wassef's

weaving experience with children in the village of Harrania. His whole attitude towards the world of tapestry was heavily influenced by Wissa Wassef's approach, which had improvisation and technique at its core, leaving any theoretical-aesthetical components aside.

The stimulant effect of these two events is reflected in the way 1966 was an extremely productive year for Aroztegui creatively (Soto, 2014a). Additionally, those events also led him to start working with his first student Mario España Corrado—a relationship which evolved into a partnership and to the two of them founding the Taller Montevideano de Tapices [Tapestry Workshop of Montevideo] in 1967. The nature of this workshop was not in taking commissions, but in being a space for learning. The workshop not only welcomed adult students, but for a while Aroztegui also reproduced Wissa Wassef's Harrania experience of teaching children. Wissa Wassef's influence led Aroztegui to organize a workshop for children, which lasted for a short while, but it also moved him to sharing the notion of weaving freely with his adult students. With the aim of having a community of tapestry-makers, Aroztegui encouraged his advanced students to become independent and start teaching themselves, which led to the creation of other tapestry workshops in Montevideo, Uruguay. Aroztegui was also invited by different organizations in the south of Brazil and Buenos Aires, Argentina, to set up workshops and instruct new weavers there.

These main events in Aroztegui's life in connection to the textile world, however, need to be contextualized. The textile history of Uruguay prior to the arrival of the European contingent is still unknown. Because of the repression enacted by colonial authorities, there is no knowledge of the textile practices the indigenous peoples of the region might have called their own. Additionally, the climatic conditions and soil characteristics were not favorable for the conservation of biodegradable materials making any kind of textile archaeological find a rarity.

After the arrival of the Europeans a strong textile tradition never flourished and there have been but a few vernacular textile expressions throughout the years. The 1950s witnessed a few years of growth in the Uruguayan textile manufacturing industry, but it was a short-lived one (Caetano & Rilla, 2002). Aroztegui's first textile experiences around tapestry-making from the mid 1950s onwards represented the first steps in Uruguay of what would eventually become a textile art movement (Soto, 2014a). The 1960s, 1970s, and 1980s were times of exponential growth, both in terms of the amount of people engaging with textiles and the maturity shown in their work. However, this phenomenon, with the strength it experienced during its first steps and experiences, was relatively brief. By the mid 1990s, and coinciding with Aroztegui's untimely passing, the textile art movement had lost its strength.

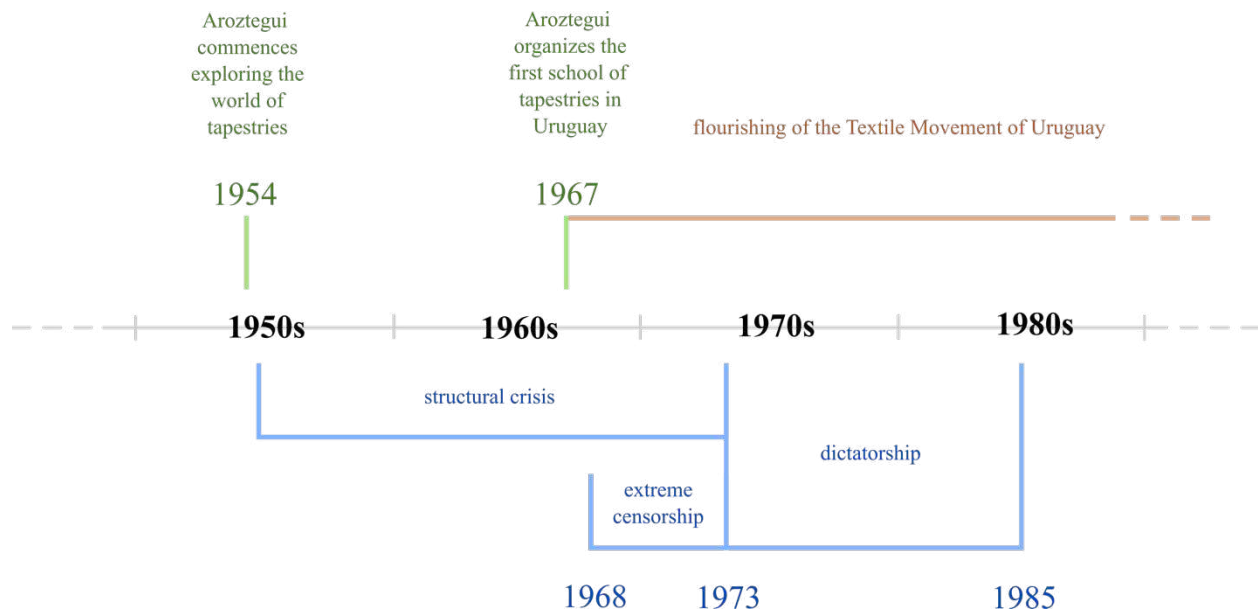
How vital Aroztegui was to the Uruguayan textile art movement becomes evident, not only in the fact that he introduced the technique to an environment lacking a strong textile tradition, but also, and perhaps most importantly, in how he championed his students, encouraging them to become independent artists, to go teach themselves, to share the craft enchanting more and more people. While the literature is not explicit in connecting these two events, the passing of Aroztegui and the winding down of the textile art movement, the connection is there, nonetheless. The activity surrounding tapestry-making did not stop altogether, but it certainly lost the impulse it formerly had, the excitement, and that strong sense of community which characterized the previous decades.

This brief overview of the textile world in Uruguay, and Aroztegui's place in it, should also be considered in light of the country's recent history (see Figure 3). An economic crisis beginning from the mid 1950s brought about a drastic shift in how Uruguay was positioned as part of, and participated in, the global market. As circumstances worsened, the crisis became a

structural one fracturing the remarkable capacity for adjustment in the face of adverse circumstances the country had had until then (Caetano & Rilla, 2002). Social disparities and stagnancy of production kept on increasing, and politics in relation to the economy fluctuated. A radical plan with the aim of reaching stability was put into practice in 1968, being imposed by the continuation of a set of extreme security measures under which press outlets were shut down, political parties were dissolved, and striking workers were violently repressed—i.e., the State replaced its historical conciliatory role with a coercive one. The year 1973 marked a definite institutional breakdown with the June 27th civic-military *coup d'état* and subsequent dictatorial period, which lasted until 1985.

Figure 3

Timeline showing the sociopolitical context in which Aroztegui conducted his first experiences with tapestry-making and the textile art movement emerged.



While the consequences of the dictatorial regime were many and diverse, particularly relevant to the topic of this research is the closure of the Escuela Nacional de Bellas Artes (ENBA) [National School of Fine Arts] in 1973. In response to the reality of art students having their school shut down, artists' workshops from every artistic discipline filled the gap, and received those students (Soto, 2014a). In an environment where freedom was extremely restricted, if not completely removed, the artists' workshops became much more than just places for students to continue their practice—they became places for encounter, conversation, and exchange of ideas.

In understanding that the emergence of the textile art movement happened amidst the dire sociopolitical circumstances briefly described, the work carried out by the people within the textile art movement gains a particular and substantial significance; as do the personalities, motivations, and ways of engaging with the world of these individuals. Considering how liberty was compromised, the work of individuals who endured the loss of their basic freedom but kept on going becomes a testament of their resilience reflecting what interested them and kept them going. Even if, from this perspective, the emergence and growth of the textile art movement becomes a phenomenon that should be hard to overlook, research looking into these events and their ramifications is almost non-existent.

Research Background

The initial exploration of the broad topic revolving around the figure of Ernesto Aroztegui as a tapestry pioneer resulted in the identification of a series of themes: making, materials, political textiles, teaching, and apprenticeship. While all these themes are connected to one another, they represent specific facets of Aroztegui's work. The theme revolving around making refers to what Aroztegui called "tejido directo" (Soto, 2014a, p. 27), which translates into

English as direct weaving. As Soto explains, this notion implied working without a cartoon and extending the decision-making process beyond the preparatory phase and into the weaving itself. In other words, in this way of working the weaver does not go to the loom with a perfectly defined idea to be reproduced in the weaving but goes to the loom willing to be led by what happens once they start interacting with the materials and tools. As to the theme of materials, Soto remarks, these were considered by Aroztegui in very loose terms. Anything could be a material waiting to be incorporated into the work—textile yarns of varied origins and thicknesses, but also paper and yarns taken apart to use only the fibers, among other things. Both themes, making and materials, share an underlying current of freedom in the way they were conceived. Neither was thought about in restrictive terms, but rather in terms of the potential they contained.

Aroztegui's teaching was another theme identified because of what it represented in the sociopolitical context previously described (see Figure 4). Confronted with the harsh reality of that context many artists opened their workshops for people to come and have a space of their own, a space they could safely share with others, a place where they could feel free to create (Soto, 2014a). Aroztegui was one of these artists, and the way he thought about making and materials added further layers of freedom to what his workshop became. The series of exercises he presented his students with aimed to give them a foundational notion of tapestry-making which would then afford them more creative freedom.

The theme of political textiles emerged when looking closely at Aroztegui's own tapestries, his own textile production (see Figure 5). While not explicitly so in that they do not have messages written on them or specific things depicted that anyone observing could connect to the dictatorship the country was going through, many of Aroztegui's tapestries could be seen

as political, nonetheless. Be it on account of how disturbing, even if abstractly so, the things depicted are, the clues and references within the tapestries' titles, or the overall unsettling feeling they might convey, many of the tapestries woven by Aroztegui during the years of dictatorship are heavy with ideas relating to the country's situation. In addition to these considerations, a question arose pondering on other ways a textile can be seen as a political one: namely if the way in which the maker makes could render his *oeuvre* political.

Figure 4

Aroztegui's workshop.



Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

The final theme identified refers to apprenticeship, and the way I initially considered it was in relation to me as the researcher. Being a maker at heart, when encountering the themes previously presented—making, materials, political textiles, teaching—it felt inevitable to approach this research project from a practice-based perspective. Because Aroztegui's teaching appeared to be essential when looking at his work, it became clear that one possible way to

incorporate an element of practice was through an apprenticeship. The initial exploration of the topic also brought to my attention the fact that some of Aroztegui's former students who continued weaving after leaving his workshop were still teaching tapestry-making in the same way Aroztegui did by following the same sets of exercises, making it possible, therefore, to become a student with one of them.

Figure 5

Examples of Aroztegui's tapestries.



Note. Left to right, top to bottom: “La cosa está que arde” [Things are on fire], 1967; “La persiana” [The blinds], 1973; “El huevo del diablo” [The devil’s egg], 1974; “Maternidad” [Motherhood], 1975; “Se me llueve la carpa” [It’s raining inside my tent], 1976; “El túnel del tiempo” [The tunnel of time], 1977-8.

Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

While these themes are part of the overall research topic of Ernesto Aroztegui and his work, alongside others that might have gone unnoticed in this first exploration, they made too

broad a research topic. Aligning this vast topic with the requirements of the academic program this research project was reconfigured and refined. Aroztegui's teaching, specifically the lived experiences of his students, represented the backbone of this research. Because teaching/learning can be understood as a particular form of making, making as an underlying theme was considered as well. Hand in hand with understanding making as intrinsic to the teaching/learning experience some elements of the theme relating to apprenticeship were present too.

Beginning with an overview of tapestry-making during the second half of the 20th century I have placed Ernesto Aroztegui as part of the tapestry community considering what events and individuals influenced him and propelled what was to be a successful career—the ramifications of which did not only affect him individually but had a considerable impact on others as well. The experiences of these others, his students, were the focus of this research project.

Aroztegui's work could be described as multidimensional. This research project veered towards his teaching of tapestry-making looking specifically into the lived experiences of the people attending his workshop as students during the 1960s-1980s period in Uruguay. To contextualize the focus on Aroztegui's students lived experience of attending his workshop an essential aspect to be considered is that, for the most part, Aroztegui's welcoming of students to his workshop coincided with a period of sociopolitical unrest in Uruguay. Living conditions and extent of personal and collective freedom varied enormously throughout this period spanning from the 1960s to the coup d'état in 1973, and the later dictatorial period until 1985 when a full democracy was reinstated once again (Caetano & Rilla, 2002).

Aroztegui's teaching afforded people vital things in a time when freedom was extremely restricted (Soto, 2014a). In providing a safe space where people could come together and create, a sense of community emerged amongst the individuals attending—in their interacting, their

sharing of the space, in conversation. Human interaction, however, was only one sort of interaction present in Aroztegui's workshop. Because he advocated for an exploratory and experiential approach to weaving, how individuals interacted with the materials, the tools, and every other non-human component of the workshop was very much dynamic and unique to each one of them. It could be said that while weaving was the excuse, the experience of Aroztegui's workshop, and everything it entailed, worked as a counterbalance for the harsh reality of the country.

While the emergence of the textile art movement of Uruguay was, as previously mentioned, a noteworthy phenomenon, research done either on it as a whole or on particular aspects of it is scarce. From this it followed that the educational project, which was central to the movement's identity, was even less researched. Visual artist and former student of Aroztegui's Soto's (Soto, 2014b) book, *Ernesto Aroztegui: 1930-1994*, companion to the 2014 retrospective on the work of Ernesto Aroztegui at the Subte exhibition center in Montevideo, remained the only comprehensive work on the artist, and by extension on the textile art movement and its many facets, to date.

In *Ernesto Aroztegui: 1930-1994* (Soto, 2014b), amongst a timeline of the emergence of the textile art movement, interviews with Aroztegui, Aroztegui's own reflections on textile art, and a thorough documentation of his art pieces—all of these contextualized as part of the international panorama—images detailing the exercises Aroztegui proposed to his students to get them started in the technique of tapestry-making were included. In presenting Aroztegui's detailed instructions for the introductory exercises scanned directly from the originals the book grants access to invaluable material.

Also looking into Aroztegui's teaching, though not in a comprehensive way, artist Hülse (2010) saw him as a narrator, someone with stories to tell who was telling them through his teaching of the craft. Remarking on the importance of the creation of bonds that occurred in Aroztegui's workshop, Hülse noted that having access to written technical resources alone would not have been enough in the education of tapestry-makers. On the contrary, seeing the teacher as a narrator allowed Hülse to identify those other elements crucial to the students—the sharing of workshop practices, his experiences, and acquired knowledge.

Hülse's (2010) article, however, did not dwell on the circumstances surrounding Aroztegui's years of teaching tapestry-making. The analysis was centered on the teacher himself and the exercises he proposed, describing each of the three sections around which they are organized, but the sociopolitical context was not part of her discussion. While some of the particularities related to the bond Aroztegui had with his students were touched upon by Hülse, there was no mention of the needs people had, or why those bonds were as strong as they were—why the experience of being a student in Aroztegui's workshop was so meaningful and important to these people. In addition, as previously mentioned, the reasons behind many artists opening their workshops for people to come and work were more often than not an immediate consequence of the country's sociopolitical circumstances (Soto, 2014a).

These two works (Hülse, 2010; Soto, 2014b) complement each other in that they present different dimensions of Aroztegui's teaching activity—Soto (2014b) provided the original instructions to the exercises as well as touched upon the circumstances surrounding his teaching and Hülse (2010) provided discussion on what the exercises entailed. However, the students, a crucial component of Aroztegui's teaching are not considered directly and in-depth in either of these works. The bearing of what the country was going through marked people's lives to the

extent that everything revolved around that, even if indirectly so. The way the teacher/student relationship was articulated, what the approach to making was and how it was received by the students, what the space of the workshop and the encounter with others meant for students—all of these would have been deeply influenced, if not determined, by the sociopolitical context.

Research Objectives and Questions

This research focuses on Aroztegui's former students' lived experience of being part of his workshop in the 1960s-1980s period. These lived experiences are understood to have the potential to bring forth a different understanding of the phenomenon—i.e., Aroztegui's former students' lived experience of his workshop—, one centered on the individuals directly affected by it. As stated, however, those lived experiences would inevitably have been entangled with the sociopolitical context of which they were part. With the aim of reaching a more encompassing understanding of the phenomenon being studied, a practice-based approach to the research was taken in addition to engaging, by means of interviews, with individuals who were students at Aroztegui's workshop. While the context was drastically different, personally recreating the experience of the tapestry-making workshop offered me first-hand insight into the nature of the teaching technique itself and what this afforded the individuals learning from it.

This two-fold approach was crystallized in the following research questions:

- What are Aroztegui's former students' lived experiences of attending his workshop during the 1960s-1980s?
- How does my lived experience of being a student in an iteration of that workshop correspond with those individuals' lived experiences?

By looking to answer these questions, the aim of the research project is to open a discussion around what aspects of Aroztegui's former students' lived experiences of his

workshop can still be accessed today. In bringing forth the role Aroztegui and the textile art movement had in the education of many artists, a secondary aim of this research is to bring attention to the lack of recognition that the textile art movement and all its participants still experience outside of a close circle of people. Likewise, to foster and participate in a conversation around this issue which could contribute in bringing the phenomenon of the textile art movement of the 1960s to 1980s in Uruguay to the attention of a broader audience.

Chapter 2: Literature Review

While the work of Ernesto Aroztegui as part of the textile art movement of Uruguay represents a stepping stone in the subsequent flourishing of said movement, research materials as well as actual research done on it are virtually nonexistent. This absence can also be identified in everyday life. Textile and fiber artists and their oeuvres are not part of the collective national imagination the way the major Uruguayan painters are. All but two Aroztegui tapestries are part of private collections. The two in public collections, one in the Biblioteca Nacional [The National Library] and the other in the Museo Blanes [Blanes Museum], are archived, *i.e.*, not accessible to a general audience.

In 2014, twenty years after Aroztegui's death, a retrospective exhibition was put together. The book (Soto, 2014b) that was edited as companion to the exhibition played the fundamental role of collecting scattered and not easily accessible primary materials and compiling them. The publication of the book represented a major step, not only in this regard, but also in making Aroztegui's tapestries somewhat accessible by including high quality photographs of them. These aspects make it extremely valuable to the researcher immersing themselves in the topic. However, while this may be so, the book does not present any actual original research.

Original research done on the topic is scarce. Only one example (Hülse, 2010) was identified and included in this literature review alongside the book (Soto, 2014b) from the 2014 exhibition. Hülse (2010) centered her study on the figure of Aroztegui as teacher, and how he embodied that role in his workshop, but did not consider the students, *i.e.*, the individuals completing the workshop dynamic. While the texts that form part of the compilatory book (Soto, 2014b) go over the meaning of artists opening their workshops in the harsh sociopolitical context they were inhabiting, albeit briefly, they do not dwell on the experiences of the individuals

attending those workshops. The way I understood it, those individuals, the students, were the whole reason behind the opening of the workshops by the artists, the whole reason behind Aroztegui embodying the figure of narrator as Hülse (2010) discusses. Yet they remained neglected.

From these considerations the primary approach defined for this research project was a phenomenological one, focusing on the essence of the lived experiences of the group of people comprised of Aroztegui's former tapestry-weaving students. Additionally, the perspective adopted was a practice-based one with the aim of immersing myself as much and as deeply as possible in the topic being researched. With this in mind, the literature review which follows was organized into three sections covering the main aspects that were put to work in the research—one focused on Ernesto Aroztegui and the textile art movement of Uruguay, the other on making and teaching, and a final section covering phenomenology as an approach to research considering lived experience, practice-based approaches to research, and autoethnography as a method to record this.

On Ernesto Aroztegui

For the twenty-year commemoration of Ernesto Aroztegui's death, a retrospective exhibition was organized by a group of his former students. The exhibition presented at the Subte³ consisted of Aroztegui's oeuvre, and was accompanied by the publication of a book titled *Ernesto Aroztegui: 1930-1994* (Soto, 2014b). While this book could be referred to as being a catalogue because it accompanies the exhibition and presents the art works together with companion texts, *Ernesto Aroztegui: 1930-1994* is much more.

³ An art exhibition center in Montevideo, Uruguay.

The compilation efforts of the organizers concluded in a publication that collects valuable, and until then scattered, material spanning his entire active professional life. The publication comprises Aroztegui's own writings, both in connection to art and teaching; interviews he gave; writings from art critics; and catalogues of his exhibitions. In addition, the publication provides a synthesized chronology that places Aroztegui and the textile art movement of Uruguay he pioneered in a global context. The way Aroztegui and his work were constantly contextualized throughout the book's different sections gives the reader a clear picture of the connections between Aroztegui and the Uruguayan textile art movement and what was happening in the textile art world abroad. In its turn, this leads to understanding how his influence eventually went beyond the limits of his country and became regional, reaching Buenos Aires, Argentina, and the south of Brazil.

Aroztegui's own writing on his craft and the textile art scene in Uruguay, as well as his answers to the questions posed by interviewers, provide researchers with some insight into his thinking. Thus, journalist Gilio's (2014) 1967 interview sheds light, in a very candid way, onto Aroztegui's take on the minutiae of his work with textile materials—how he related to materials, what those conveyed to him, how he created new materials from everyday things, and the communication process he established between himself and the materials he was working with. The way he felt towards his tapestries was brought forward as well. Coming through as being his first critic, Aroztegui also looked for a critical eye in others making sure the tapestries were viewed as they deserved to be and considered as volumetric pieces and not just depicting something on their surface. In addition to the materials and the tapestries, Aroztegui's relation to his craft, *i.e.*, how he approached tapestry-making, is shown to be a complex one, at times even seeming to take over his capacity to function in his day-to-day life.

While Gilio's (2014) interview was closer to the beginning of Aroztegui's career and has an underlying sense of friendship between interviewer and interviewee, imbuing the whole exchange with a certain kind of warmth, writer and art critic Oroño's (2014) interview, conducted in 1984, presents Aroztegui as a master weaver and has a more formal note to it. This interview moved away from the spur-of-the-moment quality of Gilio's (2014) and posed very precise questions on the nature of art and tapestry-making. Moving forward conversations on Aroztegui's first steps in learning how tapestries were made and what the whole craft entailed, which led to his ideas about teaching. Aroztegui's teaching was founded in the belief that collective work was essential and that for the craft to move forward and grow in Uruguay, being open with one's knowledge and willing to teach future colleagues was crucial.

Both interviews offer snippets of information regarding what kind of person Aroztegui was and how he understood and related to his craft. While these insights hold value in that they allow younger generations to get acquainted with Aroztegui to a certain extent, they do not represent actual research efforts into one or more aspects of his work—his own weaving as well as his teaching. It was extremely enriching to come across these interviews in getting to know the subject of my research topic.

As well as presenting Aroztegui's views from the role of interviewee, *Ernesto Aroztegui: 1930-1994* (Soto, 2014b) included Aroztegui's (2014b) own writing on 20th century tapestry-making and his contributions to two catalogues: one for the Uruguayan contribution to the XLII Venice Biennale (Aroztegui, 2014a), and the other for the 4^o Encuentro Nacional de Tapicería [4th National Tapestry Gathering] (Aroztegui, 2014c). On occasion of the 4th National Tapestry Gathering in 1979, Aroztegui's writing for the corresponding catalogue centered on the experience of Uruguayan weavers and the textile art movement. Because there was no known

textile tradition in the country, Aroztegui noted how they were able to make weaving what they wanted it to be without being restricted by what had come before. He reflected on how the main approach utilized by the weavers was what he refers to as direct weaving, meaning the designer and the weaver were one and the same and that they went to the loom without a cartoon. Thus, Aroztegui noted, the textile being woven is imbued with whatever the weaver is going through while weaving, wherever the weaver's mind wanders to while their hands are at work.

An interesting fact is brought forth, and emphasized, by Aroztegui (2014c)—the fact that most Uruguayan artist-weavers initiated their artistic path with tapestry. This, in his opinion, was the reason behind both the strengths and weaknesses of Uruguayan tapestry. It strengthened the craft in that tapestry became limitless since there were no preconceived ideas. It weakened the craft because, too often, the focus was placed on acquiring technical skills, leaving aside the practice of reflecting on matters encompassing the craft as a whole. In addition to highlighting the positive aspects of Uruguayan tapestry at the time of his writing, Aroztegui (2014c) pointed out the negative—namely the state of stagnation in which Uruguayan tapestry found itself.

The XLII Venice Biennale in 1986 marked the reopening of the Uruguayan pavilion there, having been closed while Uruguay was under a dictatorial regime (Soto, 2014a). Being a democratic country once again, as from 1985, Uruguay sent the work of two artists: Clever Lara's paintings and Ernesto Aroztegui's tapestries. Tasked with writing about himself, Aroztegui (2014a) made it clear that one of his aims up until then had been to be free of overly intellectual and theoretical matters. From this aim it followed that he saw himself as not being able to answer 'why' questions—why high warp weaving? Why weave portraits? Why portraits of those individuals? Aroztegui argued that the theme of the woven portraits is not the portrayed individual *per se*, but the ambiguity that comes forth between what the artist wants to say and the

technique itself. In line with this, his closing remark was on the impossibility to write about that ambiguous dialogue established between the subject matter and the craft, or what he referred to as aesthetic emotion.

Aroztegui's (2014b) musings on 20th century tapestry followed a chronological order. He went over the history of the craft to reflect on the changes it underwent, mainly regarding the painting-tapestry relationship and the use (or not) of a cartoon. Remarking on the advent of the artist-weaver he pointed out how the only way for tapestry artists to discover their craft is through the very practice of it—the weaver will learn how to weave by weaving. In regard to the long-standing connection between painting and tapestry weaving Aroztegui's take was that for an art form to evolve it needs to stand on its own two feet, creating from what the craft itself has to offer and not in imitation of another. It is interesting how around 1975, when Aroztegui penned these reflections, tapestry was not only at its peak, but it seemed to be the art form that characterized the epoch. This is something that he acknowledged and at the same time made him wonder how long it would last. He argued that the search for the sake of searching alone is not enough—there must be an aesthetic emotion powering the work.

As with the interviews, these reflections become extremely valuable for the researcher looking into one or more aspects of the artist's trajectory. There is no analysis, but what these documents offer becomes a stepping stone for whatever research may follow. In this regard it is interesting to note the differences between the Aroztegui being written about and the Aroztegui writing about himself. While it is clear the individual is the same, what others observe about him and what he has to say for himself enrich the picture an outsider reader can put together. With *Ernesto Aroztegui: 1930-1994* Soto (2014) did not present new research on Aroztegui, but he brings together several pieces of a puzzle that until the publication of the book were scattered

and not easily accessed. How Aroztegui considered the craft, how he talked about it to others, documents from the time in the shape of catalogues, brochures, and letters—these help create a clearer and more defined idea of who Aroztegui was, how he visualized tapestry-making, and what his approach to teaching was.

Research on Aroztegui, the Uruguayan textile art movement, and associated topics is not extensive. While the materials gathered in *Ernesto Aroztegui: 1930-1994* are, as mentioned, of enormous value to the researcher familiarizing themselves with the topic, they do not make up a body of research works to have as background resources for a future research project as the one I embarked on. An article written by one of his former students, however, offered an insider perspective into the weaver and his work teaching tapestry making. From her perspective as a former student in Aroztegui's workshop, artist Hülse (2010) reflected on the teaching method utilized by Aroztegui to introduce individuals to the craft of tapestry-making. Her reflection on the set of exercises proposed by Aroztegui was accompanied by her consideration of the teacher as a narrator. This notion was based on the idea that the teacher passes onto the students his knowledge and previous experiences—these experiences are passed on from teacher to student, who becomes the teacher and passes it to a younger generation of students and so on. From this understanding of the teacher as a narrator, Hülse went on to explore what the exercises proposed by Aroztegui could offer his students.

The three sets of exercises done consecutively, Hülse (2010) noted, had the intention of providing the student with a strong foundation from where to keep exploring the technique at their own will. The exercises covered what Aroztegui understood to be the basics of tapestry-making—weaving shapes, handling colour and colour changes, controlling the structural aspects of a woven tapestry, creating volume, exercising creativity in relation to the use and selection of

materials—once the student was able to work with the resources learnt through the exercises, they were considered well prepared to start, or rather continue, exploring without the restrictions the exercises presented. Hülse remarked on the fact that Aroztegui considered the making of these sets of exercises, accompanied by what he as the teacher had to share, much more foundational to the instruction of new weavers than any written instructions could possibly be.

Hülse (2010) made abundantly clear how influential Aroztegui's workshop and the way he organized his classes were for his students. Both because of how generous he was as a teacher and because of how steadfast he was in his determination to keep training future teachers and so keep tapestry-making alive and thriving in the region. However, the conclusions she reached appear to be informed by her own experience alone, or her perception of how others might have experienced the same events. Additionally, those same conclusions did not really factor in the context in which Aroztegui's workshop, and the textile art movement of Uruguay as a whole, emerged and flourished.

While the materials presented in *Ernesto Aroztegui: 1930-1994* (Soto, 2014b) and the article by Hülse (2010), which went somewhat deeper into his way of teaching, offer a broad introductory panorama of the textile art movement of Uruguay, in particular Aroztegui's role and his teaching activity, they still fall short in terms of going deeper into what the events and phenomena they describe meant for the individuals living through them. The importance the emergence of a textile art movement in Uruguay bears in the textile history of the country, particularly when the context in which it occurred comes to light, represents a phenomenon worth studying more in depth.

Making, and Teaching as an Instance of Making

Considering making from a vernacular perspective, it would be understood as creating something from a series of different substances using one or more tools, and the one creating would be the maker. So, at a certain point in time, maker, materials, and tools cross paths and the making happens, or as ecological anthropologist Ingold (2013) put it, making happens when these variables—materials, tools, and maker—are in correspondence (see Figure 6).

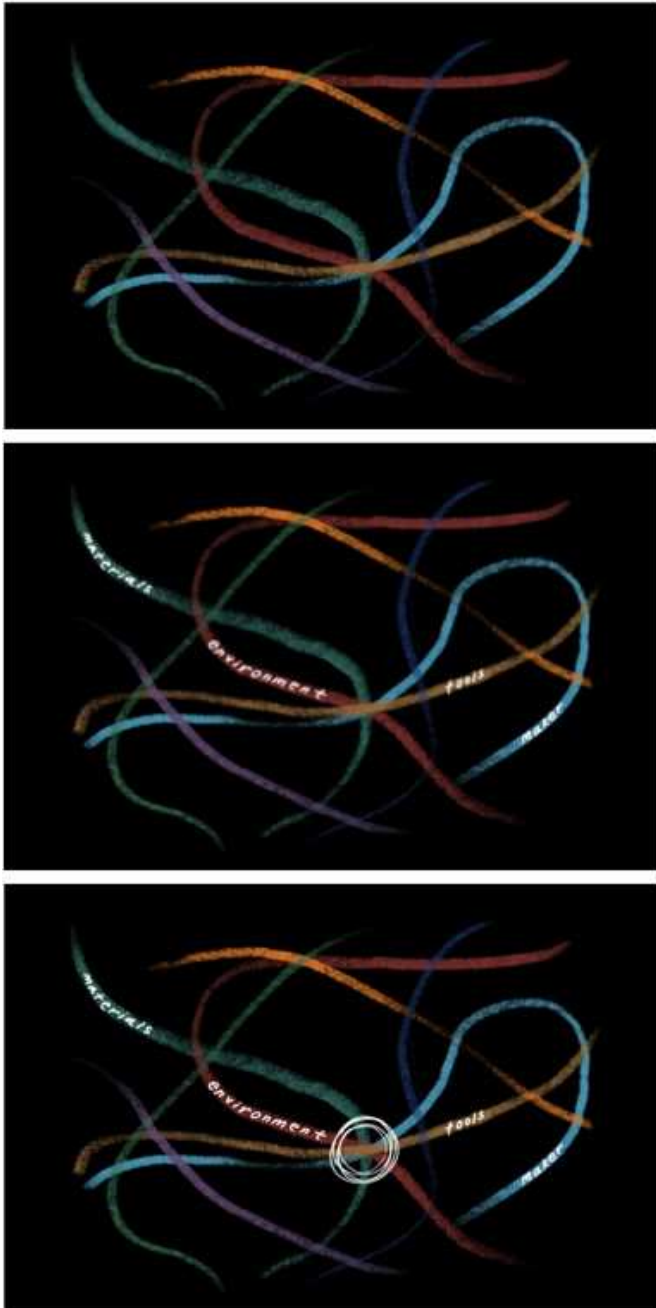
Two ideas, that of movement and conversation—conversation meaning exchange, not necessarily verbal—appeared within Ingold's (2013) take on making as integral to the process of creation. The dynamism inherent in movement and conversation is what characterizes the process of making. The maker, the materials, the tools, and the surroundings are all constantly interacting as the making unfolds. What movement and conversation as central to the process of making do then, is present the world as an ongoing phenomenon that can exist as constantly becoming, because all the variables involved depend on one another, or in other words, because nothing exists in isolation. Because the approach to this research project was a phenomenological one, looking closely at the connections established between humans and the things around them, other individuals and what happens around them—also integrating the notion of lived experience, Ingold's perspective became central to the research.

Ingold's (2013) strong advocacy towards making things by hand, as opposed to industrial and serialized means of production, further entangles his perspective with this research project. Because in Aroztegui's workshop it was central for the artist/weaver—the maker—to be in direct contact with the materials, the tools, what emerged on the loom as the weaving progressed, and how the individual connected through their sentient self with what was happening around them, a practice-based approach to the research was taken. Ingold's perspective in making things by

hand, thus, spoke directly to the past experience of weavers in Aroztegui's workshop as well as my experience through practice.

Figure 6

My sketched interpretation of Ingold's (2013) notion of correspondence.



Note. Top to bottom: everything in life represented as lines of becoming; the identification of the variables relevant to a particular circumstance, a making process in this case; the dynamic point where they cross paths is where the correspondence is occurring.

As Ingold (2013) expanded on the idea of correspondence, it becomes clear that a making process can only be considered as completed in relative terms. The making does not stop in absolute terms once the maker is no longer directly acting upon the materials by means of the tools in a certain context. What stops is that particular making-material-tool-context correspondence, giving way to other future ones, more or less immediate. Therefore, it can be interpreted that what lies behind deeming a thing as finished, completed in absolute terms, is the way in which the maker is considered. It is when the maker is put front and centre in the making process, and therefore everything is seen as depending on the maker and their actions, that it is straightforward to think of a making process as finished.

Thinking about a weaver working with yarn on a loom illustrates this point. Following Ingold (2013), weaver, yarn, and loom (and whichever other tools might be in use) are all bundles of flowing forces that come together, *i.e.*, correspond, at a certain moment in time. The weaver warps the loom and starts weaving, interlacing the weft with the taut warp. At some point the weaver runs out of warp and takes the woven cloth off the loom. If we were looking at this from a perspective centred on the weaver, then we would say the process is completed—the weaver has nothing left to do, ergo the cloth is woven. But if the perspective is shifted to consider all the variables involved as equal, then what is completed is the particular correspondence needed to weave a piece of cloth on a loom. Once the cloth is taken off the loom its making continues, just not in relation to the weaver and the loom. The making of the cloth continues in relation to other variables with which it will potentially correspond—users using it to different ends, menders mending it, creatives altering it or combining it with other things to

make something new, the world changing it in a myriad of ways. A thing never just is but is constantly coming into being.

This conception of making, one which considers all the variables involved in a making process as equal, and the process as constantly becoming, contrasts with a conception of making which considers the maker as the one imposing a designed outcome on the materials by means of the tools. This fundamental difference was considered and discussed by Ingold (2013), and as he presented it, the understanding of making he rejected stems from Aristotle's hylomorphic model—a model that has the underlying fundamental idea that form is imposed into matter by the maker⁴.

Following Manning's (2013) call to clarify how the term is being utilised, hylomorphism is herein used to refer to the understanding of making which entails form being imposed onto matter by the maker, as used by Ingold (2013). An example of this understanding, or an hylomorphic model of making, at work could be anthropologist Wynn's (1995) study of hand axes, as referenced by Ingold (2013). There Wynn (1995) considered hand axes in terms of being "intended" (p. 12)—he saw the maker as having a mental image of what they are setting out to do before even engaging with the materials. From this it follows that the role Wynn assigned to the maker is one where they impose form onto matter— "the handaxe was an idea that was imposed on the natural world" (p. 12). This notion leaves little to no room for any kind of movement outside the actions of the maker.

⁴ As historian of philosophy Gideon Manning (2013) put it, while strictly speaking the term hylomorphism (a compound form of *hyle*, which means matter, and *morphe*, which means form) does not refer to a "singular doctrine" (p. 183) of form and matter—Aristotle alone used diverse notions of form and matter—it is nonetheless used as such. Following from this observation, Manning proposed the use of the term hylomorphisms, that is the plural form of the term rather than the singular. In doing so, not only would the idea that there exists more than one way to think about the combination of matter and form be made evident, but the researcher using the term would be forced to clarify how they are using the term, what they are building their arguments on.

The issue that arises from this understanding is that it places the human being, *i.e.*, the maker, at the center of the making process. The decision-making the maker goes through would appear to be unilateral due to the consideration of the materials as inert. Thus, Wynn's (1995) view differs quite drastically from Ingold's (2013). The world Ingold proposed is one of becoming where all things are in an ongoing state of flux. On the contrary, the one Wynn arrived at seems quite static with an all-knowing human being acting upon a world that, it would appear, is waiting. However, one might ask, how does the maker define a form in their mind to be imposed onto a material? Surely the maker needs to think about the materials they intend to engage with in order to be well-equipped to define the form they will later impose? But if this consideration of the material were to be part of this hylomorphic consideration of making, then the maker thinking about the materials would notice that these are not static, that the way they behave will not necessarily always be the same.

In relation to this idea of neither component of the making process being static Ingold (2009) said that making something is “a question not of imposing preconceived forms on inert matter but of intervening in the fields of force and currents of material wherein forms are generated” (p. 92). Maker, materials, tools, environment—none of these are ever completed and waiting to be acted upon, but exist in an ongoing state of fluidity, they are everchanging. Thus, making is flexible and fluid. As Ingold (2009) observed, in this conception of the making process, the maker does not step into it with a fixed idea to be forced onto the materials being used. Rather, things turn out from the encounter of maker and materials and the rest of the variables mentioned before—the maker moves their body in a certain way eliciting a response from the material, which in its turn elicits a response from the maker, and so on. But just as well,

it could have been put the other way—the material eliciting something in the maker and the way the maker moves their body in line with that elicitation.

Aligned to Ingold's (2013) dynamic view of making, the environment, as one of the variables involved in a making process, carries a special significance due to it being what the maker is interacting with continuously. Anthropologist Portisch (2010), whose research looks into apprenticeship, cognition, and identity formation, put forward the idea that understanding making as a situated practice becomes fundamental to how individuals engage in making things, position themselves in the world and in relation to everything that the world is comprised of. In other words, making as a situated practice gives way to a “constitutive” (p. 69) reflexivity accessed by the maker through their body. The situatedness of making, Portisch observed, along with the reflexivity it entails, is at the core of making. It is this situatedness that guides the maker in their correspondence, to use Ingold's (2013) term, with every other variable present in the making process. At the same time, because it is a situated practice, the process of making and learning how to make, engage the individual in a more comprehensive way, going beyond the technique itself.

Returning to the question that opened this section, concerning what making is, Ingold (2009) argued that things can never be made in the sense of being completed, finished, but things are “always work in progress” (p. 94). In this way, he proposed an understanding of making where the thing to do is “follow the materials” (p. 94). While it may feel redundant at this point, the case of the process of making being a dynamic one is crucial. In relation to her exploration of basketry, anthropologist and craftsperson Bunn (2016) put forward the idea that the maker makes the making as the process advances, identifying problem solving as being part of the very nature of making by hand. If all the components intervening in the making process are in an ongoing

flux, then having a defined path is not possible. Rather, Bunn (2016) noted, the path is made as the process advances because the process “is an improvisatory” (p. 136) one.

Following Ingold (2013), all the variables of the making process—maker, materials, tools, environment—should be considered as equals. When thinking of this process as problem solving, the process is being considered from the perspective of the maker. It is in the maker’s interest to solve problems as the work advances. This requires close attention to and engagement with the materials, the tools, the environment. This attunement is accessed through the maker’s body, its senses of perception, its capacities. Through attention and engagement, the maker is able to grasp resistances and inconsistencies in the process, things that are happening in an unexpected way, or maybe just follow the rhythm set by the movements involved in the process. This problem-solving nature of making by hand that Bunn (2016) identified creates a fertile ground for the process of making to be enriched, and, therefore, making way for beauty to emerge.

The ideas in relation to making explored could be summed up as follows: making as happening within the correspondence of maker, materials, tools, and environment—all of these considered equally; the relativeness of a making process being completed; the uniqueness of each making instance; the fluid and ongoing nature of making processes; making as problem-solving.

Ernesto Aroztegui referred to his way of working as direct weaving (Soto, 2014a). In that label it was implied that decision making in relation to the whole weaving process was not done prior to selecting materials, going to the loom, and weaving—the weaving was approached with no preconceived ideas. He would have a faint notion of what could happen, often in the form of a sketch, but the actual creation of his art happened while weaving, not before. The way I

understand it, the notion of direct weaving embodies Ingold's (2013) conceptualization of making as a correspondence—many variables varying and crossing paths with one another. From that perspective then, teaching is considered as a particular instance of making and explored in detail in the following section.

Teaching and Learning

Considering the sociopolitical context in which Ernesto Aroztegui found himself exploring and creating, his teaching takes on some specific qualities. In the face of the political intervention to the public university classes at the artist's workshop became a safe haven (Soto, 2014a). Student and teacher were both part of the other's environment, or rather they shared the environment that emerged from their coming together.

Cultural anthropologist Grasseni (2018) noted how crucial the environment is in the acquisition of skill—"members of different communities of practice may sense order, harmony, and design differently" (p. 220). What is being taught/learned and how the teaching/learning is happening, are both possible because of, and affected by, the particularities of the environment and the context. Following Grasseni when she noted that "skill is in fact both a social performance and a co-constitutive relationship with an environment" (p. 221), the teaching activity of Aroztegui and how his classes—the teacher, the students, the workshop—were a safe haven for many, should be understood in direct connection to the sociopolitical context.

If in making, what is happening is that the maker perceptively follows the materials by engaging with them (Ingold, 2013), Grasseni (2018) noted that "to teach someone to *see* this ... is at once a moral and aesthetic effort because it guides others to resonate with a significant configuration, pattern, or aesthetic preference" (p. 221). The teacher guides the student in getting in touch with the inherent flow to be found in the making process, all of its variables considered.

Thus, Grasseni saw beauty “as a capacity that is the result of apprenticeship” (p. 227). But considering the sociopolitical context of Aroztegui’s teaching, how can this beauty contend with the ugliness that seems to have been all-encompassing, a structural ugliness that tarnished all aspects of life? Grasseni saw beauty as “skill and common sensing” and characterizes skill as “a social performance and a co-constitutive relationship with an environment” (p. 221)—it could be precisely in the combination of engaging with materials and other like-minded people that the teaching/learning experience made life somewhat better.

Different apprenticeship experiences in culturally diverse settings were compiled by anthropologist Coy (1989), providing an overview of this participant observation method—its possibilities and risks. However diverse these experiences were, some constants can be identified. One of those constants, Coy noted, is that the perspective of the researcher should be based on a reflexive attitude sustained throughout. The intensity of apprenticeship as participant observation would otherwise blur the potential insight the researcher might acquire. However, Coy identified that what is being learnt is a craft, its technique. Bearing in mind the importance Ingold (2013) gave to the correspondence between maker, materials, tools, and environment, what the researcher is gaining from learning through an apprenticeship, I would say, is how to become part of that correspondence. Learning how to do something was understood by social anthropologist Venkatesan (2010) as being imbued with so much more than what can be immediately connected to the skill being acquired, “the spaces and conditions under which one learns a skill ... affect what one *knows* about the skill and its associated ramifications” (p. 159). The broader, more encompassing, environment permeates the learning, or rather, is part of the learning. In this way what the individual is learning surpasses the skill itself.

Anthropologist Dilley (1999) remarked upon the fundamental importance of learning by doing, that is actively, as opposed to passively taking in the words of an instructor or teacher. To expand on this understanding of learning he brought forward the notion of practical mimesis which is “intimately linked to bodily performance, movement and gesture” (p. 36). The notion of mimesis he subscribes to is not one where the one mimicking resorts to imitating the other with no critical thinking whatsoever, but “the recognition of a quality, aspect or gesture to be adopted from another person who embodies it creates a link of identity between the subject and the object of imitation” (p. 37). The way Ingold (2021) saw this mimicry (though he refers to it as imitation) goes somewhat further. He said that “the novice’s observation of accomplished practitioners is not detached from, but grounded in, his own active, perceptual engagement with his surroundings” (p. 445)—it is not just between subject and object of imitation that a link is formed, but the link is more of a multidimensional one, including everything revolving around the mimicry. The “creative tension” (p. 37), as Dilley (1999) called it, that arises from this mimicry dance is what differentiates it from sterile imitation. In a way, this gentle interaction of mimicry could open up a space not only for learning but for finding respite from the world as well.

Considering the harshness life throws at some, in whatever shape that may be, social geographer Smith’s (2021) study of a carpentry workshop which welcomed individuals in need of care showed how such a space needs “shared objectives, social practices, and co-operative labour” (p. 164) to exist and be sustained. The space thus generated was considered by Smith as an atmosphere of care, or “of recovery” (p. 157), or in the words of the workshop’s founder, a “comfort blanket”. It is interesting to read how, if taken to an extreme, the craft practiced in the workshop, understood as an atmosphere of care, was not considered as important as the

participants engaging with whatever was going on in the workshop. A space in which to just be and feel safe was considered thus of the utmost importance.

Dilley put as the basis for creativity “imaginative engagement and a sense of empathy” (p. 37). Similarly, Smith (2021) referred to the workshop as “an intensive affective site” (p. 157) and acknowledged that it was both “in and through” the practices within the workshop that the individuals attending benefited. However, this perceived benefit was not necessarily connected to an aim to “eradicate sadness” (p. 158) in the face of the harshness the workshop attendees might have been experiencing in their lives, but rather focused on “the web of relations and life circumstances which we happen to find ourselves in” and looking to enact reassuring change from there. In connection to the making of atmospheres of care Smith (2021) discussed, Dilley’s (1999) mimicry and how it allows “to see oneself in the place of the other, to think one’s way into his or her skin, so to speak, may suggest a body technique or style of movement different to that previously imagined from within the confines of one’s habitus” (p. 37) could be seen as one of foundational importance to create Smith’s (2021) atmospheres of care.

The way Ingold (2021) saw it, teaching any skill through a formulaic approach would be doing it a disservice. What the teacher does for the student is introduce them “into contexts which afford selected opportunities for perception and action, and by providing the scaffolding that enables them to make use of these affordances” (p. 445). In this regard, the two concepts identified by Smith (2021) as being present in an established inclusive atmosphere would seem to be aligned with Ingold’s more encompassing view of what teaching/learning entails. These are *communitas* and *liminality*, the former pointing to “group identity founded in relative equality” (Smith, 2021, p. 161), the latter to “separation from everyday routines”. Both concepts could be

manifested differently within the case presented by Smith, as they could also be if they were to be considered within the circumstances presented by other studies.

Carpenter and furniture-maker Korn (2013) said that what moved individuals to become apprentices was “the hope of finding a deeper meaning by learning to make things well with their own hands” (p. 7) at times finding it so powerful that it becomes a staple in their lives—either because they remain practitioners or go on to teaching themselves. This resonates with the potential Smith (2021) saw in apprenticeship of offering the apprentices with an all-encompassing experience. In either case it is clear how the skill being learnt, the details specific to the technique, comes second to what the workshop experience offers the attendees in a more encompassing view of the matter. Of course, the craft is important, it is what makes possible the existence of workshop-instructor/s-student/s making an environment possible in the first place, but it is crucial to acknowledge that once the wheels are turning it becomes much more than just craft production.

Ingold’s (2013) understanding of making, which was presented earlier, should be brought to the forefront once more here, and expanded, to close this section. The characterization of making as a correspondence is at the heart of Ingold’s argument. Critiquing the view of making as an act of the maker imposing form on the materials to make an object, the notion he put forward is one which sees making “as a process of growth” (p. 21). The maker, therefore, is not an omniscient force that controls everything that happens and makes single-handed decisions. Rather, the maker is in equality of terms with every other component of the making process, or, in Ingold’s words, “the maker... (is) a participant in amongst a world of active materials”. The use of the word growth in relation to making refers to the idea that everything we humans interact with is already part of some kind of process—everything is becoming. From this

understanding, it follows that nothing is static and ready to receive whatever the maker is ready to give. Making is relational.

In a more recent turn on his discussion on making, Ingold (2021) went even further in disrupting stagnant ideas around it, and proposed considering making as weaving with the aim of offering a fresh perspective on “all kinds of skilled, form-generating practices” (p. 426). The way a woven thing comes into being is by the interlacement of materials. It is this precise quality which Ingold brings to attention to argue that every time materials are worked with, that is what is happening. In putting forward that “to emphasise making is to regard the object as the expression of an idea; to emphasise weaving is to regard it as the embodiment of a rhythmic movement” (p. 435), Ingold (2021) went back to the idea of fluidity he had already proposed in his book on making (Ingold, 2013), arguing in favour of seeing the “generative” (2021, p. 435) power this has. To see the object at the center of what is happening, as opposed to seeing the process as central, is to alienate the variables at play, or isolate them from “the mutual involvement of people and materials in an environment” (p. 437). Inverting making and weaving, Ingold (2021) noted, “is also to invert idea and movement” (p. 435). To think about a creative endeavour from this perspective not only enriches it, but also opens a world of possibility regarding the creative endeavour itself as well as everything else related, one way or another, with it.

Ingold’s (2013, 2021) whole approach was relevant for this research project because, the way I see it, how he considers making opens up dimensions of making that afford the human beings involved things more stagnant notions do not. When looking at the teaching/learning experience, the fluidity of Ingold’s making permits an atmosphere of care (Smith, 2021) to emerge, it excites apprentices to the point of centering their whole lives around making (Korn,

2013), it allows mimicry to differentiate itself from thoughtless imitation (Dilley, 1999), it creates an environment that surpasses by far the craft being practiced (Venkatesan, 2010)—all things that were happening in Aroztegui’s workshop.

Phenomenology and Lived Experience; Practice-Based Approaches to Research and Autoethnography as Method

Phenomenology and Lived Experience

Following from what the literature on Aroztegui appears to be missing, a phenomenological approach looking into the meaning that has the potential to emerge from the lived experiences (van Manen, 2016) of his former students was taken to conduct this research. Van Manen advanced that the wonder a researcher feels upon identifying a phenomenon is what leads to questions arising. Wonder as a more profound and less fleeting sensation than curiosity can be. The hinge between wondering about the meaning of something and the phenomenological inquiry van Manen says is “reflective insight, knowledge and narrative ability” (p. 37).

Through his doctoral research on cooperative education, Groenewald (2004) illustrated how phenomenology operates as a research methodology. He remarked on the centrality of experience as what opens up the meaning behind the “external world” (p. 4). From this notion, and finding support in previous literature, the description of the phenomenon identified in that external world and being researched is the crux of the researcher’s job, considering, in their description, the experiences of the individuals who are part of that phenomenon. Additionally, Groenewald brought to attention the fact that in that description they are creating, the researcher cannot be considered a neutral actor—they will have baggage of sorts, and to deny it would be

futile. Acknowledging that baggage and understanding how it may sway them during the research process, then, becomes essential for the researcher.

Healthcare design researchers Pappne Demecs and Miller (2019) looked into the connections between creative occupations and wellbeing in old age through a phenomenological lens. In this endeavour, the authors prioritized thorough engagement with fewer participants, and deep analysis of their participation, over having a larger sample with a shallower consideration of the data made. Aligned with this they included three participants whom they followed and interviewed in detail. A relatively small sample size, between two and ten participants, was also identified by Groenewald (2004) as key for a phenomenological study. But unlike Pappne Demecs and Miller's (2019) study, in which they had defined a number of participants before starting the study, Groenewald (2004) noted that the data collection process would continue until "no newer perspectives on the topic" (p. 11) are being introduced by the participants. The contexts where both studies were carried out, as well as their scope, varied. While Pappne Demecs and Miller's (2019) project happened in the contained environment of a nursing home, with a known number of residents and a very specific activity to be carried out, *i.e.*, the weaving of a communal tapestry, the scope of Groenewald's (2004) project was much broader and not within a context as easily defined as the other one, thus making the group of potential participants much bigger and trickier to consider in its entirety before starting the interviewing process.

In connection to this, defining the number of participants for my research project shared aspects of both approaches (Groenewald, 2004; Pappne Demecs & Miller, 2019). While the context and scope were defined in a way similar to Pappne Demecs and Miller's (2019) study, the fact that I was looking at a phenomenon that happened over three decades ago (as of 2023),

and over a period of approximately twenty years, made it much harder to delineate as the authors did. Rather, Groenewald's (2004) take appeared as a more sensible approach because the group of people my research topic presented me with as potential participants was not entirely defined. The possibility of creating a list containing the name of every single individual who attended Aroztegui's workshop presented itself as too messy a process, and one most likely without a productive outcome. An approach that looks to identify key actors within the phenomenon being studied, as is Groenewald's proposed one, and from there let the number of participants accumulate until no new views come up in the interviews, was more in line with what my research project intended to do.

The data made in Pappne Damecs and Miller's (2019) project covered a wide range of forms—field notes, observation, researcher-produced photographs and videos of the process, conversations with the participants and other individuals who were part of the context where the study was being conducted, semi-structured interviews with the participants. Having this diversity of data was a deliberate decision made as part of the authors' strategic plan to “ensure methodological rigor, credibility, and the trustworthiness of the data” (p. 103). The multiplicity of data making methods was remarked upon by Groenewald (2004) as well, and in both cases this approach sought to enrich as much as possible the data the researcher had to work with in their quest to encourage the emergence of the meaning behind the lived experiences of the phenomenon they were looking into. This happened because the diverse data making methods utilized inform each other “through a back-and-forth movement” (Frechette et al., 2020, p. 6) preventing a biased understanding of the phenomenon being studied and fomenting, thus, the emergence of the meaning behind it.

While the multiplicity of data making methods in a phenomenological research project is key, what exactly those methods are will depend on the nature of the project at hand—its needs, its aims, its context. From these considerations then, and upon thorough reflection, the methods defined for researching the phenomenon of Aroztegui’s workshop and the lived experiences of his students consisted of:

- a semi-structured interview,
- reflexive note taking throughout, and
- a component of practice with which I engaged aiming to get closer to the life experiences I was researching.

As with the studies presented before (Groenewald, 2004; Pappne Demecs & Miller, 2019), interviews conducted in-depth are one of the main methods considered for phenomenological research (Frechette et al., 2020) and were fundamental in my research project. Incorporating two other data making methods enriched the perspective on the phenomena I as the researcher could reach, as well as assisted me in keeping in check any biases that could potentially arise.

The importance of note taking as part of conducting a phenomenological research project became evident from both studies (Groenewald, 2004; Pappne Demecs & Miller, 2019). The way note taking records what the researcher “hears, sees, experiences and thinks” (Groenewald, 2004, p. 13) throughout the research process becomes invaluable in their efforts to stay aware of their subjectivity, presuppositions, and past experiences, and keeping them in check throughout. The reflexivity attached to the practice of note taking was highlighted by Pappne Damecs and Miller (2019) as it helped them acknowledge “how differences in our ages, gender, education and position as researchers influenced assumptions, preconceptions and beliefs” (p. 103). Therefore,

reflexivity has the power to operate in “the bridging of the researcher’s and the participant’s horizons of significance” (Frechette et al., 2020, p. 4). With this in mind, in the early moments of my research project I started working on my position statement (included in chapter three as part of the research design). Even before defining phenomenology as the foundation for my research, I had the inkling that being aware of where I was approaching it from was essential. This position statement kept crystalizing as I moved forward with my research, becoming more of a key player in how I was approaching things. The note taking I engaged with since day one of the research I saw as going hand in hand with my position statement because, as Frechette et al. (2020) put it, “constantly reflecting on one’s own being-in-the-world keeps the researcher on their toes, bringing them to a higher level of self-awareness and attunement to their surroundings” (p. 5). While the position statement operated as a sort of snapshot, continued note taking actualized said snapshot—as the research comes into being so does the researcher, and the notes taken have the power to reflect this transformation.

Van Manen (2016) said that “the range of phenomenological meanings of our lived experiences is truly inexhaustible” (p. 35). Being upfront with the nuances of, and in, their data making, alongside practicing reflexivity throughout their whole process were strategies put to practice by the Pappne Demecs and Miller (2019) to access, to the extent that was possible, the essence of the lived experiences they were researching. Additionally, an in-depth understanding of the topic being studied was also pointed out by the authors as being one of their strategies. While their backgrounds were closely connected to their research topic, representing thus an advantage and enriching the whole research process, taking care of being closely attuned to what they were researching was crucial in their success.

The decision to take a phenomenological approach to my research project was, in a way, dictated by what I started discovering while exploring in depth the lifeworld of Aroztegui's workshop. Once I got to the point of having to define how I was going to tackle my research topic, the very nature of said topic called for a phenomenological lens, for a careful exploration of the lived experiences within the workshop. As Groenewald (2004) put it, "to arrive at certainty, anything outside immediate experience must be ignored, and in this way the external world is reduced to the contents of personal consciousness" (p. 4). The way I see it, the meaning behind the phenomenon Aroztegui's teaching represented, therefore, had the potential to emerge only through the lived experiences of the individuals who were part of it.

Practice-Based Approaches to Research

Anthropologist and craftsperson Bunn (2011) called for a "practice-based approach to material culture" (p. 24). Illustrated by her field work amongst felt-makers in Kyrgyzstan, Bunn (2011) noted what making afforded the maker: an embodied practice of sensory and motor skills; skill learning and reconstitution through social engagement between generations; establishing connections with materials, tools, and working practices; associating objects through social talk; understanding social and cultural values involving artefacts; and understanding how human, environment, and artefacts are connected. When the maker is also the individual studying that making process, *i.e.*, the researcher, along with everything it entails, then putting hands to work becomes inevitable. These aspects identified as being enriching for the maker/researcher, are enriching for the maker/researcher's understanding of the process as well.

In the same line of thought, anthropologist Marchand (2010) acknowledged the importance of researchers having "first-hand experience" (p. 10) in the practices they immerse themselves in (as Marchand puts it, by theorizing and writing) while doing research. To gain this

kind of experience, “long immersion, perceptual and kinaesthetic awareness, careful reflection, persistent questioning, and a constant probing of the complex and multiple factors that constitute any field of practice” (p. 10) all become essential for the researcher making the experience of learning an embodied one. Mann (2018), a geographer researching crafting, utilized making as a method. She noted that such an approach placed “an emphasis on recognising the diversity of nonhuman materials, relations and technical milieus that provide the conditions of possibility for the emergence of practice” (p. 95)—immersion in what was being researched was thus afforded by approaching it through practice. All three authors (Bunn, 2011; J. Mann, 2018; Marchand, 2010) understood how powerful taking a practice-based approach to one’s research can be, and listed some of the benefits they perceived in taking such an approach. What a “first-hand experience” (Marchand, 2010, p. 10) does, then, is reduce the number of intermediaries between the researcher and the object of research. Therefore, this approach to research has the potential to offer the researcher a more distilled picture of what they are looking into.

Because the practice-based approach to research is a relatively new one, an established set of methods researchers keep coming back to does not quite exist as such. Researchers, rather, borrow from other varied disciplines depending on what the particular needs of their project are, making their own combinations of methods they believe will best suit their research objectives, and therefore most likely setting the foundations for an interdisciplinary project (Michaels, 2022). However, there is one element that appears to be a commonality throughout practice-based research projects: reflection (Candy, 2020; Michaels, 2022).

The cyclical nature identified in relation to reflection in practice-based research—*i.e.*, doing something, observing what happens, and reflecting on it—is not exclusive to this form of research, it can be found in any form of research. It is the purpose guiding the practice that sets

practice-based research apart from the others (Michaels, 2022). Practice-based research has the specificity of the case being studied at the center of its line of inquiry. While there is no established set of methods, three characteristics, which in their combination differentiate practice-based research from other forms of research, will guide the method-selection process (Candy et al., 2022b). These three characteristics are: practice as an essential component, artefacts and how they are considered, and how knowledge is conceived.

The set of methods decided upon for a practice-based research project will depend on where the project is headed and what its focus is (Candy et al., 2022a). The focus can be either on the reaction of an audience or user prompted by whatever the result of the practice was, on implementing a reflexive approach towards practice itself (whether it involves making something or not), or a combination of both. The sets of methods are grouped into “evidence-based and reflective methods” (p. 311) respectively, or, again, a combination of both should that be what the project calls for. While this categorization of methods may be so, the idea of being reflective appears to be intrinsic to practice-based research (Michaels, 2022). So, while a set of methods could be presented as being evidence-based, the reflective component will be there, even if it is not fully acknowledged.

One kind of research project in which a practice-based approach is taken is one in which there are participants involved and not just the researcher working alone (Ledgard et al., 2022). In this kind of project, the practice-based methods defined by the researcher will necessarily consider the participants one way or another, therefore influencing how the researcher will engage the participants. Focusing on various medical settings, the authors considered reflection as an essential part of the study cases they presented. The approach to reflection is mindful in that the researchers acknowledged how a reflective practice would, most likely, look different for

different participants (patients, doctors, artists, among others), and in different contexts within the setting of the cases they discussed.

All the cases discussed by Ledgard *et al.* (2022) had some kind of artistic practice as their practice-based approach, such as putting together an installation and choreographing a performance, among others. The authors acknowledged how reflection was the backbone of the artist's practice, making a point in line with Michael's (2022) regarding how this might not always be explicitly expressed by the artists but part of the process nonetheless. Creativity's inherent dynamism makes reflection its central component in bringing about a dialogue between the practitioner's preconceived ideas and what emerges as the creative process unfolds.

The different cases discussed by the authors (Ledgard *et al.*, 2022) presented reflection utilized in different ways. Reflection was used, for instance, in establishing connections between artists and participants. The foundation for this can be seen in the artist/researcher listening and reflecting on what they heard and saw with the aim of accessing what one phenomenon (in this case illness) was experienced as. In this reflection scenario there was no physical artwork present as part of the equation. Rather a flow was established between the artist/researcher and the participant, in which the former became receptive to what was being created within that flow.

Reflection can also be present in relation to the ethical aspects of the research (Ledgard *et al.*, 2022). The authors looked at artist Storor's collaborative work with children and their families, and their lived experience of illness. The project consisted in working with the children to create images and stories that expressed, in one way or another, the experience of daily life while being ill. Those images and stories eventually constituted the basis of an exhibition through which the participants' experiences were conveyed. Within this project reflection was

present as a means to ensure the artist is not misrepresenting the participants' outlook on their artistic work.

As in Storor's project, workshops of varying nature were essential within Layton's (2022) practice-based research. Layton emphasized the importance of mindfully designing those workshops. Carefully considering who the participants would be, the number of participants, the context the workshop was to take place in, the suitability of the activities planned in relation to the context and the participants, and how the workshop would affect the participants as well as the research and the overall research project—all of these became crucial in designing a successful workshop. The potential the artists envisioned in the workshop, however, differed between them. While Storor's workshop generated materials which the artist then used to create the artwork (Ledgard *et al.*, 2022), Layton's (2022) takeaway from the workshop was an idea which she then made into an artwork in collaboration with different technicians. The identification of reflection practiced by the artist as essential, however, was shared by both—it afforded them a mindful consideration of the participants as well as an understanding of how they, the artists, interiorize the experiences they were exposed to, and how those, as well as the life experiences they carry with them, affect their work (Layton, 2022; Ledgard *et al.*, 2022).

While the cases discussed by Ledgard *et al.* (2022) and Layton's (2022) experience are examples of collaborative projects, Carey's work (2022) implemented reflection but within a solitary practice. Carey, a musical composer and performer, pointed out that his ideas came forth through practice. While in many cases he identified and acknowledged the previous concerns he brought to the work at hand—a matter touched upon by others (Layton, 2022; Ledgard *et al.*, 2022)—it was in the act of doing that those took on a deeper meaning and opened new lines of inquiry not previously considered. In a cyclical approach to practice-based research, Carey

pointed out how the different dimensions of his work—*i.e.*, the ideological, the theoretical, and the methodological—came forth through practice, elicited reflection, which in its turn informed further practice, and so on. What reflecting afforded him, Carey noted, was a thorough understanding of the whole process—an understanding that due to its cyclical nature was constantly nurturing his work.

Distancing himself from a more formulaic design approach (identifying a problem, proposing a solution, testing the solution, evaluating it, making changes where needed) which Carey (2022) identified as somewhat restrictive, he noted that the technology he was developing as part of his research “could not be characterised as a generalizable solution to a well-defined problem” (p. 632). This notion echoes Michaels’ (2022) in that they both pointed out how in a practice-based research project the specificity of the study at hand is central to how the whole research project will be conceived, designed, and conducted. The cornerstone of Carey’s (2022) approach, therefore, was focusing on his own creative practice—the problems appearing and the search for solutions unfolding—and reflecting in a cyclical way as previously described. Considering the cases presented by Ledgard *et al.* (2022) and how reflection, in all of its many facets, was always at the service of bridging distances between researcher and participants, and Carey’s (2022) work in which reflection enabled the practitioner to access the intricacies of their own practice, it becomes clear that reflection is multidimensional. Its nature can be either collaborative, bringing together a reflective practice from different actors each contributing something different (Layton, 2022; Ledgard *et al.*, 2022), or it can be a more personal endeavor, informing the researcher’s own practice (Carey, 2022). It is for the researcher or team of researchers to identify how to put reflection to use as part of their specific practice-based research projects.

While Candy *et al.*'s (2022a) broad categorization of practice-based methods included three categories—reflection-based, evidence-based, or both combined—a component of reflection will always be present in practice-based research. A project purely using evidence-based methods, thus, would not exist as such—some level of reflection will always be needed, even if the research project is not centered on it. The work of arts researcher John (2022) for instance had a central evidence-based component to how she conducted her study, but eventually turned to reflection to engage with the evidence she obtained.

John's (2022) project consisted in creating a series of holographic artworks. Her argument was based on how what holography afforded the artist, and therefore the artwork, would unlock a deeper level of connection between the audience and the artwork. The audience-facing-artwork scenario was repeated with different audiences. The subsequent assessment of those connections was conducted through surveys, observations, and a group of experts looking at the research project as a whole and not only the artworks exhibited. The answers to the surveys, the observations gathered, and the feedback received from the experts comprised the evidence needed to move forward with the research project eliciting a reflection phase as conclusion to the study. While there was a strong evidence-based component (Candy *et al.*, 2022a), the way the researcher worked with the evidence obtained, *i.e.*, reflection, became a crucial element in how the project was considered.

Autoethnography. Autoethnography as a method in practice-based research appeared repeatedly in the literature. The foundation for autoethnography is seeking to get at the heart of a cultural phenomenon through description and analysis of personal experience (Ellis *et al.*, 2011). Autoethnography, thus, refers to both the process the researcher undergoes while conducting the research, and the written thing they produce.

Narrowing down from practice-based research in general to research projects in which autoethnography is one of the main methods utilized, curator Turnbull Tillman (2022) conducted her research on how autoethnography and reflection as methods could afford her insight into her own curatorial practice as well as that of other creative practitioners. Autoethnography seeks to access understandings at a cultural level through the experience of the individual, more specifically the researcher, and their critical autobiographical writing (Ellis *et al.*, 2011). Turnbull Tillman's (2022) autoethnographical writing aimed to dig deep into her and her colleague's curatorial practice in order to shed light on how to refine said practice.

Experimental musician Findlay-Walsh (2022) also presented autoethnography as his method, but from a different perspective. He considered autoethnography as multidimensional which contrasts with Turnbull Tillman's (2022) more conventional approach. The author argued in favour of a more comprehensive approach to autoethnography, one that does not stop at writing as a medium, but goes on to engage with other forms of expression (videography, photography, performance, choreography, songwriting, scoring, and crafting are the ones listed by the author) (Findlay-Walsh, 2022). Such an approach to autoethnography had the potential to "enable critical engagement with relations and tensions between research and lived experience" (p. 494). In other words, by opening up the range of ways in which the researcher can think about their experiences, the research project as a whole is enriched because it affords the researcher access to dimensions of which conventional text-based autoethnography might not access.

This more personal approach is also reflected in the way that the chapter (Findlay-Walsh, 2022) is laid out. Graphic design and the inclusion of elements that go beyond writing communicated before the reading of words started. The reader, or rather the person facing the

book, is visually engaged before they start taking in the meaning behind the words. In terms of how to communicate one's research, Findlay-Walsh's approach would appear to extend his autoethnography-as-method onto his writing—very much a part of a research project as any other. By means of journal entries, email and text message exchanges, and QR codes leading to specific musical compositions of his, the author brought the reader alongside his use of autoethnography as his method.

The approach to practice textile artist Daněk (2023) described does not have practice as one of her methods for her actual research. Rather her practice—stitching a five centimeters square per day which, when grouped, end up constituting a stitched journal of her research journey—was presented as a way to counteract the demands and challenges of her academic program and the research project that was a part of it. Thus, this stitched journal became a method not strictly of her PhD, but a method which enabled her to think about her academic journey and balance out the challenges she encountered.

Thanks to the three-fold capacity of the stitching Daněk (2023) identified—she sees it as recording, resisting, and sharing—the stitched journal became her autoethnography in that it offered her insight into how she experienced her journey of academic research. Therefore, even if the autoethnography was not a method part of her academic research *per se*, because the stitched squares speak about her overall journey and how she struggled with academic demands, they inevitably ended up speaking about her research as well, adding layers to it which might have gone unnoticed otherwise—*i.e.*, “more tactile” (124) layers. Much like Findlay-Walsh's (2022) take on autoethnography, Daněk's autoethnography (2023) was not relegated to writing as means of communicating her results, but her writing necessarily had to work in tandem with the material results, the thing, which came out of her textile practice. What is particularly interesting

about Daněk's work is how her textile practice, *i.e.*, stitching one square per day, was not something perfectly planned out and with a clear delineation prior to starting it. Rather, she immersed herself in this practice as a way to relief tension from her academic responsibilities, and the practice itself, as well as the things she stitched, ended up informing her research for the simple, yet powerful, fact that her textile practice said things about her as an individual, of course, but as a researcher as well.

Researchers Anabalón Schaaf and Sandoval Limarí (2023) discussed creating with one's hands as a way to understand both, oneself as researcher and the research itself. They described the various actions that make the making of a textile, a blanket more specifically, like the movements of the hands and the handling of the yarns, as part of the dialogue established between themselves and that which they were studying. In a line similar to Daněk's (2023), and in addition to thinking about the making process, they saw another facet of that dialogue as being facilitated by the objects being made—a blanket, a video, and their written reflections on the process. The video represented a recording of the authors' workshops and them working there, and it was precisely this recording which afforded them with insight on how to approach the data they were making by means of other methods in the same research project.

However, while some of the autoethnographies mentioned before (Daněk, 2023; Findlay-Walsh, 2022) revolve around the lived experiences of the authors alone, Anabalón Schaaf and Sandoval Limarí's (2023) research involved the lived experiences of others as well as their own, moving the authors to acknowledge the power that was exercised when analysing the lived experiences of others. In this regard, the autoethnographic process they underwent assisted them in the task by making visible, or more visible, their place in that "interweaving of power" (p. 90) and look at the experiences of others from that perspective. The autoethnographic process

worked as well in allowing the researchers access to all of their, the researcher's, dimensions. The authors referred to this as thinking about themselves as “continuous” rather than “fragmented” (p. 91), seeing how different dimensions inform one another while they coexist in—while they make—the same person. But the reflection that opened up the autoethnographic process also afforded them a richer connection with their participants.

Social geographer Holdsworth's (2022) autoethnographical account was based on her exploration of memorial remaking⁵, which focused on creativity as “memory, emotion, intimacy and responsibility” (p. 561) intersect. The “relational” (p. 562) aspect of making is what Holdsworth aimed to get at through her autoethnography. By practicing an autoethnographic approach she intended to really look at her making as it existed, or rather as it was made, amidst other individuals, things, and phenomena. Because of this, the autoethnographic account stopped being just self-referential right away, and it became the account of a series of interactions between these individuals, things, and phenomena. This relational facet of autoethnography as a method was precisely what Anabalón Schaaf and Sandoval Limarí (2023) highlighted in their use of it, and is at the heart of why I understood it suited my research project.

The phenomenological approach I took was founded on lived experience. Particularly I looked into the lived experiences of a group of individuals more than three decades in the past. With the aim of breaching the temporal distance between myself doing research today and the topic I was researching—context, individuals, experiences—I engaged with autoethnography as one of my methods, precisely because of the relational facet Holdsworth (2022) identified. Because my autoethnography, as product, was mainly centered on my experience of the weaving

⁵ The notion of memorial remaking as used by the author (Holdsworth, 2022) refers to the practice of making new things from materials carrying meaning for the maker, *i.e.*, using the fabric from the garment of a deceased family member to make something new for a loved one.

workshop, though it was inevitably informed by everything that happened while conducting the research, autoethnography as method provided me with the opportunity to consider my own practice not just detailing how I approached the act of making something, but also by offering insight into how making turns out to be inherently relational.

In this exploration of autoethnography, the questioning of autoethnography as a legitimate research method is not left unacknowledged. In their overview of autoethnography, Ellis *et al.* (2011) noted how it has been disregarded on account of not being “rigorous, theoretical, and analytical enough” (p. 283) as a research method, while being “aesthetic, emotional, and therapeutic” in excess. It has also been questioned based on a combination of two perceived factors—a lack of consideration for others parallel to the process being overly centered on the researcher. This has also led to the veracity of the data made through this method being questioned as well.

Ellis *et al.* (2011) offered a series of questions which, they argued, are the most important for researchers utilizing autoethnography as their (or one of their) research method—“who reads our work, how are they affected by it, and how does it keep a conversation going?” (p. 284). For the authors, the aim of autoethnography was not so much aligned with a search for precision, but with the production of “analytical, accessible texts that change us and the world we live in for the better” (p. 284), ergo the questions revolving around who engages with the autoethnographical text and how they do it. What becomes essential, therefore, is for autoethnography to be considered as a method in its own right and not evaluated within the parameters of other, more traditional, methods.

If done correctly, what an autoethnography does is consider the researcher themselves as one more component within the research—which they are. Considering the phenomenological

approach I took, looking to understand—help emerge—the meaning behind the lived experiences of others, thinking about my lived experience of doing research and channeling it through autoethnographical writing not only made sense but it became somewhat inevitable if I was to conduct this research project responsibly.

How the literature review presented here informed the research design will be shown in the following chapter.

Chapter 3: Research Design

Methodology

This qualitative research project was conducted from a phenomenological perspective. It considers that human behaviour can be understood through the connections humans establish to the things surrounding them, to other individuals, and to occurrences and circumstances (Richards & Morse, 2007). The theoretical perspective of the research integrated van Manen's (1990) notion of lived experience in a two-fold capacity: firstly by engaging with Aroztegui's former students, and secondly by implementing a practice-based approach to the research. The methodology reflected van Manen's understanding of phenomenology, that it "begins in lived experience and eventually turns back to it" (p. 35).

The beginning van Manen (1990) referred to encompassed the lived experiences of Aroztegui's former students. It encompassed as well my own lived experience afforded by the practice-based approach. The turning back embodied my reflection on the participants' narratives from the standpoint of having experienced the same set of weaving exercises, albeit under different conditions. Van Manen's (1990) notion of reflexively circling back as central to phenomenology shows the phenomenological research project not as developing in a straight line, or even a closed circle, but in many simultaneous lines, moving and changing as the project comes into being. To some extent, I as the researcher, a subjective individual, determined some of those movements and changes.

At the core of the phenomenological enquiry lies the acknowledgement that the researcher is approaching the project from a specific perspective (van Manen, 1990). This perspective, or "certain interest" (p. 40) as referred to by van Manen, weighed on the outcome of

the research project. Considering this, I wrote, at the start of my research journey, my position statement as researcher (below) and disclosed how the perspective I brought to the research might affect it.

Beginning with the first exploratory steps I took in relation to this project and continuing throughout my research, I acknowledged the essentiality of being reflexive. Carrying a journal and jotting down my thoughts before, during, and after all stages of my process was vital as it offered a place to practice reflexive thinking about my “own humanity, or being-in-the-world, as it provides a safe and private place for researchers to dialogue with themselves” (Frechette et al., 2020, p. 5). Being thus attuned to my horizons of significance, accessing a form of self-knowledge, and being open to others, eased the exploration of participants’ horizons of significance.

Awareness of my position as researcher also became essential in relation to the practice-based approach. Such an approach is centered around the researcher actively engaging with whatever the practice entails, interpreting what is sensed (heard, seen, touched, and so on), acting and receiving feedback from the environment and all its components: the task being performed, other individuals, the material things, etc. (Seevinck, 2022). A conversation of sorts is identified as taking place between the researcher and the environment with the practice at its core. It is in the midst of this conversation that emergence can occur, when something new and unexpected is identified.

From this methodological approach, the methods decided upon to conduct the research were a semi-structured interview with Aroztegui’s former students and my autoethnography based on my participation in an iteration of the tapestry-making workshop those students had

originally experienced. The following sections include my position statement as well as descriptions on how I implemented the proposed methods.

Position Statement

Because my research topic is rooted in a historical period of the country where I was born and where I grew up, I am, to some extent, part of it. Therefore, and in the light of the nature of the proposed research, I believe it is essential for me to practice reflexivity throughout. In acknowledging my subjectivity and the role it will play in this research, I believe I will be better prepared to engage with the whole process honestly and fluidly.

I was born in Uruguay a few years after democracy was reinstated in 1985. My position is privileged, for I have not suffered directly the authoritarian and repressive regime. However, the people I grew amongst have, and so I grew up listening to their stories and experiences. These stories and experiences have, in a way, shaped the person I was, and still am, becoming.

I like to tell stories, and my storytelling so far has been mainly through my textile work and my drawing. But I also like listening to stories, and in my work with rural communities of textile makers in Uruguay, stories had a central role. The exploration of identity and its channeling by means of the textile world—materials, tools, techniques—has been an extremely enriching experience for me. In giving and receiving, *i.e.*, sharing with others, I find myself being part of an ongoing process that can be at times uncomfortable because what I receive questions me and stirs emotions in me. Even though it can feel uncomfortable, it leads me into reassessing things I might have felt I was sure about, allowing me to be part of the world in an ever-changing way.

In the same vein as described above, reflecting on what working alongside others has afforded me so far, I include here how I have been developing my teaching. My first experience

in this regard was working with high school students with different accommodation needs. I also volunteered as a teaching assistant at the university where I was an undergraduate student during my final year and continued to do so after graduating. Having gained that experience I eventually became formally part of the team as teaching assistant. Though quite different from each other, both experiences, working alongside high school students and starting my path of teaching at university level, opened a world of possibilities for me in relation to creating connections with others. Looking back, I can see how I have been changed by engaging with others. This enriching experience equips me with a perspective that contains a certain sensibility when it comes to the teacher-student relationship. Having experienced the back and forth involved in teaching, both as a student and as a teacher, and alongside diverse individuals in very different contexts, I find myself in a privileged position to embark on the research project herein proposed.

To conclude my position statement, I would like to remark upon the responsible freedom I was able to practice growing up. This is part of my position statement because I consider it central to the way I try to inhabit the world, empathically and being in solidarity. While both are always at the forefront of how I strive to be in the world, I believe they become more cemented in me when working with people from different walks of life and with different stories to tell.

The experiences I shared here rest on a foundation of human connection. Specifically, connections with an underlying main component of reciprocity. I set forth to write them down, and included them as part of my thesis, because of how central they are to me as the person I am and, therefore, the researcher I can be. From this it follows that the way I tackle this research project will be influenced by those experiences. Because the research topic revolves around the lived experiences of individuals sharing with other individuals—what this afforded them, how it

helped them through hardship, how the connections created changed them and the way they lived their lives—I believe reflecting on my past experiences in this regard better equips me to engage productively with what my participants share with me. Additionally, and because I use autoethnography as one of my methods, being attuned with the experiences that make me gives me a stronger foundation to work on my autoethnography.

Methods

Semi-Structured Interview. The semi-structured interview (Appendix A) was designed with the aim of having the participants, all of them former students of Aroztegui's, open up about their experience being part of the workshop. In this way, the interview worked as a guide, but not a restrictive one, making room for participants' insights that might have been overlooked when designing the interview. Consequently, it was essential for me, as the interviewer, to be well-prepared in order to be able to identify themes emerging as the interview unfolds, and so capitalize on them. Also stemming from the semi-structured nature of the interview, the order in which the questions were organized prior to the interviews being conducted was shuffled around to fit the flow of the participant's conversation. The interview was designed to have a duration of approximately one and half hours but given its openness, it varied between participants.

The characteristic participants shared was having been students at Aroztegui's workshop during the 1960s-1980s. Because Aroztegui's teaching activity throughout his life was not limited to tapestry-making, it is relevant to emphasize that the pool of participants consisted of individuals who attended Aroztegui's tapestry-making workshop in the above-mentioned period. The initial exploration of the research topic, which included informal conversations with individuals who were part of the Uruguayan textile art scene in the 1960s-1980s, offered an idea of who else could be extended an invitation to participate. From there the inclusion of

participants was directed by previous participants' suggestions. In light of this, participants were selected in relation to what, and how rich, their experience of the phenomenon were (Frechette et al., 2020).

When thinking about lived experience and a phenomenological approach to the research, there is no reaching a point of data saturation—it cannot exist in this kind of project (van Manen *et al.*, 2016). As van Manen *et al.* put it, the question proposed by a phenomenological research project “becomes bottomless” (p. 5) and, therefore, an absolute answer cannot possibly be given to it. Attempting to identify when data saturation has happened, then, is at odds with the nature of the phenomenological inquiry. This consideration, however, needs to be understood as coexisting with the parameters of the academic program this research project is part of. Therefore, the number of participants was determined by two factors combined— identifying when data made from the interviews does not “contribute significantly to the understanding of the phenomenon” (Frechette et al., 2020, p. 6), and staying within the range of two to ten participants (Groenewald, 2004) in order to accommodate degree requirements and time limitations.

Contacting potential participants, and the process initiated from that moment, followed a pre-established protocol (outlined in point two of the study protocol below) which included guidelines for informing the potential participants of the research project and, if they agreed to participate, sending the consent form and receiving it back with their signature. Ideally the interviews would have been conducted in person. However, given that for the majority of this research project I was living outside of Uruguay, and that a large number of Aroztegui's former students live abroad, I had to resort to long-distance virtual interviews.

The importance of carefully considering the interview context and its different facets is emphasised by education researcher S. Mann (2016). As Mann notes, these facets can be initially

regarded from the “why, where, who, how, and what” (p. 58) questions—why the interview is being conducted; where it is happening in physical, social, and institutional terms; who the interviewer and the interviewee are; how the interview is happening (type of interview, technology used, other interactions); what other things and documents are part of the interaction. While some of these aspects of context are not altered by varying the modality of conduction an interview, others are—namely where, what, and, to some extent, how. These questions, therefore, were considered in detail in chapter five when looking at each interview.

Limitations were mainly connected to recruitment and reaching out to potential participants. While the individuals who were still working artists were relatively easily reached, the ones who were already retired or who did not pursue a career in the arts proved more difficult to get in touch with. This was not only in relation to accessing contact information, but also in relation to the use of communication technologies, as well as receiving, signing, and sending back the consent form when the interview was not conducted in person. A large number of Aroztegui’s students during the 1960s-1980s were adults which made them seniors at the moment of conducting this research project, and, therefore, less likely to be familiar with or to have easy access to the mechanisms needed to conduct a long-distance interview and/or to sign, and send back to the researcher, a consent form.

The steps taken to complete the interviews appropriately and in a timely manner were:

- 1) Obtaining Ethics Approval
 - a. Complete the application from Alberta Research Information Services (ARISE).
 - b. Write the documents attached to the form: letter of initial contact (Appendix A), second letter to participants (Appendix B), information document (Appendix C), consent form (Appendix D), and semi-structured interview (Appendix E).

- c. Receive feedback and adjust where needed.
 - d. Receive approval (Appendix F).
- 2) Recruitment of participants
- a. Initial selection of participants based on the review of the literature and informal conversations with colleagues.
 - b. Send invitation letter to participants (Appendix A).
 - c. Obtained informed consent. Upon indication of interest email participant thanking them (Appendix B). Attach to that email the information document (Appendix C) and the consent form (Appendix D).
 - d. A date and time for the interview was agreed upon. If the interview happened in person, the consent form was signed by the participant before commencing the interview and after the participant had asked their questions. If the interview happened remotely, the consent form was be signed and emailed to the researcher before commencing the interview and after the participant had asked their questions.
- 3) Preparation for interviews
- a. Have the interview printed out.
 - b. Practice with the main audio recording device and the back-up audio recording device.
 - c. Make sure I have all the items for the interview ready (Appendix G).
- 4) Conducting the interviews (approximately 1.5 hours, each)
- a. Meet the interviewee either in person or remotely. If remotely, make sure the interviewer and the interviewee can hear each other clearly.

- b. Thank the interviewee for being willing to participate and give them a copy of the information document to keep.
 - c. After the participant has read the information document again, ask them to sign the consent form.
 - d. Remind the interviewee that it is a semi-structured interview. As such the researcher will ask questions but these are not intended to make the exchange a rigid one. Let them know it is fine, and even desirable, for them to share their recollections of their time attending Aroztegui's workshop even if what they have to say does not fit the questions being asked.
 - e. Start the interview. Before ending it ask the interviewee if there is anything else they would like to add.
 - f. Thank the interviewee again for their time and participation.
 - g. Let the participant know that I, as the researcher, am open to receiving any additions to the interview—further thoughts, other types of material they think could be useful to the research.
 - h. Remind the participant that they will receive the transcript of the interview, and that they can edit what they deem necessary. They will be reminded of the window of time they will have for this once they have received the transcript.
 - i. While the interview is happening jot down thoughts.
 - j. Immediately after the interview make notes in relation to how it went and write down how I felt during the interview.
- 5) Post interview
- a. Transcribe interview.

- b. Email transcript to participants reminding them of the time allotted to sending their edits back, should they have any.
- c. Incorporate the data made to the rest of the project.
- d. After completing my degree I will share the result with the participants.

Three interviews were conducted. The first informal conversations in connection to the research topic I had with a former university professor of mine, Felipe Maqueira. Maqueira was an active participant of the textile art movement of Uruguay, though he was not part of Aroztegui's workshop. Even if the interview I initially did with him was not included as part of the data due to it falling outside the scope of this project, it was enlightening during the recruiting of participants. Additionally, because he had been my professor, he offered me a character reference for when I contacted the potential participants. The names he initially suggested were Beatriz Oggero and Jorge Francisco Soto. At a later stage I arrived at the name of Muriel Cardoso after it was suggested by Soto as well as Maqueira.

The decision to invite Oggero, Soto, and Cardoso to participate was based on their level of involvement, not only in the textile art movement, but more specifically in Aroztegui's workshop as that is the focus of this research project. While many participated in the workshop at one point or another of its existence, not everyone did so for a prolonged period. Additionally, not only the three participants covered a broad age range (64-80 years old), but they were part of Aroztegui's workshop at different times in their lives, thus enriching what meaning could emerge from their lived experiences of Aroztegui's workshop.

Autoethnography. While the interview section of the research project described above aimed to collect the lived experiences of Aroztegui's former students, the emergent narratives were going to make sense as part of a particular context. However, because of how intimately

interconnected the harsh sociopolitical context appeared to be with their experience of being part of Aroztegui's workshop, bearing in mind that accessing and understanding the legacy of those experiences in present time might not emerge naturally became crucial. In light of this, and because of how powerful those experiences came across as during my early exploration of the research topic, an autoethnographical approach to exploring first-hand Aroztegui's tapestry-making teaching technique was proposed.

The choice of putting myself in the place of the student to experience first-hand the set of exercises foundational to Aroztegui's teaching gave me the opportunity to "retrospectively and selectively [consider the] epiphanies that stem from, or are made possible by, being part of" (Ellis *et al.*, 2011, p. 276) the cultural group comprising individuals who learned tapestry-making with Aroztegui's set of exercises. Layering my lived experience and the lived experiences of Aroztegui's former students (obtained through the semi-structured interview described before) put me in the path of considering how the epiphanies that emerged for me could be identified in the narratives of the interviewed individuals. Through my autoethnography I put myself in the position to "use personal experience to illustrate facets of cultural experience" (p. 276). While many components of my experience of the workshop very closely resembled the original workshop—the tools and materials used, the exercises themselves—one was abysmally different, the context. Not only not losing sight of the differences regarding the context but considering the ramifications those differences had on my experience of the workshop became crucial.

Workshop. Participating in an iteration of the tapestry-making workshop Aroztegui's students experienced constituted the basis for my autoethnography. The side of Aroztegui's teaching concerned with the technique of tapestry-making was based on a series of weaving

exercises that introduced individuals who had no previous experience whatsoever with tapestry-making and allowed them to learn, excel, and eventually become independent in the craft—an independence that encompassed the search for a personal language, *i.e.*, a personal way of expression within the technique (Soto, 2014a). These exercises aimed to initiate the student in the grammar of tapestry-making and increased in difficulty as the student moved forward in their weaving. Grouped in three sets, the first one was dedicated to textile resources—*i.e.*, colour gradients, how to obtain clean edges, colour and material changes, among others—the second one was focused on weaving geometric shapes, and the third one was concerned with texture and volume. Once the student completed all three sets, they would start exploring the technique more freely—incorporating elements from the exercises in different ways, trying combinations of those elements, experimenting structural solutions with different materials, etc.—in the search for their own tapestry-making language.

While the Uruguayan textile art movement does not exist today in the splendour it existed during the 1960s-1980s, some of its protagonists, the individuals active back then, still weave and a few of them teach tapestry-making with the same technique they learned in Aroztegui's workshop. From my initial exploration of this research topic, reinforced by the depth of knowledge I gained as I moved forward in my project, Jorge Francisco Soto came across as being a fundamental figure when delving into the lived experiences of Aroztegui's former students. His tapestry-making journey started at a very young age when, after seeing Aroztegui weaving in his workshop and manifesting his interest in the craft, he became one of the children Aroztegui used to recreate Wissa Wassef's Harrania teaching experience (Soto, 2014a). After that Soto joined Aroztegui's actual workshop going first through the process of weaving the three sets of exercises described at the beginning of this section and then freely exploring the technique.

His interest in tapestry-making led him to become a teaching assistant in the workshop and eventually recreate the approach to tapestry-making in his own teaching of the craft. Soto was, therefore, one of the very few individuals to have such an overarching understanding of Aroztegui's way of teaching. This understanding was also enriched since Soto not only experienced Aroztegui's teaching at very different stages of his life, but also because he eventually became the teacher, embodying, therefore, the two roles in the teacher/student relationship.

The version of the tapestry-making workshop I participated in was taught by Soto. While he was not the only former student of Aroztegui's teaching tapestry-making today, I considered his background, described above, an asset in relation to what I expected to capture from participating in the workshop. Additionally, his participation in putting together the retrospective exhibit on Aroztegui and editing the companion book *Ernesto Aroztegui: 1930-1994* (Soto, 2014b) (which, as noted before, remains the only comprehensive book on Aroztegui to date), enriched his perspective even more.

In assessing how having such a central figure teaching the workshop would affect my experience of it, it was crucial to bear in mind that, while Soto was a central figure in the exhibition/book endeavour, both the exhibition and the book were group efforts. This was reflected both formally in the credits section in the book, and informally in the initial conversations I held with diverse individuals when I first started considering and exploring this topic for my research—working on the exhibition/book project had the side effect of being a reunion for individuals who had gone many years without seeing each other. This was relevant to understand that neither the exhibition nor the book conveyed a single voice, it was a collective

endeavour. The way this shaped the project was in offering me access to scattered research materials I would otherwise not have been able to access.

Because the workshop (both the original taught by Aroztegui and Soto's iteration) aimed to afford each individual student a real connection with the technique, one of discovery, not all students advanced in their weaving at the same speed. Therefore, the duration of the workshop was not pre-established—it could take from a few months to more than a year for a student to complete all three sets of exercises. The timeline for my overall research project, however, could not accommodate such duration. Considering this, as well as my schedule and Soto's schedule, my participation in the workshop lasted approximately one month. During that time the plan was to have the workshop develop as it would without time constrictions and to cover as much content as possible without neglecting its nature.

Considering the fact that I was already a weaver, though not a tapestry weaver, I approached the workshop not as a complete novice but as an individual already familiar with weaving terminology, concepts, and practice. This represented an advantage when the time allotted to the workshop would be limited. While the schedule Aroztegui worked with offered once-a-week workshop sessions, I had one every other day, weaving at home the days in between. The workshop, therefore, was an intensive one. Going back to the aims of this research, to explore the lived experiences of Aroztegui's former students and to consider those in relation to my own while participating in an iteration of the original workshop, the specific aim of participating in the workshop was not completing the weaving exercises but experiencing the workshop. The level of completion I reached in relation to the exercises in the one-month span, therefore, did not matter.

While Aroztegui's workshop started working with only one student, many others were soon incorporated. One of the characteristics identified as essential to the nature of the workshop was its condition of being a space to share with others. However, due to time constraints, I participated in the workshop at a time when it was not usually offered, making me the only student. This resulted in my experience of the workshop missing an important component, which I considered in chapter four.

The steps taken to complete the interviews appropriately and in a timely manner were:

- 1) Preparation for practice
 - a. Go over the interview to the instructor, already conducted.
 - b. Write down follow-up questions.
 - c. Go over the scanned version of Aroztegui's instructions for the course.
 - d. Write down my presumptions about the workshop in itself and as part of the research project.
 - e. Make sure I have all the items needed for my practice (Appendix H).
- 2) Practice
 - a. Thank the instructor for facilitating the workshop.
 - b. While working jot down thoughts and reflections that come to mind while working.
 - c. Engage in conversation with the instructor guided by the follow-up questions prepared and in relation to things that might come up while working.
 - d. Be attentive of my environment. Be there in the moment. Self-asses constantly.
- 3) After each workshop session
 - a. Write down thoughts and reflections on how the session went and how I felt throughout.

- b. Reflect on the session and come up with questions for next session.
- c. Progress on my work between sessions.
- 4) After the workshop is completed
 - a. Thank the instructor again for facilitating the workshop.
 - b. After completing my degree I will share the result with the instructor.

Explicitation of the Data

Following Groenewald's (2004) proposed alternative approach to the stage of a research project traditionally known as data analysis, I decided to emulate him and title said section as he does: *explicitation* of the data. Groenewald's argument was based on Hycner's⁶ who understood the idea of analysis as having "dangerous connotations for phenomenology" (Groenewald, 2004, p. 17) due to how it loses sight of the phenomenon being study as a whole in its dissection of the data. Conversely, explicitation refers to an interpretative approach to the data made throughout the interviewing process.

Groenewald's (2004) simplified version of Hycner's explicitation process consisted of five steps: "1) bracketing and phenomenological reduction, 2) delineating units of meaning, 3) clustering of units of meaning to form themes, 4) summarising each interview, validating it and where necessary modifying it, 5) extracting general and unique themes from all the interviews and making a composite summary" (p. 17). First, starting with bracketing, what the researcher does is go over the audio recordings of the interviews repeatedly with the aim of "developing a holistic sense" (p. 18) of the interviewees' words. Second, and thanks to being already familiarised with what the interviewees' words, the researcher identifies statements that are

⁶ Hycner, R. H. (1999). Some guidelines for the phenomenological analysis of interview data. In A. Bryman & R. G. Burgess (Eds.). *Qualitative Research* (Vol. 3, pp. 143-164). Sage.

illustrative of the phenomenon being researched, that “illuminate” (p. 18) it. Groenewald suggests caution when doing this for the researcher’s subjectivity might cause incongruous assessments to arise. After completing work on an interview, the statements, or “units of relevant meaning” (p. 19), which are repetitive in what they convey are discarded. To do so the researcher takes into consideration what was said, how many times it was said, and how it was said. Third, the meaning behind those units is brought to the surface in order to cluster them into themes. This might require going back to the interviews. Groenewald noted that this third phase embodies the trickiest to navigate due to the researcher working with things that cannot be “precisely delineated” (p. 19). Fourth, the researcher produces a summary of the interview in which they include the themes identified and shares it with the interviewee for them to determine if the “essence” (p. 19) of the interview is fairly represented. Fifth, the researcher moves to work with all the interviews. Having the themes for each interview identified, the aim of this phase is to assess them and determine the themes that are a commonality as well as the outliers. A “composite summary” (p. 21) including the themes, as well as how and from where they emerged, concludes the explicitation of the data. Throughout this five-phase process, the researcher must stay attuned to their subjectivity so not to lose sight of the phenomenon being studied. Therefore, each phase requires the researcher to be present and aware of how, and from where, they are tackling the task at hand.

The beginning of the explicitation of the data made varied slightly from Groenewald’s (2004) phase one to include transcriptions of the interviews. While in the approach delineated above a transcription was not considered, I understood that due to the interviews having been conducted in a language different from the language the final report will be written in, having the transcription in the original language as well as its translation available to the interested reader

was essential to ensure access and transparency. Acknowledging this, “a parallel transcription using a side-by-side column layout” (Nikander, 2008, p. 228) was used. The leftmost column numbered the lines. Because the explicitation of the data was done from the original transcriptions (Nikander, 2008, p. 229), that is the ones in Spanish, the middle column was for the transcripts in said language. The rightmost column contained the translation into English. It should be noted that whenever expressions which do not have an exact counterpart in English—one that makes sense—appeared, a comment was included to make the meaning clear to the English-speaking reader. In surveying different ways to work with transcripts and their translations, Nikander observes that

providing space and access both to the original and the translated materials favors transparency and makes the author directly accountable for the translation. This way, the acceptability of the translation constructed remains, at least potentially open to challenge and suggestions of alternative improved versions. (p. 229)

Once all five phases of the explicitation process were completed, the data made from the autoethnographic process was included. The overall explicitation of the data, then, was guided by a back-and-forth from the part to the whole, cycling through the preunderstandings I, as the researcher, carried along and the new understandings emerging (Frechette et al., 2020). From this perspective, the explicitation of the data did not really have an end because the new emergent understandings became preunderstandings as the explicitation unfolded, opening, thus, new research paths connected to the one herein considered.

Chapter 4: Autoethnography⁷

When considering in detail what has been written (Hülse, 2010; Soto, 2014b) about Ernesto Aroztegui, both by others and by himself, the central place making with one's hands was given becomes apparent. If I had to select a few words to describe myself, maker would be one of the first to come to mind. Both research topic and researcher share, therefore, an intrinsic element of engaging with the material world with the body. This apparently simple realization was what led me to think about the potential a practice-based approach to my research project had. As I moved forward and narrowed my focus on Aroztegui's students lived experiences of attending his workshop, attending an iteration of said workshop myself presented itself as a good way to potentially reaching a more encompassing understanding of the phenomenon. As this crystalized further I arrived to autoethnography as a method to bridge the temporal distance between myself doing research today and the lived experiences at the center of this project.

The autoethnographic experience, that is doing and writing autoethnography, which refers to its two dimensions as process and product, revolves around the researcher considering their experiences as part of a cultural phenomenon (Ellis *et al.*, 2011). The researcher thinks about their experience, dissects it, looking for the meaning of that experience that might emerge for them. In doing so, they become better equipped to think about their experience of the phenomenon in relation to others' experience of it. And from that enriched perspective, one based on their first-hand lived experience as well as the stories of others, the researcher finds themselves in a position to “produce aesthetic and evocative thick descriptions of personal and

⁷ After writing the autoethnography (this chapter) and working on the explicitation of the data made from the interviews (chapter five) I decided to come back to this chapter and add new writing referring to the explicitation of the data made from the interviews as it connected with what was addressed in the autoethnography. These additions are presented in boxes and a different font to easily separate them from the original autoethnographic writing in the chapter.

interpersonal experience” (p. 277). As Ellis *et al.* note, the production of this kind of written material has the potential to be more accessible to a general audience, making “personal and social change possible for more people” (p. 277). Thinking of the aims of this research, that is to help in the emergence of a more encompassing understanding of the meaning behind the phenomenon of Aroztegui’s workshop, an understanding centered on the lived experiences of the individuals who attended, autoethnography both as process and product makes sense.

The same elements which led me to proposing a practice-based approach to my research—*i.e.*, identifying the need to experience for myself, to the extent such a thing is possible, the experiences of Aroztegui’s former students of being part of his workshop—were the source of a sort of disquiet I started feeling once I decided on the workshop as my practice and its date started steadily approaching. This sense of disquiet I identify as being directly connected to the responsibility I felt from the very beginning of this research journey when its topic was being defined. The phenomenon of the emergence and subsequent flourishing of the textile art movement in Uruguay is unique in its nature but unknown outside limited social circles. For the individuals in those social circles, however, the experiences related to the textile art movement appeared to be life-defining. Immersing myself in these waters, not only as researcher but a hands-on one, with the aim of helping the meaning behind their lived experiences emerge and reach further than those circles, became a monumental task in terms of the responsibility it entailed. A constant practice of reflexivity (Frechette *et al.*, 2020), as well as reflection (Candy, 2020; Layton, 2022; Ledgard *et al.*, 2022; Michaels, 2022) after each workshop session to ground the reflexivity and really get in touch with what was going on were fundamental in how I took on that responsibility.

Where I Came to the Workshop From

I attended the tapestry weaving workshop already a weaver. As a somewhat experienced weaver, a thing that happens to me is that I become so entangled in the weaving process that I usually stop paying attention to what I am doing. That is, I find myself doing things without thinking. This state was identified as flow (Csikszentmihalyi *et al.*, 2014) and it implies an “intense experiential involvement in moment-to-moment activity” (p. 230). As the workshop got approved by my supervisor and later confirmed by the instructor, I thought it would be interesting to put myself in the position of weaving with the tapestry technique. The practice of reflexivity proposed for this research project implied the need to identify my assumptions and pre-understandings in relation to the research topic before engaging with the various activities that made the project. As one of those activities I considered my participation in the workshop in detail before it happened. I also wanted to take the opportunity to remind myself to be aware of what I was doing and really pay attention to what came to mind while doing so. Because it was the first time I engaged with the technique, everything I thought I knew was either due to having read it somewhere, heard about it from others, or seen photographs of it. Thus, once I started weaving, I was overcome with questions, doubts, and “aha moments”. But I wove a long sample and kept it with me for further consideration, which I will return to later in this chapter.

While my previous weaving experience was not of weaving tapestries, there are a series of commonalities between fabric weaving, which was what I had been doing, and tapestry weaving. For example: much of the vocabulary (though not all of it), many of the actions carried out in the loom, and the considerations one must have while weaving, to name a few. These shared elements, with which I was already familiar, were what gave me a certain advantage when facing the tapestry loom and the specificities of the craft.

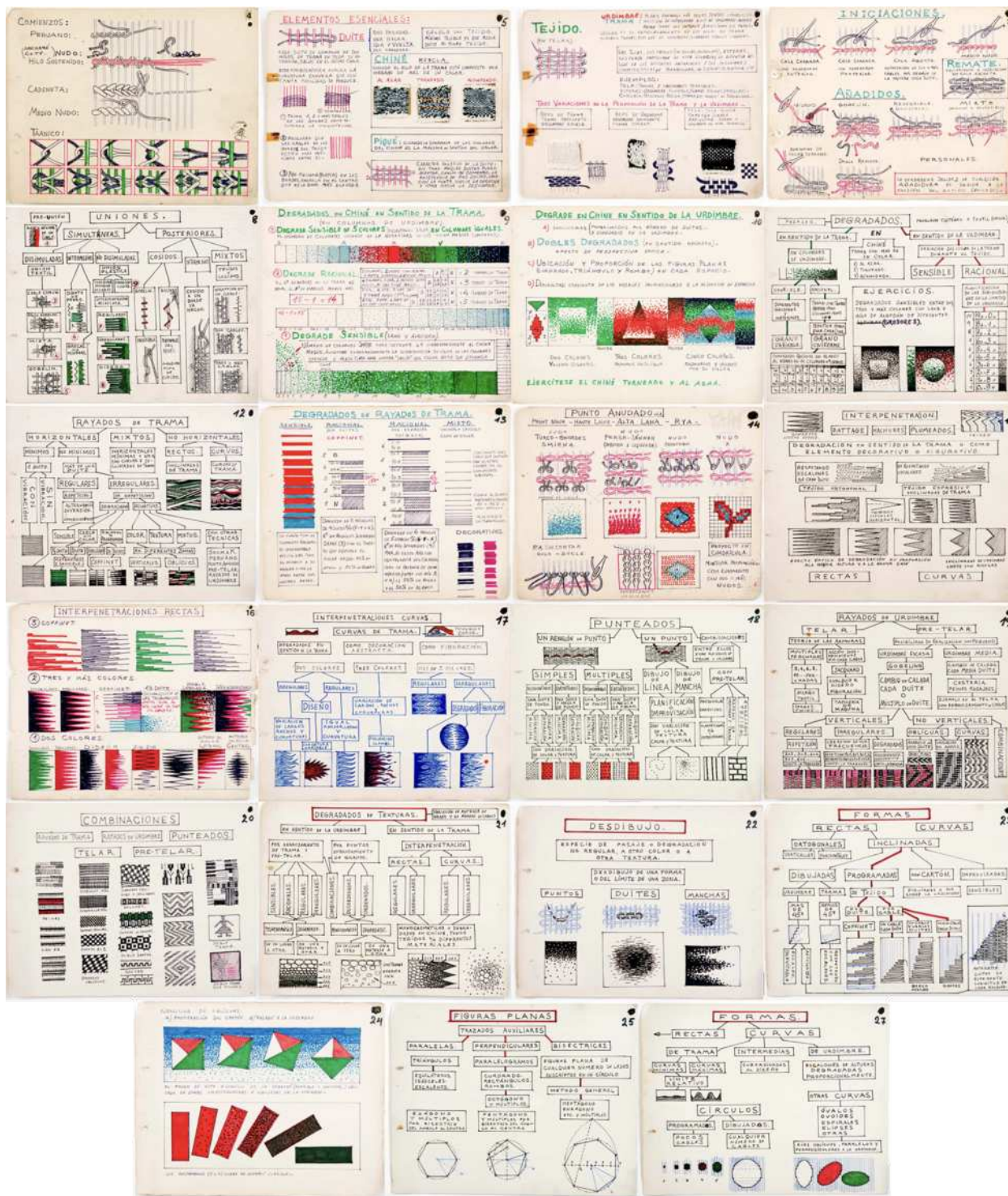
In addition to facilitating my approach to the act itself of weaving with the tapestry technique, being familiar with the world of weaving gave me a sturdier base from which to face the workshop. Not being a complete beginner meant that I was able to talk with my teacher about the craft we shared with a level of confidence I might not have had were I completely unfamiliar with what he was sharing with me. It felt like we were talking the same language, that of weaving, albeit with a slightly different accent—while Jorge spoke “tapestry weaving” I spoke “fabric weaving”. As sometimes happens with one language spoken in different regions, one word might mean something in one place but have a different meaning in some other place. The same happened at times in our conversation, some concepts related to weaving varied slightly (and at times quite drastically) in meaning, forcing me to adjust and incorporate this new meaning, allowing it to cohabit with the previous concept I carried with me from my fabric weaving experiences.

The Workshop

The workshop envisioned by Aroztegui in the 1960s consisted of three sets of exercises which worked as an introduction to all the basic resources he understood a tapestry weaver should be familiar with in order to be able to then explore the technique (see Figure 7). These three sets of exercises were all woven together one after the other with a loom similar to wooden frame loom (see Figure 8). Once the student completed all three, they were left with one tapestry which contained all the exercises (see Figure 9). The first and most basic one was about working the edges of the tapestry, changing colours and materials, managing different joints, among other things in the same line. The second one dealt with creating shapes. And the third one was focused on dealing with volume. With once-a-week workshop sessions, but having to work in between sessions in their homes, students took at least a year to complete all three.

Figure 7

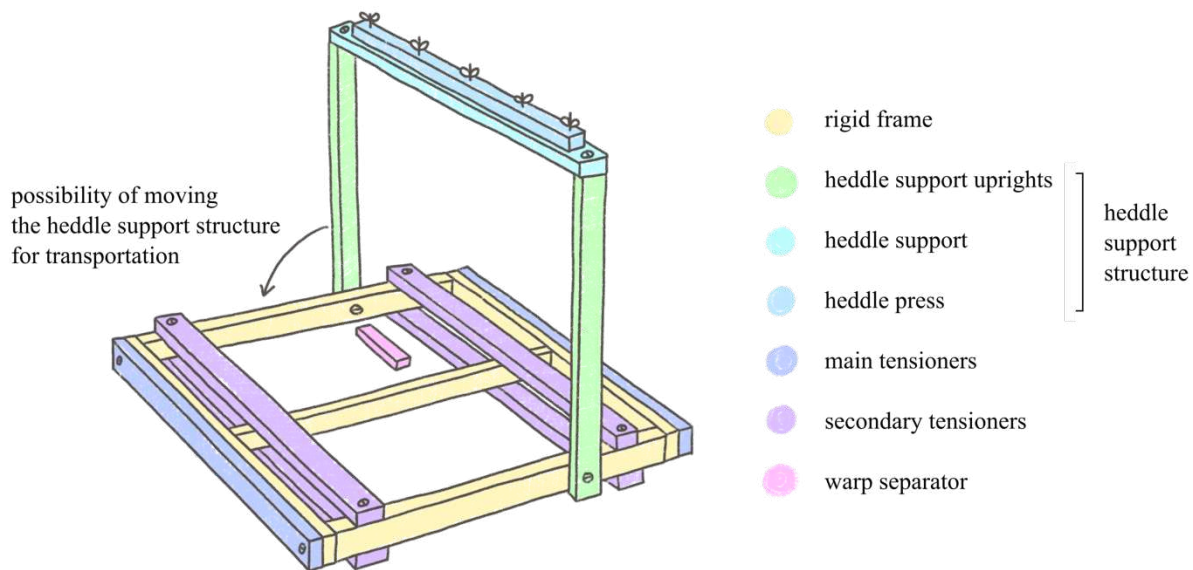
Aroztegui's written instructions for the weaving exercises.



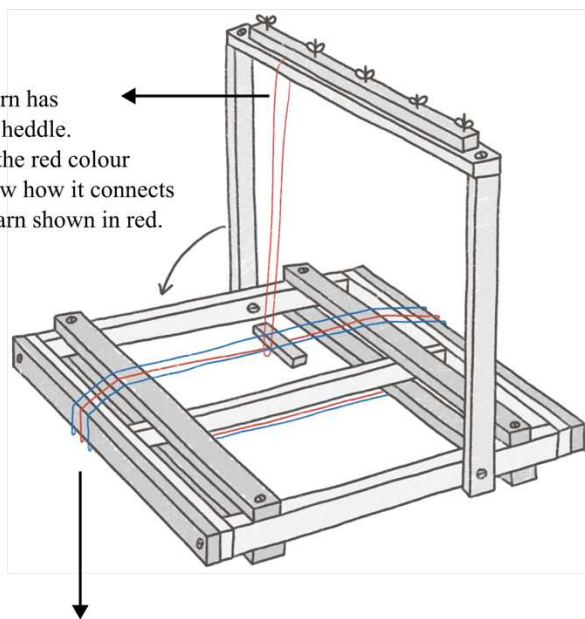
Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

Figure 8

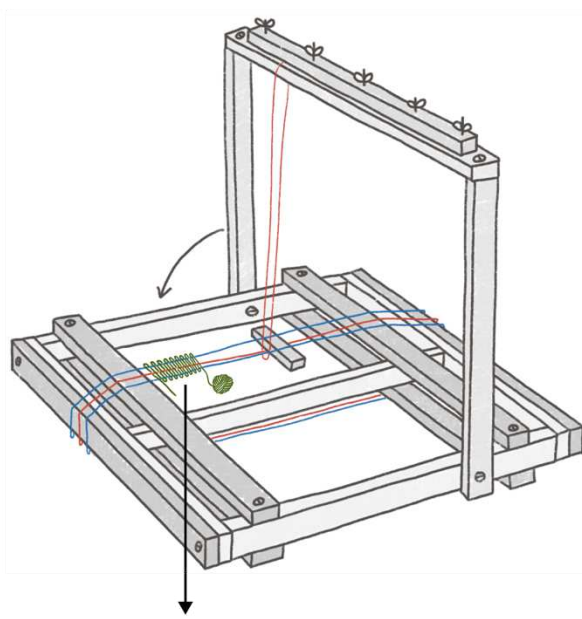
The loom used in Aroztegui's classes.

**Heddles.**

Each warp yarn has its respective heddle. In the image the red colour is used to show how it connects to the warp yarn shown in red.

**Warp yarns represented in red and blue.**

Red for the odd warp yarns and blue for the even warp yarns. The two colours show the two sets of warp yarns needed for tapestry-weaving.

**Weft represented in green.**

The weft is inserted alternating the two shed openings.

Note: Adapted from Aroztegui's instructions presented in Soto, J. F. (Ed.). (2014). *Ernesto Aroztegui: 1930-1994*. MEC.

Figure 9

Examples of the weaving exercises completed by Aroztegui's students.



Source: Soto, J. F. (Ed.). (2014). Ernesto Aroztegui: 1930-1994. MEC.

Iterations of the described workshop exist today with some of Aroztegui's former students still teaching the craft of tapestry-weaving based on the same set of three exercises proposed by their teacher. Jorge Soto's workshop is an example of this. As I would come to notice in my participation in the workshop, Soto not only follows the same exercises and treats them the same way as Aroztegui did, but because he started attending the workshop when he was seven years old, the influence Aroztegui had on him was significant. The result of this is that his overall teaching practice is imbued with the essence of Aroztegui.

While many things in the content of the workshop remain the same, the context and the environment have drastically changed. Due to the phenomenological approach I took to this research project, and how phenomena, individuals, and environment, are understood as being intimately entangled, the environment associated to the phenomenon is essential in the study of said phenomenon (Richards & Morse, 2007). The sociopolitical context associated with the years Aroztegui's workshop was active was not welcoming. The harsh conditions of the dictatorial period, as well as the years leading up to it, brought along no small amount of negative change for the Uruguayan population (Caetano & Rilla, 2002). An overall loss of freedom, which manifested itself in several ways, was what people had to live with. The sociopolitical context at the time of my participation in the workshop was entirely another. The substantial difference between the two was not disregarded.

Throughout the four weeks of workshop sessions I remained mindful of the place the workshop had in my life: what going to class meant; how it fit with the other activities I had; how I felt at the prospect of having class as well as during and after the class; what kind of expectations I was building as the classes progressed, how I felt about what I was learning, to name some of the things I reflected on. The journal entries I was left with were instrumental in understanding how the drastic difference in the sociopolitical context affected my lived experience of the workshop. I will expand on what this understanding entailed in the opening of this chapter's concluding section.

The Experience

If I had to identify the essential takeaway from participating in the workshop, it would be the crucial role the notion of sensibility had—sensibility being understood as “the ability to respond to sensory stimuli”, as defined by the *Oxford English Dictionary* (2000). The notes I

made after the workshop had concluded when I went back to my journaling and reflected on the overall experience contain a series of snapshots regarding sensibility. These snapshots are not only from the time when I was actually weaving, but span the whole duration of the workshop, and some of them even connect to more than one moment.

As presented in the introduction to this report (chapter one), two major influences of Aroztegui's were the Polish weavers of the sixties and seventies and the weaving experience in Harrania, Egypt. The facet common to these two which captivated Aroztegui, was the freedom lying at the core of how weaving was conceived. The notion of sensibility I identified in my participation in the workshop was directly connected to that freedom. It is through their sensibility that the weaver can navigate said freedom. While my brief participation of the workshop (as explained in chapter three when describing the research design) could not include weaving outside the exercises (previously delineated in this chapter) and, therefore, I did not experience that freedom in the interlacing of warp and weft, I did experience it in connection to other aspects of the overall weaving process.

The first one I would like to stop and think about is in connection to how Jorge thought about things. For instance, the notion that the wood structure I brought with me to the workshop is not a loom but a frame, which became a loom once it was prepared to start interlacing warp and weft. Placing the warp, then the divider, and then the heddles—once all of this was done, that was when what I had in front of me became a loom. While in retrospect I would say it makes perfect sense, this notion is something that had never crossed my mind nor come up with any of my colleagues and previous teachers. The tool might seem like it is completed but it is not. It keeps on being made by the actions of the weaver. And it is through the weaver's own actions that their sensibility is engaged—how much to tension the warp, making sure the tension is even

throughout the warp, maintaining the length of the heddles even. All of these are not things that can be measured and objectively controlled. The placing of the heddles is not interrupted after each heddle to check their measurement with some tool other than the weaver's body. Rather, the weaver measures with the eyes, checks the tension with the hands, and with extended fingers makes sure the tension is even throughout the warp.

In bringing their sensibility to the forefront throughout the weaving process (a process understood in an encompassing way and not as the interlacing of warp and weft alone), the weaver's place is not that of a copyist, but a thoroughly creative one. In this understanding of weaving, decision making is a constant. Aroztegui making his first weaving frame "con dos palos de escoba" [with two broomsticks] (Appendix I, line 1540) is a clear example of the encompassing role the weaver embodied in his way of seeing the craft.

Also connected to the tools and the central role sensibility plays in this approach to weaving, a realization that came to me as quite remarkable is that a tool not always is a tangible, physical thing. Each session before starting to weave I had to adjust the warp tension, as one does. A few turns of the butterfly screws adjusting the top beam usually did the job. However, when at one point I had to dedicate half an hour to this adjustment I realized I was experiencing something completely removed from the fabric weaving I was used to. Reaching the right tension was no small feat. When my hands were not enough anymore, I had to switch to a pair of pliers to keep turning the butterfly screws. It was hard work that left me with exhausted arms. I understood then that adjusting the warp thus was a specific requirement of tapestry weaving, which in its turn made me think that adjusting the warp could be considered as part of the toolkit of the tapestry weaver. It is not a physical tool, like a shuttle is, but an action essential for weaving—without a taut warp there is no weaving.

How to work with colour makes manifest another facet of sensibility. One of the exercises dealt with colour gradients and had several parts. The aim of the first part was to weave three horizontal lines, each three centimeters tall, and create a horizontal colour gradient (see Figure 10) going from colour A on the left to colour B on the right and using only two yarns, one of each colour. The two yarns needed to be combined and their proportions modified to achieve the colour tones between A and B. That is, the ply number remained consistent throughout, what varied was the amount of colour A and colour B. The way to create the gradients varied between the three lines—in one of them the effect was achieved mathematically and in the other two sensibly. What this meant was that I had to get to the number of plies of each colour based only on the information I was receiving through my eyes. Sensing with my eyes which colour to add or subtract to arrive at the tone I was seeking. Something I observed, which in my opinion adds to the wonder, is that if I think about it mathematically then the squares immediately after the two with plain colour in the leftmost and rightmost sides should have needed the same proportion of colour only the colour would have been inverted. But that was not what happened when I obtained the different tones sensibly. The tones in said squares had different proportions of colours A and B, there was no mirroring between them. I believe this reinforces even further the importance of working out the tones in the gradient through the senses, and not trying to force them into what I might have thought they should have been.

The same way I had the experience of having to create certain colours by mixing yarns with only my eyes as measuring tool, so did Aroztegui's students have to select the materials to be used through their sensibility. In this regard, Aroztegui's aim was "encontrar la voz interior" [to find the inner voice] (Appendix I, lines 1190-1) of his students, to let them explore but at the same time ask of them not to follow pre-defined recipes (as was my mathematical gradient). As

one of the interviewees shared: “Podíamos hacerlo con lana, con algodón, con fibra, con cuero, hasta con caucho, cortando gomas de auto” [We could do that with wool, with cotton, with other fibers, with leather, even rubber, cutting car tires...] (Appendix I, line 1190-4). This can be traced back to how moved Aroztegui was by Magdalena Abakanowicz work— “Cuando él vio la obra de Magdalena Abakanowicz en las bienales, que era una tapicería sin cartón, hecha por el autor, y hecha con todo tipo de materiales—ahí a él se le despertó realmente qué era lo que él quería hacer. Y por eso (...) dejó todo para dedicarse a la tapicería” [When he saw the work of Magdalena Abakanowicz at the biennials, which was tapestry without cartoon, made by the author, and made with all kinds of materials—that’s when he realized what it was that he wanted to do. And that’s why (...) he quit everything to dedicate himself to tapestry making.] (Appendix I, lines 1634-42). Be it the selection of colour, the selection of materials, the definition of volumetric shapes, or a combination of all of these, freedom navigated through sensibility was at the core of both Aroztegui’s students lived experiences as well as my own experience in Jorge’s workshop.

Figure 10

The colour gradients I wove.



Note. Three lines of colour gradient woven. In the middle one the tones of the gradient were achieved mathematically, in the top and bottom ones sensibly. © Lucia Gago Ross.

On first inspection, and even after further studying them, the exercises proposed by Aroztegui can come across as quite rigid and restrictive—they do not appear to leave much room for improvisation. This was the impression I got just from looking at them when I first encountered them. However, when I started working on them during the workshop I realized that, more than anything, what the exercises are is a sort of guide based on what the teacher and student together will define as a path to follow. On more than one occasion Jorge modified things based on how classes with me as the student were going. This was never done in an overly explicit way saying what was being changed, but he made it clear that, because I already knew how to do a certain thing he had explained to me, we would be moving on to practice some new thing. The approach to that apparently rigid set of exercises could not be more fluid, and it is sensibility which affords the teacher and the student to enter the space where they can comprehend that fluidity. I felt this in how my workshop sessions moved forward, but I also saw it. During the interviewing process part of this research, I got to see a few of the woven exercises from Aroztegui's former students and they are all different from one another, including mine. They all share the same essence, but each is a thing in its own right.

That sensible nature needed to navigate the exercises in the way each teaching/learning environment called for I could also identify in what the sessions looked like. From the very first moment, conversation was at the forefront of the interaction between Jorge and I. It was not a shallow and passing conversation, but one where each of us was invested in what the other had to share, marveling with the not few things we had in common and learning from the other the whole time. In other words, a kind of interaction which requires the individuals involved to be attuned to their own sensibility.

One of the interviewees shared with me something they remembered Aroztegui saying to one of his students: “Vos tenés que tener en cuenta que entre un alumno y un professor se crea un lazo de afecto” [You need to bear in mind that between a student and a teacher a bond of affection is created] (Appendix I, lines 390-3). I believe this understanding of the teacher/student relationship was the result of sensibility being essential to Aroztegui’s way of being in the world, as well as what propitiated the cultivation of sensibility amongst his students. In other words, it is tricky to say which came first. Ingold’s (2013) idea of correspondence could be put to work to understand how Aroztegui’s understanding of the teacher/student relationship and a way of being in the world where sensibility is central are entangled in a knot in which the experience of the workshop is distilled.

That distillation is reflected in what one of the interviewees shared as they reminisced about their time with Aroztegui: “Estaba sentado delante del telar y tejía. No tejía todo el tiempo durante las clases porque nos estaba dando la clase. Pero yo a veces me iba el sábado de tarde a sentarme al lado de él y verlo tejer. (...) Entonces yo me sentaba a mirarlo tejer. Y me fascinaba. Capaz que hablábamos de algo, pero no era necesario.” [He was sitting in front of the loom and he wove. He didn’t weave all the time during class because he was teaching. But sometimes I would go on Saturday afternoons to sit next to him and watch him weave. (...) So, I would sit and watch him weave. And it was fascinating. We might have talked about something, but it wasn’t necessary...] (Appendix I, lines 1593-606). The idea of companionable silence is one that goes hand in hand with notions of trust and comfort, of friendship. In this regard, the same interviewee later said: “Teníamos una amistad... Que no digo que la tuviera solo conmigo, la tenía con muchos de sus discípulos...” [We had such a friendship... I’m not saying I was the only one, he had it with many of his disciples...] (Appendix I, lines 1354-6).

Aroztegui was a strict teacher and demanded students be committed to their work—“era muy exigente. Yo aprendí disciplina también (...) esa disciplina de (...) traer el ejercicio terminado clase a clase. Era así. Una tira por año” [he was very strict. I learned discipline as well. (...) that discipline of (...) having to complete the exercises for each class. That’s how it was. One set of exercises a year] (Appendix K, lines 84-90); “Si te tenía que decir las cosas te las decía” [If he had to tell you something he would tell you] (Appendix K, line 623-5).

Nonetheless, at some point in the conversations I held with them all interviewees made reference to the positive and long-lasting impact Aroztegui had had on them: “Pero Aroztegui no se murió. Aroztegui está vivo” [But Aroztegui didn’t die. Aroztegui is alive] (Appendix I, lines 1669-71); “Sigo hasta ahora. Es la forma que nos enseñó” [It’s something I still do today. It was the way he taught us] (Appendix J, lines 929-30).

Circling back to the practice of playing music in the workshop another interviewee said: “Escuchábamos música todo el tiempo. (...) También teníamos que bailar, cada música... Hemos bailado todo. La Consagración de la Primavera, por supuesto Piazzola... Porque él tenía la teoría de que uno tenía que bailar para sí mismo. Entonces él bailaba. También nos representaba las escenas de las obras de Brecht, de los personajes que había él hecho con Atahualpa del Cioppo” [We listened to music all the time. (...) We also had to dance to each type of music... We have danced to all kinds of things. The Rite of Spring, Piazzola of course... Because he had the theory that one had to dance for oneself. So, he danced. He would also represent the scenes from Brecht’s plays, from the characters he had played with Atahualpa del Cioppo] (Appendix J, lines 836-52). The interviewee also remarked: “Y hasta el día de hoy sigo escuchando las mismas cosas” [And to this day I still listen to the same things] (Appendix J, lines 814-5).

Experiencing an iteration of Aroztegui's workshop at the hand of, not only one of his former students, but an individual who was part of the workshop since the young age of seven, turned out to be more enriching than I expected. My participation in the workshop with Jorge Soto came after having interviewed him through videocall. This gave our first meeting in person a sense of familiarity which aided in the seamless way the workshop took place. The explicitation of the data from the interviews (presented in chapter five), a process I engaged with after having completed the workshop and the interviewing process, considered alongside the notes I took as I was participating in the workshop, led me to realize how much this research project gained from having a practice-based approach. The instance of sharing the space of the workshop while weaving and listening to music created a special atmosphere I could not have anticipated. A relaxed atmosphere of trust in which conversation started flowing from the start and it continued throughout. While the topics we touched upon were, naturally, closely connected to what my interview with Jorge tackled, it was the passing remarks that made the whole exchange enormously rich.

One such passing remark, which I jotted down after the class, had to do with teaching and was prompted by something I told Jorge had happened to me. I shared with him how, when she saw me weaving the exercises I had to weave for the following class, my mother was very excited and told me she wanted to learn how to weave tapestry as well. When he heard this short anecdote Jorge told me that obviously I was going to teach her, that she would be my first student. This apparently unremarkable story is actually quite relevant. What makes it so is that Jorge was clearly reproducing what he had received from his teacher, an eagerness to educate more and more weavers. In doing so he afforded me a glimpse into how central the teaching of

the tapestry technique was in the strengthening of the textile art movement, how important educating new weavers was in this regard.

On a given class, after explaining to me what the following exercise entailed, we started talking about films, which led to theatre, which led to books, all becoming entangled. Upon hearing one of my all-time favourite films is Ingmar Bergman's *Fanny and Alexander* (1982), he exclaimed he now understood my interest in tapestry and the textile art movement, and that he had seen the film more than fifteen times. As the conversation continued in the same vein, Jorge eventually told me that what we were talking about, how we were referencing things and finding pleasure when the other one knew what we were talking about, or recommending each other things—all in all talking about the world, its comings and goings—was what Aroztegui encouraged his students to do. Not only in the workshop, but as a way of being in the world. Being curious. Getting entangled with everything that was going on.

Closing Thoughts

The aim of this research project was advancing an interpretation of which aspects of Aroztegui's students lived experiences of his workshop can be still accessed today. Autoethnography as a practice-based research method presented the research project with a way to access understandings at a cultural level through my lived experience as the researcher and the critical autoethnographical writing stemming from that experience (Ellis *et al.*, 2011). Considering the autoethnography (both as process and product) and the interviewing process (from designing the interview and recruiting the participants to the explication of the data) as complementing each other was what made possible reflection concerning which aspects of Aroztegui's students lived experiences of his workshop coincided with my own lived experience in an iteration of the same workshop.

After experiencing the workshop and completing the explicitation of the data from the interviews (in detail in chapter five) and being able to make a sort of comparison between the version of the workshop I experienced and the one led by Aroztegui, it became clear that many of the main components of Aroztegui's workshop and his approach to teaching were present in Jorge's iteration. The components that emerged from the interviews as well as from my autoethnography were: the sensible approach, the enriching conversation, the demanding nature of the weaving practice, the overall sense of camaraderie.

One of the participants said in their interview: “Mirá, de la dictadura no hablábamos” [Look, we didn't speak about the dictatorship] (Appendix I, lines 1445-6). The workshop did not operate in that way. Rather, it offered a space with the components previously mentioned. These kind of spaces were referenced as “islas de resistencia cultural” (Bayce, 1989)—translated into English as islands of cultural resistance—which grouped artists and a growing audience. As Soto (2014) noted, the artistic teaching work that happened within those ‘islands’ contributed substantially in the establishment of generational links, the understanding of identity, and the defense of democratic rights. That space impacted each student differently. For the students from the 1960s-1980s, the components identified—the sensibility in its many facets Aroztegui offered, the enriching conversation they could find in the workshop, the focus tapestry-making demanded, and the simplicity of a space to let one's imagination run free and find fellowship—were meaningful because they better equipped them to face the vicissitudes of their time.

The journal entries I wrote down while reflexively thinking about my experience of the workshop (before, during, and after) reflect how immersive an experience it was. Among the passages in my notes that illustrate this are: a stream of possible solutions to a problem I was having with my weaving; fond recollections of the conversations Jorge and I shared; realisations

of what a demanding technique tapestry-weaving was; a reflection of how challenging I found the free style exercise Jorge asked me to weave to get an idea of what my abilities were (see Figure 11); how lost I felt at first when the colour gradient needed to be sensible and not mathematical. All of these reflect the components identified before. And, in some way, they might have been helping me navigate other things, apart from the workshop, that were going on in my life at that time. Perhaps even the pressure I felt at times at taking on this research topic and the responsibility that came with it.

Figure 11

The free style exercise I wove.



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The sensibility factor described above defined the workshop’s nature. Anabalón Schaaf and Sandoval Limarí (2023) talk about their hands unlocking “a thought process” (p. 92)—for them, reflection was accessed through making with their hands. I would go further and say that the thought process in my case was unlocked by my whole-body receiving information. Not all the snapshots I was able to capture are connected to what my hands were doing. The kind of

conversation that effortlessly flowed throughout the workshop sessions, for instance, represented a core factor in my identification of sensibility as central.

It is interesting to consider here a passage from my interview with Jorge: “se hace un boceto, un cartón, pero con las líneas fundamentals solamente, lo otro se resuelve con la técnica y el material directamente en el tejido. (...) Es como la vuelta al artista que hace sus propias obras. Porque con los grandes talleres de tejido eso se perdió, con la escuela francesa. O sea, era el pintor que hacía el diseño, después el pintor cartonista que lo adaptaba a la técnica del tapiz, y los tejedores que reproducían eso, y que siguen teniendo los mimos cartones y los pueden reproducir cada uno de esos forever. (...) Y eso es lo contrario. Aroztegui lo toma un poco de la escuela polaca, donde vuelven al propio artista a hacer sus obras, y no a trabajar con tejedores” [a sketch is made, a cartoon, but only with the fundamental lines, the rest is worked out with the technique and the materials directly on the weave. (...) It’s like the return to the artist who makes their own pieces. Because with the big weaving workshops that was lost, with the French school. I mean, the painter who made the design, then the cartoon painter who adapted it to the tapestry technique, and the weavers who reproduced that, and who still have the same cartoons and can reproduce each one of those the same way forever. (...) And that’s the opposite. Aroztegui takes it from the Polish school, where they go back to the artist making their own pieces, and not working with weavers] (Appendix J, lines 931-52). Jorge went on to emphasise how “Todas las obras de Ernesto las hizo él” [All of Ernesto’s pieces were made by him] (Appendix J, lines 953-4)—there was only one exception, “La Sagrada Familia” [The Holy Family] woven 1974 as part of an attempt to commercialize his work that was not successful and, therefore, abandoned.

If I think about myself as a student in a tapestry-weaving workshop it becomes clear that the presence of sensibility as a main part of how to approach the work at hand made the

workshop a unique experience. In my position statement, I included my past experiences with teaching/learning. While the list is not very long, it is diverse—be it on account of what the context looked like, my role as either teacher or student, what was being taught/learned, or who the other individuals involved were. Returning to those experiences now as I reflect on my lived experience of participating in the tapestry-weaving workshop I can recognize how a strong sensible approach was what set some of those previous experiences apart. The relevance of sensibility in how a student engages with the work at hand becomes clear.

I would not say my autoethnography is self-referential (Ellis *et al.*, 2011), one of the criticisms autoethnography receives, but that it stems from a place of empathy and wanting to connect as deeply as possible with the individuals whose lived experiences I was researching. Being a student in a version of Aroztegui's workshop put me in a position to connect more intimately with what the participants shared with me in the interviews. Many of the things I was told by the participants I experienced first-hand in the classes with Jorge. The same instructions for the woven exercises Aroztegui designed for his students (included in this chapter), and later gave them to use in their own classes, Jorge used to guide me through the exercises. The same notion of adapting the content of the classes to each student Aroztegui practiced, Jorge did as well. The same explanation about how a wooden frame does not become a loom until it has all the things needed to weave in place Aroztegui's students received, I received. The understanding I reached of what Aroztegui's students lived experiences of his workshop were, would not have been possible without the insight the autoethnography afforded me. The autoethnography made me less of an outsider and more of an insider. Or, to use the term I included in chapter five to describe my status as researcher, the autoethnography further defined my place as in-between.

Chapter 5: Explication of the Data From the Interviews

While the autoethnography in the previous chapter conveyed my own lived experience of the weaving workshop, the present chapter refers to Ernesto Aroztegui's former students' lived experiences of his workshop. With the aim of delving into those lived experiences, a semi-structured interview was proposed as method. The semi-structured nature of the interview answers to the need of accessing the participants' recollections of their lived experiences in as unfiltered a way as possible while remaining within the scope of the research aims. Thus, letting the participant share their recollections instead of rigidly asking a pre-defined set of questions in a pre-defined order proved crucial. In this way, and in addition to not being restrictive, what the semi-structured nature afforded the interviewing process was a guide to make sure all the talking points were covered, and a way of bringing the conversation back to the topic if it strayed from the outlined talking points.

Reviewing the literature provided me with a notion of who the potential participants were. However, this identification was in name only and did not facilitate in any way my reaching out to those individuals and inviting them to participate. As outlined earlier, Felipe Maqueira was instrumental, particularly while this research project was taking its first steps, in introducing me to potential participants as well as facilitating information that ended up becoming valuable in guiding me through my initial exploration of the research topic. While in an early phase of the research project, Maqueira was interviewed as a participant, the material did not end up being included as data. This was because the scope of this research project was much broader at the start and later narrowed down to focus solely on Ernesto Aroztegui's former students and not all individuals who were part of the textile art movement in one capacity or

another. While Maqueira was a student of tapestry-making at that moment, as well as an active member of the textile art movement, he did not study with Aroztegui.

My connection to Felipe Maqueira is twofold. First, as teacher-student because he was my professor during my time as an undergraduate student. Second, as colleagues, since we were both part of the team of instructors in charge of the weaving course at the Escuela Universitaria Centro de Diseño⁸ (EUCD) during the 2018-2021 period. These two combined have brought forth a sense of camaraderie which I identify as being central in how open he was with what he shared with me and how willing to be of help he was. Amongst the first names to appear during my informal conversations with Maqueira were those of Jorge Francisco Soto and Beatriz Oggero. Both were Aroztegui's former students but with very distinctive profiles—from how they arrived at the workshop to what role they later played as part of the textile art movement.

As Beatriz Oggero repeated throughout my interview with her (Appendix I), and as other participants echoed in theirs, the connections in the universe of the Uruguayan textile art movement world are many and varied—one could say connections were what made the textile art movement. While, as mentioned, Maqueira was instrumental in facilitating a first glimpse into the universe of the textile art movement—its protagonists, its anecdotes—the same names he brought up were also mentioned by others as potential participants. Jorge Francisco Soto was the first one I contacted after my initial informal conversations with Maqueira and he, in turn, suggested I talked to Beatriz Oggero. Oggero asked me if I had spoken to Soto, and when I mentioned to Soto Maqueira had suggested me talking to Muriel Cardoso, he said I definitely should.

⁸ Escuela Universitaria Centro de Diseño is the school within the Universidad de la República [University of the Republic] where Industrial Design is taught.

The three interviews were quite distinct from each other. While all had in common an underlying tone of delight at sharing—the way they shared, how the dialogue with the interviewer was established, how the conversation branched out into other related topics and what those topics were—each of their individualities became evident, first while conducting the interviews, and then, even more so, while listening to the recorded audios and transcribing them. How each of them came to be part of the workshop, for instance, plays an important role in properly contextualizing their lived experience of the workshop. While Soto first came to Aroztegui’s workshop as a seven-year-old and became enraptured by what he saw, Oggero and Cardoso were already adults.

The Interviews and Their Contexts

As mentioned in chapter three, the interviews could not all be conducted in person. Beatriz’s was by phone call, Jorge’s by video call, and Muriel’s was in person. This was due to what the interviewees could accommodate. In Beatriz’s and Jorge’s case they were in a different country from where I was at the time of conducting the interviews. Muriel’s interview could be conducted in person because we were in the same place. The component of context that has to do with where the interview happens (S. Mann, 2016), then, varied. Because of it, other contexts varied as well. Therefore, the situatedness of “all knowledge, viewpoints, and ideas generated in interviews” (p. 59) called for a careful consideration of the contexts in all the interviews, the particularities of each one as well as the commonalities and differences between them. In order to engage with the interview (before, during, and after) with honesty, “the identification of contexts and examination of how they generate filters through which the data is [made] and interpreted” (Court & Abbas, 2013, p. 482) is key. The contexts identified and how they

influenced the interviews follow. First the ones common to all the interviews, then the ones specific to each interview.

The In-Between Researcher

Similarly to how it affected my participation in the workshop, as described in chapter four, my background in textiles influenced the whole interaction in the three interviews. Many of the references and terminology the interviewees used they had no need to explain because I was already familiar with them. However, while many aspects are common to both, my background is in textile design and not textile art. This put me in a position of being neither outside nor insider (Court & Abbas, 2013), but in-between. This in-between-ness prompted me to ask and react with more confidence than if I were an outsider, but it is possible it deterred me from asking the kind of unexpected question that comes hand in hand with being more detached.

Regarding the sociopolitical circumstances part of the phenomenon being studied, and as mentioned in my position statement in chapter three, I am closer to an outsider. However, because I have had access to what those circumstances entailed, I am not entirely an outsider. I did not live through the harsh conditions of those years, but I grew up listening to the stories of people close to me who did. Both aspects of what type of researcher the interviewees were presented with constituted a filter (Court & Abbas, 2013) that dictated the way in which the interview developed, that influenced how interviewer and interviewee interacted in our co-construction of the interview.

The Desire to Contribute to the Project

This is a more intangible context, but I understand it shaped the bond being created between myself as interviewer and the interviewees. From the first moment after contacting the three participants they all showed a great disposition toward contributing to the project. This was

mainly by granting me access to materials that would enrich my understanding of the topic. All three of them also let me know I could contact them if anything they could help me with came up. This laid the foundation for much friendlier interviews than I expected.

The Materials Beatriz Shared With me (Beatriz Oggero)

These included much of her writing as well as photographs of her own textile art pieces. Her writing was in the form of blog entries from before I contacted her. Reading them gave me a clearer picture of who Beatriz was; how she saw herself as part of the textile art movement and her informal role as ‘the one who remembers everything’; and her ideas regarding the education of textile artists and designers. In relation to the photographs of her art pieces, while they offer a very different experience from seeing the art pieces in person, there was much I learned from carefully inspecting them. The use of alternative materials, the exploration of dimension, the welcoming of different mediums and not only tapestry—all these things I could appreciate in the photographs she shared with me prior to the interview. As Beatriz told me during the first moments of our conversation, after I thanked her for sharing all those materials: “Yo te mandé eso para que tu supieras que me podías preguntar. Para que estuvieras al tanto un poco, y poder tener un diálogo. Porque como es tanta la información...” [I sent you that so you would know you could ask me. So you’d be aware of things and we could have a dialogue. Because it’s such a big amount of information...] (Appendix I, lines 8-12).

The Phone Call (Beatriz Oggero)

All the things Beatriz shared with me before talking on the phone were instrumental in softening the harshness of the phone call. They eased the way into the conversation and enriched it. The potentiality of an interview’s first moments being somewhat awkward seemed even more likely with the interview being conducted over a phone call. Thanks to this informal exchange of

messages and materials prior to the interview we were able to have a rich conversation.

However, the lack of visual cues was felt. Not seeing my interlocutor made it harder to know when a silence was a pause or the end of what was being said. And if it was a pause, then what kind of pause—is the interviewee thinking? Are they giving me the word? Was that a question? Are they pausing to emphasize what they just said? It becomes much harder for the interview to flow. I also noted that, because I was not looking at my interlocutor, I needed to be extra careful to stay focused as whatever my eyes drifted towards could distract me from the conversation with Beatriz. While Beatriz did not need to stay attentive to how the interview was going, it is most likely she felt something similar at the absence of someone to look in the eye while talking.

The Institution we Were Both Part of (Beatriz Oggero)

Beatriz was the person who led the foundation of the Textile Department at the Centro de Diseño Industrial⁹ (CDI). I graduated from that institution and from that department. Already during our informal message exchange prior to the interview this coincidence came up and there were a few comments along the lines of how lovely it was. Additionally, my weaving professor at the CDI was one of Beatriz's own students there as well, which brought the whole connection full circle. This led to a sort of trust between us, the kind that stems from a shared experience of import in both our lives, and the two of us knowing what we are talking about when we talk about that institution. The way Beatriz talked about the CDI was delineated by our shared status as insiders: “No sé si vos lo habrás visto, un pizarrón todo cuadriculado para enseñar a hacer el gráfico del textil...” [I don't know if you got to see it, a squared blackboard to teach textile drafting...] (Appendix I, lines 924-8).

⁹ Centro de Diseño Industrial was the previous name of the EUCD.

The Video Call (Jorge Francisco Soto)

While the interview with Jorge was also not in person, it differed from Beatriz's in that we were able to see each other even if through a computer screen. This proved to be an advantage regarding the ease with which the interview flowed. The visual cues were of great help in balancing letting the interviewee talk and keeping the conversation within the parameters of the research topic. Seeing my interlocutor, being able to react to their facial expressions, knowing when they did not understand something—all made for a more nuanced interaction.

Jorge's Studio and What he was Working on (Jorge Francisco Soto)

Jorge made a point of showing me his loom, mentioning how it was the same as Aroztegui's: "Me ves tejiendo? Para hacer la entrevista" [Can you see me weaving? For the interview] (Appendix J, lines 20-1). At the time of the interview Jorge had a tapestry in progress, so I could see a snapshot of what the loom being worked with looked like—how the needles were suspended between the warp threads, how the different weft yarns hanged from the needles, the kind of needles being used. Because I already knew Jorge still works with the technique he learned from Aroztegui, I was able to appreciate the work in progress on the loom not only as the work of a visual artist coming into being—which added another layer to my understanding of who Jorge was, but also as an echo of the phenomenon I was studying. The image of Jorge sitting before his work in progress could be put side by side with one of Aroztegui from the compilation book (Soto, 2014b) and they would be very much alike.

Muriel's Home (Muriel Cardoso)

Muriel and I were in the same country at the time of the interview but in different cities. It was agreed that I would travel to where she was, and she would receive me in her house. While

this was not the first interview, it certainly felt like it because it was the first one being conducted in person. In the case of Beatriz and Jorge the interview started right away after greeting each other and me thanking them for agreeing to participate. In Muriel's case the interaction before starting the interview was much longer and included a lot of small talk as well as meeting her husband. The conversation around topics not strictly related to the research topic brought to light coincidences between the both of us as well as details from Muriel's life which added to the idea I had of who she was.

After the interview Muriel gave me a tour of her house to show me the house itself, a project she and her husband had worked on their entire lives and of which they were proud, and their artworks—Muriel's and her husband's. In this tour I got to see a tapestry of Muriel's which I thought was an excellent example of the exploratory and encompassing approach to materials Aroztegui taught her students. It was a tapestry woven with cotton yarn and empty medication blister packs. Many of the artworks she showed me had material exploration at their heart, but I thought this one was its epitome.

The Room Where We Sat Down for the Interview (Muriel Cardoso)

For the interview we went to a group of rooms in the back of the house. The reason why Muriel invited me to sit down for the interview there, in addition to being a quiet space, was that those rooms were where she taught her own students: “Mirá yo en un momento di clases acá... ¿Ves esos pitones en el techo? (...) Yo daba clases acá y colgábamos los telares del techo” [Look, at one point in time I taught classes here... See those hooks in the ceiling? (...) I taught my classes here and we would hang the looms from the ceiling] (Appendix K, lines 511-6). It held a sort of symbolism which I appreciated because this way of placing the looms echoes the way Aroztegui placed them in his workshop: “Los telares los colgábamos. En el techo tenía unos

pitones con unas piolas y colgábamos los telares. Tejíamos en el aire... [We would hang the looms. In the ceiling there were hooks with ropes and we would hang the looms. We wove in the air...] (Appendix K, lines 497-501). It was also the place where she used to weave and where she sought refuge when she needed to be alone with her work.

The Things Muriel Shared With me (Muriel Cardoso)

Because the interview with Muriel was in person, it was possible for her to show me the actual things she wanted to show me. This added a component of dynamism to the interview the others lacked (specifically in connection to the showing of things). This was also due to me being able to interact with those things, to look at them from different angles. All the things I could appreciate from Beatriz's photographs I could also appreciate from the things Muriel showed me, but even more enhanced. These things included the woven exercises from her days as Aroztegui's student, many of her more and less experimental tapestries, her basketry work, and other varied volumetric textile art pieces. These things reflected a textile artist always experimenting and always on the look for ways of expressing herself and interacting with the different techniques.

The qualitative interview emerged as a co-constructed thing—it was essential to consider it as such, as existing because interviewer and interviewee built it together (Court & Abbas, 2013). Asking “how are these contexts filtering and shading meaning, coloring the ways questions are posed and responses are offered, what is said, how it is said, and what is not said?” (p. 487) illuminates how the identified contexts shape the data being made in the interview and, therefore, influenced “the production of knowledge” that stemmed from it.

There is no way of knowing what would have happened if any of the filters described had been different. But what can be said with certainty is that the data being made, what was asked

and what was not, what was considered relevant and what was not, and the emergent meaning, all would have been affected.

The Explication Process in Five Steps

Step One

The first step in the explication process entails “developing a holistic sense” (Groenewald, 2004, p. 18) of what the interviewee is saying. To work towards this, listening to the audio recordings of the interviews repeatedly is what is proposed. However, in light of the interviews having been conducted in a language different from the one the overall research project was conducted in, to this step I added the transcription and translation into English of the audio recordings. I transcribed and translated all three interviews: Oggero’s (Appendix I), Soto’s (Appendix J), and Cardoso’s (Appendix K). The process of transcribing and translating was of aid in understanding the content of the interviews in a holistic way, as Groenewald puts it, as well as familiarising myself with what was said by the participants. Having both, the original transcript in Spanish as well as its translation into English, available to the reader plays a crucial role in ensuring access and transparency. Additionally, making this material available puts it in the position of being “potentially open to challenge and suggestions of alternative improved versions” (Nikander, 2008, p. 229). Thus, the research project and its findings are not presented as static and completed things, but rather as a result with the potential to be enriched.

Step Two

Once I was familiarised with what the participants said during the interviews I proceeded to work with the transcriptions to identify statements that reflected the phenomenon being studied. I did so with all three interviews: Oggero’s (Appendix L), Soto’s (Appendix M), and

Cardoso's (Appendix N). Thus, after step two was completed, I had a selection of statements from each interview which referred, either directly or indirectly, to the participants' lived experience of Aroztegui's workshop. While a participant may have, at some point, talked explicitly about their experience of the workshop, they may also have, at some other point, made a comment which only hinted at it. With this in mind, for the identification of the "units of meaning" (Groenewald, 2004, p. 17) I needed to be attentive to what might be lying underneath the stories the participants had shared with me.

Step Three

The statements isolated in step two represented the material needed to work on step three of the explicitation process, which consisted of clustering those "units of relevant meaning" (Groenewald, 2004, p. 19) into themes. This identification of themes was done for Oggero (Appendix O), Soto (Appendix P), and Cardoso (Appendix Q) separately (see Table 1). It should be noted that even while talking about the workshop in broader terms, the focus of the participants always seemed to be on the figure of Aroztegui. An example of this was after asking Muriel about what she valued most about her experience of Aroztegui's workshop: "La generosidad de él y la sapiencia" [His generosity and his sapience] (Appendix K, line 172). What was most valuable for her was the figure of the teacher, the human being offering her a space to create. While this could be due to the participants being attentive to what the focus of the research was, the materials reviewed (Hülse, 2010; Larnaudie, 2011; Soto, 2014b) reference Aroztegui as being a very charismatic figure. His presence appeared to be all-encompassing throughout. Their lived experience of the workshop, thus, is intimately connected to their experience of having met Ernesto Aroztegui and having had him as their mentor. When asked directly about things connected to their experience of the workshop in general, and not their

teacher specifically, the answers still tended to drift towards the figure of the teacher. A statement from Beatriz reflects this: “Todo lo que dijera para mí era palabra santa. Tal es así, que después de su muerte, ya estando en Bolivia, inventando mis cosas tejidas, yo siempre me pregunto ¿qué diría Ernesto?” [Everything he said was holy for me. So it is so, that after his death, being already in Bolivia, coming up with my own woven things, I always ask myself, what would Ernesto say?] (Appendix I, lines 332-7).

Table 1

Themes identified in each interview

Interviewee	Step 3: Themes in each interview
Beatriz Oggero	Aroztegui’s teaching
	Aroztegui’s weaving, how he worked
	How Aroztegui was as a person, what inspired him
	Beatriz’s own making, her art, her students
	The textile art movement
	Aroztegui’s students
	The sociopolitical context
Jorge Francisco Soto	Aroztegui’s impact, how influential he was
	Jorge’s experience of having Aroztegui as his mentor
	How Aroztegui was as a person
	Aroztegui’s influences
	How Aroztegui worked, his workshop
	The sociopolitical context
	The textile art movement
Muriel Cardoso	Aroztegui’s impact
	What Muriel learned from Aroztegui
	How Aroztegui was as a person
	Muriel’s own making, her art, her students
	The textile art movement
	The workshop and Aroztegui’s teaching
	Aroztegui’s tapestries
The sociopolitical context	

As Groenewald (2004) noted, step three was the trickiest to navigate due to it not being entirely evident to which theme a statement belonged. On more than one occasion it was necessary to go back to the interview to go over the statement isolated and carefully think about what kind of information it was offering, or to which of the other statements it was more intimately connected. This already tricky process became even trickier when dealing with statements which did not explicitly refer to the phenomenon being studied but somehow reflected it.

An example of this is when Muriel referred to her own teaching activity: “Para mí es un orgullo. Saber que alguien, por lo menos una, sigue haciendo cosas impresionantes” [It makes me so proud. To know that that someone, at least one of them, is still doing amazing things] (Appendix K, lines 291-2). Muriel was not explicitly talking about her lived experience of attending Aroztegui’s workshop, but what she said reflects the impact the workshop had on her. Her feeling proud of having guided her students in learning tapestry-making reflects her concern about the nourishment and growth of the tapestry-making community, a concern Muriel inherited from Aroztegui. Another example is when Beatriz talked about her making process: “Yo estaba haciendo cordones y se me acabó el hilo de cobre... Empezó la pandemia y yo no podía salir de casa, no podía ir a ningún lado a comprar nada. Entonces decidí que iba a usar lo que tuviera. Encontré unos pedazos de una tela de lana (...) Me dediqué a bordar hasta que pude conseguir el hilo de cobre para seguir la obra de las espirales.” [I was making cords and run out of copper thread... The pandemic started and I couldn’t get out of the house, I couldn’t go anywhere to buy anything. So, I decided I was going to use what I had. So, I found some scraps of wool fabric (...) I dedicated myself to embroidery until I could get my hands on some copper thread to

continue the piece with the spirals.] (Appendix I, lines 1238-59). The drive to stay creative, to keep doing things in the face of adversity reflects the attitude Aroztegui's classes embodied.

Step Four

Having identified the themes, I proceeded to produce a summary of each interview as that is what comprises step four of the explicitation process. The first interview I conducted was with Beatriz Oggero, a weaver who first got to Aroztegui's workshop as an adult in search for an artistic outlet. Since we were in different parts of the world and technological issues occurred, the interview was in the form of a phone call. The exchange we had had prior to the interview was very rich: both in getting to know her before engaging in the actual interview and in the way she shared materials with me (photographs, interviews, entries from her blog, among others), which proved to be very valuable in enriching my understanding of the topic I was working with.

The interview with Beatriz showed her enthusiasm and willingness to share her experiences. Not only the interview itself, but from the day I first contacted her and throughout the days leading to the interview we kept an exchange going which clearly also reflected this enthusiasm and willingness to share. At many points her answers to the questions being asked tended to merge with something else—something we were talking about would remind her of something else, and then some other different thing, which turned her answers into a series of concatenated ideas and, therefore, quite lengthy ones. Nevertheless, most of her recollections show traces of the positive and enduring impact being part of Aroztegui's workshop had on her. Examples of this follow: “Me hizo confiar en mí misma... Me hizo conocerme. Saber quién era yo, todo lo que podía y pude seguir haciendo” [He made me trust in myself... He made me know myself. To know who I was, everything I was able to do and what I could still do] (Appendix I, lines 1676-80); “¿Tú sabes lo que yo aprendí con ese hombre?” [Do you know how much I

learned with that man?] (Appendix I, lines 186-7); “él me creó como artista, porque yo nunca pensé que iba a ser una artista” [he made me an artist, because I never thought I would be an artist] (Appendix I, lines 71-3).

During our conversation we touched upon many things. The themes into which I organized her statements isolated in step two are as follows: a) Aroztegui’s teaching; b) Aroztegui’s weaving, how he worked; c) Aroztegui as a person, what inspired him; d) Beatriz’s making, her art, her students; e) the textile art movement; f) Aroztegui’s students; g) the sociopolitical context; h) Polish weaving and how it contrasted with French weaving.

The second interview I conducted was with Jorge Francisco Soto, a visual artist who first got to Aroztegui’s workshop by chance as a seven-year-old and was fascinated by what he saw—“él era una persona... Tenía una personalidad muy deslumbrante” [he was someone who... He had a dazzling personality] (Appendix J, lines 174-7). As in Beatriz’s case, the interview with Jorge was conducted remotely. In this case, however, no technical complications occurred, and we were able to chat over videocall. While Beatriz’s interview was fruitful, seeing Jorge while we were conversing was an improvement. He was able to show me the piece he was working on as well as the sets of woven exercises from his days as Aroztegui’s student.

Again, as in Beatriz’s interview, the enthusiasm was palpable. Even though this was the first time I was seeing Jorge face to face, actions like preparing everything to have the interview with his weaving in progress as the background of the frame communicated to me the care with which the interview was being approached. Connected to this was Jorge telling me about entering Aroztegui’s workshop for the first time and being enraptured when he saw Aroztegui weaving—“Ese mundo como que me fascinó” [That world kind of fascinated me] (Appendix J, lines 161-2). He made a point of remarking how the interview situation with his weaving-in-

progress on the background mirrored that experience he had had upon entering Aroztegui's workshop for the first time: "él estaba tejiendo como yo ahora" [he was weaving like I am now] (Appendix J, lines 156-7). I will return to this point shortly.

In particular, Jorge recalled his early experience of Aroztegui's workshop as a child and how the way Aroztegui worked with his younger students mirrored Wissa Wassef's project in Harrania, Egypt: "él un poco hizo como su especie de Harrania montevideana. Conmigo (...) y otros gurises del barrio (...) fuimos aprendiendo improvisando, sin la parte formal de los ejercicios" [he kind of put together a Montevidean Harrania. With me (...) and other children from the neighbourhood (...) we started learning by improvising, without the formality of the exercises] (Appendix J, lines 217-27).

The themes into which I clustered his statements identified in step two are: a) Aroztegui's impact, how influential he was; b) Jorge's experience of having Aroztegui as his mentor; c) how Aroztegui was as a person; d) Aroztegui's influences; e) how Aroztegui worked, his workshop; f) the textile art movement; g) the sociopolitical context and how Aroztegui and his work fit in it.

The third and last interview I conducted was with Muriel Cardoso, a visual artist as well, who first got to Aroztegui's workshop after being invited by him and offered a scholarship to assist—"Tengo ese privilegio de decirlo, porque realmente es un orgullo" [I have that privilege, to say it, it makes me really proud] (Appendix K, line 57-8). The interview with Muriel was conducted in person. In the same way that Jorge's interview in relation to Beatriz's was enriched by being able to see each other, having Muriel receive me in her house and showing me various things, in addition to the interview, was absolutely beneficial. From how she received me to all the snippets of stories that came up as we were setting up, and afterwards a somewhat short and

informal conversation with both Muriel and her husband, enriched my overall understanding of what she had shared with me.

Once again, Muriel's warm welcome and eagerness to participate were tangible. While reminiscing about her time as Aroztegui's student she said: "Me emociona recordarlo..." [It makes me emotional, to remember it...] (Appendix K, line 62-3). The short tour she gave me around her house after the interview was completed allowed me to see her work, woven pieces and other textile explorations, exhibited around her house and garden. Both, flat pieces hanging from walls and volumetric ones interacting with the construction and vegetation surrounding it. A quote from Muriel about her volumetric work: "Esa cuerda que ves colgada allí, que ahora me la tapó la vegetación, se incorporó al jardín... Bueno, fue mi primera obra con volumen, y después tengo otra cuerda que también está integrada al jardín pero del otro lado, que también está con wrapping" [That rope you see hanging there, which is now covered by the vegetation, it's incorporated into the garden... Well, it was my first work with volume, and then I have another rope which is incorporated into the garden as well but on the other side of the house, it's also made with the wrapping technique] (Appendix K, lines 674-81). It goes without saying that having this kind of added value to the interview enriched my perspective of her as a participant and my understanding of what she had shared with me.

The statements initially identified within the interview with Muriel were clustered into themes which are the following: a) the impact Aroztegui had on her life; b) what she learned from Aroztegui; c) how Aroztegui was as a person; d) Muriel's making, her art, her students; e) the textile art movement; f) the workshop and Aroztegui's teaching; g) Aroztegui's tapestries; h) the sociopolitical context.

Step Five

For the fifth and final step Groenewald (2004) indicates the researcher should move to consider all interviews and work with them, or the distilled state they are in after producing the summaries in step four. However, even if at this point they have undergone a few steps of processing, I as the researcher must have the act of going back to the pristine interview as a tool I keep returning to to double check what I am doing and ascertain I am not losing track. Thus, after having identified the themes for each interview separately, in step five I proceeded to assess them and identify which ones appeared in all the interviews as well as those that stood out. Bearing in mind the delicate quality to the delineation of statements in step three and their subsequent clustering into themes in step four, it should be noted that some themes might not be delineated exactly the same way between interviews. However, they are referring to things that are related. The nuances of how each participant talks about things, what they refer to with certain observations, and how they connect events, are what cause these slight differences to arise.

From the themes initially identified in step three, those common to the three interviews were: a) the impact Aroztegui had, how influential he was; b) how Aroztegui was as a person; c) the textile art movement; d) the sociopolitical context; e) Aroztegui's weaving, how he worked; f) Aroztegui's workshop (see Table 2). While at an earlier stage, when working with the interviews to identify the statements reflecting the phenomenon being studied, a series of outliers appeared, they were left aside. Particularly in the interview with Beatriz, a significant part of her interview dealt with her experiences well after her being part of the workshop. While, of course, everything is connected, those stories did not offer relevant statements to be isolated in step two. The themes with which I arrived at step five of the explicitation were already common to all

three interviews. Additionally, and as explained before, a theme comprising the stories of how the participants arrived at Aroztegui's workshop, what led them there, was also delineated. I understand these stories illuminate who the participants were back then, what motivated them, and from what perspective they experienced Aroztegui's workshop.

Table 2

Thematic clustering

Interviewee	Step 3: Themes in each interview	Step 5: Thematic clustering
Beatriz Oggero	Aroztegui's teaching	The impact Aroztegui had, how influential he was
	Aroztegui's weaving, how he worked	
	How Aroztegui was as a person, what inspired him	
	Beatriz's own making, her art, her students	
	The textile art movement	How Aroztegui was as a person
	Aroztegui's students	
	The sociopolitical context	
Jorge Francisco Soto	Polish weaving and how it contrasted with French weaving	The textile art movement
	Aroztegui's impact, how influential he was	
	Jorge's experience of having Aroztegui as his mentor	
	How Aroztegui was as a person	The sociopolitical context
	Aroztegui's influences	
	How Aroztegui worked, his workshop	
	The sociopolitical context	
Muriel Cardoso	The textile art movement	Aroztegui's weaving, how he worked
	Aroztegui's impact	
	What Muriel learned from Aroztegui	
	How Aroztegui was as a person	
	Muriel's own making, her art, her students	Aroztegui's workshop
	The textile art movement	
	The workshop and Aroztegui's teaching	
	Aroztegui's tapestries	
	The sociopolitical context	

The Summary That Concludes the Explication of the Data. As mentioned before, all three participants showed signs of being excited by, not only the prospect of the interview, but the overall research project they were invited to be part of. The willingness to share things with me and provide me with materials I might not have been able to access otherwise is proof of it. This attitude paved the way for very enriching interviews throughout. The way Beatriz, Jorge, and Muriel refer to Aroztegui as either their second father or one of their closest friends attests to the impact having met him and having been part of his workshop had on them.

It was noted before that at times the interviews diverged into topics that appeared to have no connection to the phenomenon being studied. To varying extents, this happened in all three interviews. However, upon careful consideration of what was being said and the part of the interview in which it was being said, all of these apparently outlying topics ultimately led back to the phenomenon under the lens. One such case is Beatriz's lengthy recollection of her role in setting up the textile department during the early days of the CDI (Appendix I, lines 615-1058). This is not directly and explicitly connected to her lived experience of Aroztegui's workshop, but going over her detailed story it becomes evident that much of what she was practicing she had learned from Aroztegui and his workshop. Moreover, Aroztegui fostered her new role at the CDI even though she was no longer a student of his: "Cuando él está en Bellas Artes y a mí me nombran en el Centro de Diseño, él se vino a casa con dos libros y me dijo estos dos libros te los vas a copiar. Es decir, ¡para que yo en mis clases me apoyara en todo eso! Te cuento esto para mostrarte quién es Aroztegui, un hombre de una generosidad, de una ética..." [When he's in Bellas Artes and I was appointed for the Centro de Diseño he showed up at my house with two books and told me you are going to make copies of these two books. I mean, so that I could have

them to support me in my classes! I'm telling you this to show you who Aroztegui is, a man of such generosity, such ethics...] (Appendix I, lines 1310-8).

Themes like the sociopolitical context and the textile art movement offered, in all the interviews, contextualization. While, again, when referencing these themes the participants were not talking about their lived experiences of the workshop directly, the circumstances both these themes refer to permeated all aspects of their lives at that time. The way the sociopolitical context came up in the interviews attests to how everything that went on in people's lives was imbued with those sociopolitical conditions. The following quote from Jorge brings attention to this fact: "todo estuvo relacionado con esa época que fue muy fuerte" [everything was related to that time, which was so critical] (Appendix J, lines 543-5). When Muriel remarked "estábamos viviendo una época difícil, muy difícil... Tampoco te podías jugar demasiado" [we were living through a difficult time, very difficult... You couldn't say whatever you wanted] (Appendix K, lines 813-6), or when Beatriz said that she was penalized: "tuve que dejar de trabajar porque me habían sumariado por firmar una carta de solidaridad (...) por unos profesores destituidos" [I had to stop working because I had been penalized for signing a letter of solidarity (...) for some professors who had been removed from their positions] (Appendix I, lines 79-85), the loss of freedom of expression characteristic of the dictatorial period becomes clear. Aroztegui being forced to retire with less than fifty years old, an event all three interviewees remembered in our conversations, for refusing to comply with something the dictatorial authorities were demanding of him, reinforces this.

It is interesting to pay attention to what the loss of freedom of expression prompted in the people attending Aroztegui's workshop. As Beatriz notes, the issue was not explicitly discussed: "Mirá, de la dictadura no hablábamos. Porque todos la teníamos clarísima. Hablábamos de todo,

y hablando de todo vos podés saber la ética de la persona” [Look, we didn’t speak about the dictatorship. We were all very clear about things. We would talk about everything, and talking about everything you can know the person’s ethics] (Appendix I, lines 1445-9). Jorge ventured an idea of an explanation to the reason behind the flourishing of tapestry-making parallel to the dictatorship: “como que esa reclusión de la gente en la casa también favoreció el trabajo este que, digamos, es muy demorado” [it was like that reclusion people were led to, being in their homes, also favoured this work, which, let’s say, is slow] (Appendix J, lines 545-8).

The textile art movement also permeates Aroztegui’s students’ lives. Being part of his workshop in those days meant being an active member of the grassroots movement. Jorge called the textile art movement “un movimiento de resistencia cultural” [a movement of cultural resistance] (Appendix J, lines 623-4), and in doing so he connected it back to the sociopolitical context of which it was part, something that Muriel confirmed when she said “Es que era algo de qué agarrarte, ¿no? Yo creo que era como la tabla salvadora, sí, volcarte para el arte” [The thing is, it was something to hold on to, right? I think it was like a life jacket, yes, to throw yourself to art] (Appendix K, lines 838-41).

Encouraging his students to become teachers themselves was one of Aroztegui’s main traits. Muriel talked about her teacher inspiring her to become independent setting up her own workshop: “tengo la carpeta que él me hizo para que yo diera clase (...) No sé si fue que la hizo para él y la fotocopió para mí, pero sé que me la dio y me dijo con esto vos podés dar clase. Y todavía la uso” [I have the folder he made for me to teach with (...) I don’t know if he made it for himself and photocopied it for me but I know he gave it to me and told me with this you can teach. And I still use it] (Appendix K, lines 224-40). She remarked on the impact this had on her life: “Me cambió la vida. Yo de trabajar en el Hospital de Clínicas como técnica de registros

médicos, pasar a tener mis propios talleres de arte textil (...) todos los días de la semana me iba a algún lugar a dar clase que me encantaba” [It changed my life. From working at the Hospital de Clínicas as a medical records technician I went to having my own textile art workshops (...) every day of the week I went somewhere to teach, which I loved] (Appendix K, lines 138-46).

The sensibility Aroztegui poured into his teaching labour is very hard to miss. Muriel remembered her teacher with fondness: “Pero él, con la generosidad de él, de transmitir, de formar talleres, de divulgar la tapicería. De darle un lugar en el arte con las bienales que se organizaban en el Subte” [But him, with his generosity, his sharing, creating workshops, making tapestry known. Of giving it a place in art with the biennials organised at the Subte] (Appendix K, lines 416-20). Also Beatriz: “él era ya profesor de secundaria, profesor de historia del arte en El Galpón, actor de teatro. Y todo eso él lo volcaba en sus alumnos, sus discípulos” [he already was a highschool teacher, history of art teacher at El Galpón, stage actor. And he poured all of that into his students, his disciples] (Appendix I, lines 1180-3). However, Jorge noted how there is little recognition to what was accomplished by the textile art movement in those years: “hasta el día de hoy es difícil que alguien reconozca ese movimiento como un movimiento de resistencia cultural” [to this day it’s difficult to find someone who would acknowledge that movement as a cultural resistance movement] (Appendix J, lines 621-4). Jorge also referred to Aroztegui in particular and how his work never got the recognition it deserved: “si lo pensás desde el punto de vista de lo que él creó como movimiento, de la gente que formó, fueron muy pocos los que se quedaron en Uruguay a formar gente” [if you think about (his work) from the perspective of what he created as movement, of the people he taught, it was just a few who stayed in Uruguay] (Appendix J, lines 695-700).

As pointed out while describing the work for step two of the explicitation process, Aroztegui's presence was all-encompassing. It should not be surprising, then, that various aspects of his way of being in the world shaped the lived experiences of his students. Who Aroztegui was as a person and the way he worked become intrinsic to his workshop and his students' lived experiences of it, as well as to how influential he was. Quotes like "Aroztegui me despertó. Para mí fue un amigo impresionante" [Aroztegui woke me up. He was an incredible friend to me] (Appendix I, lines 70-1), "A mí me cambió la vida. A mí me cambió la vida totalmente" [He changed my life. He totally changed my life] (Appendix I, lines 1670-1), "Me hizo confiar en mí misma... Me hizo conocerme. Saber quién era yo, todo lo que podía y lo que pude seguir haciendo" [He made me trust in myself... He made me know myself. To know who I was, everything I was able to do and what I could still do] (Appendix I, lines 1675-8), "Aroztegui fue mi segundo padre" [Aroztegui was my second father] (Appendix J, line 92), "fue como mi segundo padre" [he was like a second father to me] (Appendix K, lines 35-6) "me dio confianza en mí misma" [he gave me confidence in myself] (Appendix K, lines 72-4), "me dio fuerza, me dio valor" [he gave me strength, he gave me courage] (Appendix K, lines 1158-9), to reproduce a few, all substantiate how powerful his presence was in his students' lives.

Aroztegui's students' lived experiences of his workshop thus become intimately entangled with his way of being in the world. Considering the approach to human relationships based on sensibility Aroztegui practiced, which regarded students as their teacher's colleagues and not their competitors, is fundamental in getting closer to understanding his students' lived experiences of his workshop. This can be seen in statements like: "hablábamos, y él me decía el sueño que él tenía de crear una escuela de tapicería" [we would talk, and he would tell me about the dream he had of creating a school of tapestry] (Appendix I, lines 191-3); "Ernesto lo que

quería era crear un movimiento para que la cosa fuera cada vez mejor” [what Ernesto wanted was to create a movement so things could get better and better] (Appendix I, lines 311-3); “me enseñó técnicas para la docencia textil” [he taught me techniques for teaching textiles] (Appendix K, lines 99-101); “él quedó muy contento que yo armara mis talleres” [he was very happy about me putting together my own workshop] (Appendix K, lines 887-90). Jorge shared with me an experience he had while helping Aroztegui in the workshop but not properly assisting him with teaching yet: “empezaron a llegar los alumnos, y yo estaba en el taller, porque era verano, tejiendo, entonces como que empecé la clase yo, porque Ernesto no estaba... Llegaban las mujeres con los telares... Entonces acomodé a todo el mundo ahí, con los telares... Era verano, era un patio con un parral gigantesco, y colgábamos los telares de la estructura del parral. Sí... Acomodé las sillas, acomodé todo, y las mujeres empezaron a trabajar, y al rato llegó Aroztegui ¡y vio toda su clase armada por mí! Me dijo bueno, ahora si querés dar clase conmigo vas a tener que hacer la franja. Y ahí hice la franja (...) Y ta, a partir de ahí fui asistente de él en las clases durante muchos años” [the students started arriving , and I was in the workshop, because it was summer, weaving, so I kind of started the class myself because Ernesto wasn’t there... The women started arriving with the looms... So, I arranged everyone there, with their looms... It was summer, and there was a backyard with a gigantic vine overhead, so we hang the looms from the structure the vine was climbing. Yes... I arranged the chairs, arranged everything, and the women started working, and after a while Aroztegui arrived and saw his whole class being led by me! (...) He said to me okay, if you want to teach with me, you’ll have to complete the exercises. And that’s when I made the woven exercises (...) And yeah, from then on, I was his assistant in class for many years] (Appendix J, lines 233-71). This attitude was what

lead to Muriel referring to Aroztegui as the father of Uruguayan tapestry (Appendix K, lines 398-9).

The way Aroztegui interacted with his students was centered on the other, he wanted to know about his interlocutor: “él sacaba temas de conversación, te hacía preguntas” [he would bring up topics of conversation, he asked you questions] (Appendix J, lines 144-6), “me dijo yo te quiero ver mejorar” [he told me I want to see you get better] (Appendix I, lines 330-1). This selfless approach is echoed in his teaching and his encouragement to his students to set up workshops of their own. Some other quotes that reflect this attitude are: “él quedó muy contento que yo armara mis talleres. La verdad que entendió que me lo merecía y que lo estaba haciendo bien” [he was very happy about me putting together my own workshop. Really, he understood I deserved it and that I was doing a good job of it] (Appendix K, lines 893-7), “era un ser más generoso, que te transmitía todo lo que sabía, te entendía, y se daba cuenta de cosas que de pronto uno no se daba cuenta de uno mismo, ¿viste?” [he was a generous being who would share everything he knew, and he understood you, and realized things that most likely would go unnoticed about oneself, you know?] (Appendix K, lines 29-34). Aroztegui’s sensibility is brought to light when Beatriz recalls what was Aroztegui’s aim in the workshop, how he conceived his classes: “pero hay una cosa, él no quería que nosotros copiáramos. Él quería que nosotros sacáramos de adentro nuestro, cada uno de nosotros. Entonces no hay un solo discípulo de Aroztegui que haya hecho lo mismo, aunque hacíamos tapicería. Porque él lo que trataba de encontrar era la voz interior” [but there’s one thing, he didn’t want us to copy. He wanted us to reach within, each one of us. So, there aren’t two of Aroztegui’s disciples who have done the same, even if we were all making tapestries. Because he aimed to find the inner voice] (Appendix I, lines 1183-91).

Similarly, Aroztegui's way of engaging with his students is noticeable in how he pushed them to cultivate that same sensibility: "Y eso era lo que nosotros teníamos que estar siempre pensando, si termino este tapiz tengo que ver el próximo qué va a ser. Y para eso teníamos que estudiar, teníamos que informarnos, teníamos que estar al tanto de qué era lo que pasaba en el mundo, en la política, en el cine, en el teatro" [And that's what we needed to be always thinking about, if I complete this one I need need to think what the next one is going to be about. And for that we needed to study, we needed to be informed, we needed to know about what was happening in the world, in politics, with film, with theatre] (Appendix I, lines 1207-14). As Muriel said "fue un crecimiento personal" [it was personal growth] (Appendix K, lines 71-3); "me enseñó técnicas para la docencia textil" [he taught me technique for teaching textiles] (Appendix K, lines 99-100).

One of the elements that drove Aroztegui was the development of tapestry-making in Uruguay. Having a mature understanding of the technique, not only him but his students as well, became a leitmotif. Aligned with this, Aroztegui did not conceive his workshop as a place to practice a hobby or just go whenever one wanted and do whatever one felt like doing. The overall sense of freedom was present, but the aim of strengthening the tapestry-making community was a priority, which is reflected in the following quote by Muriel: "era muy exigente. Yo aprendí disciplina también (...) esa disciplina de tener que traer el ejercicio terminado clase a clase. Era así. Una tira por año" [he was very strict. I learned discipline as well (...) that discipline of having to complete the exercises for each class. That's how it was. One set of exercises a year] (Appendix K, lines 85-90). Muriel also notes: "Pero está bárbaro, porque eso es disciplina. Porque para tejer hay que tener disciplina. (...) Para cualquier cosa que hagas en la vida. Para cualquier cosa tenés que tener disciplina, porque si no... No funciona" [But it's great,

because that's discipline. Because to weave you need to be disciplined. (...) For anything you do in life. For everything you need to be disciplined, if not... It doesn't work] (Appendix K, lines 637-48). Discipline comes hand in hand with establishing an aim, and having something to work towards was, most likely, a relief in the uncertainty people were navigating on a daily basis.

That strictness and discipline coexisted with a very open approach to materials— “Él usaba todo tipo de materiales” [He used all kinds of materials] (Appendix I, line 1494). The sensibility he practiced and encouraged his students to practice as well was, partly, channeled through considering anything a potential material for weaving. The weaver had to understand that more experimental materials would behave differently from more traditional yarns—they had to look carefully at the material, understand how it behaved, sense how it might react, test it in different ways. One of Jorge's quotes illustrates this: “Si vos ves las obras, los trabajos de Ernesto tienen de todo un poco. Había mucho material que juntábamos en la calle en aquella época, todavía existían las cuerdas de sisal que eran de los barcos entonces se encontraban en las playas (...) Después las poníamos en la calle, que todavía pasaban los ómnibus, para que se ablandaran. Los ómnibus las pisaban y después se abrían las cuerdas” [If you look at his pieces, Ernesto's work has a bit of everything. There were a lot of materials that we would pick from the streets in those times, sisal ropes still existed, from the ships, so you could find those at the beach (...) Afterwards we would place them in the street, where buses still passed, so they would soften. Buses would run over them and afterwards the ropes would open up] (Appendix J, lines 768-81). Muriel's tapestry of medication blister packs woven alongside cotton thread (mentioned before in this chapter in the description of the things she shared with me) is an excellent example of this (see Figure 12). The search for materials taken to new places.

Figure 12

Muriel's tapestry woven with cotton yarn and medication blister packs.



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A statement of Muriel's illustrates a key quality of Aroztegui's workshop, she said: "Bueno, hay gente que aparecía en el taller así, viste, a mostrar cosas... Era un lugar... Era divino. Sí, eso, vivo... Mucha gente en el taller..." [Well, there were people who would appear at the workshop just like that, you know, to show things... It was a place... It was beautiful. Yes, that's it, alive... Many people in the workshop] (Appendix K, lines 722-31). She refers to the workshop as being alive. Aroztegui had his students dancing in the workshop, or he rehearsed his plays right there in the workshop with his students (Appendix J, lines 845-52)—going beyond weaving and making the workshop an overall experience of camaraderie was at the heart of the long-lasting impact it has had.

Nearing the closure of the explicitation process it is relevant to include the stories of how these three individuals got to be part of Aroztegui's workshop (Appendix R). These stories were isolated even if they did not represent themes as described before. In all three cases their stories

regarding how they approached the workshop, while substantially different between them, illuminate most of the other things they shared in relation to it. The focus of this research project being on Aroztegui's students lived experience of his workshop, knowing what the first moments of those experiences entailed for the participants made for an enriched understanding of the participants.

Beatriz got to the workshop as probably many others did, by following someone's suggestion. Being in a period of her life marked by uncertainty following a series of vicissitudes, some of them direct consequences of the sociopolitical circumstances the country was enduring, Beatriz got to Aroztegui's workshop and told him "mire, yo no sé qué es un tapiz, no tengo la más pálida idea de lo que es un tapiz, pero se me ocurre que me va a gustar" [look, I don't know what a tapestry is, I don't have the slightest idea what a tapestry is, but I think I'm going to like it] (Appendix I, lines 146-9). The answer she received from Aroztegui was "bueno, mándese a hacer un telar y venga la semana que viene. Son una vez por semana tres horas" [well, have a loom made and come next week. It's three hours once a week] (Appendix I, lines 149-51). This brief interaction demonstrates how the focus was not on being selective with the individuals who wanted to become tapestry students. Rather, the focus was on receiving individuals who wanted to learn, who were curious about the technique, who were driven by some invisible force that led them to the workshop in the first place.

Jorge's arrival at Aroztegui's workshop was at a much younger age, when he was seven years old. He was friends with Aroztegui's son and one day when a toy they were playing with broke down they asked Aroztegui to help them fix it. They all went into his workshop and that was when Jorge saw the tapestry loom and what was being woven on it and was fascinated. So much so that he did not say anything then, but when he returned home Jorge told his parents he

wanted to study tapestry-making. His parents gave him the money to have a frame made with the neighbourhood carpenter and when the frame was ready, he went to Aroztegui's house, rang the bell, and told him "yo quiero aprender eso que usted hace" [I want to learn that thing that you do] (Appendix J, lines 169-70). And that was that. Jorge stayed as a student and later he became a teaching assistant to Aroztegui before starting his own path as a tapestry-making teacher. This story shows, again, how he valued the drive.

The drive in Muriel Aroztegui was able to see in a different way. She and a close friend of hers presented their work to the First National Tapestry Encounter— "de puro audaces nos presentamos, por el gusto de..." [we entered out of boldness, for the pleasure of] (Appendix K, lines 20-2). Neither of them won any of the prizes, but Aroztegui saw their work and offered them two-year scholarships to attend the workshop. It is relevant to note how Aroztegui reacted when Muriel told him she wanted to learn the technique so she could weave her husband's designs, "ah bueno, entonces te vas (...) porque no no, acá venís a crecer y si no, no" [oh well, then you'll need to leave (...) because no no, you come here to grow and if not, then no] (Appendix K, lines 67-70). In addition to acknowledging Muriel and her friend's drive to experiment and show their work, Aroztegui made sure she was there for the right reasons. Muriel highlighted in her interview how this affected her, "por eso te digo que fue un crecimiento personal, me dio confianza en mí misma, que no la tenía (...) yo tenía que ser yo" [that's why I tell you it was personal growth, he gave me confidence in myself, which I didn't have before (...) I had to be true to myself] (Appendix K, lines 72-80).

A particularly beautiful statement from Beatriz's interview was: "esa libertad que tuve fue una cosa impresionante. Y bueno, ahí fue que yo quedé enganchada con Ernesto. Todo lo que él dijera para mí era palabra santa. Tal es así, que después de su muerte, ya estando en Bolivia,

inventando mis cosas tejidas, yo siempre me pregunto ¿qué diría Ernesto?” [that freedom I had was something amazing. And well, that’s when I was hooked on Ernesto. Everything he said was holy for me. So it is so, that after his death, being already in Bolivia, coming up with my woven things, I always ask myself, what would Ernesto say?] (Appendix I, lines 332-40). What would Ernesto say? That simple question illustrates what has emerged from the explication process herein detailed. A tremendously charismatic teacher, a mentor, who saw the potential in the people he crossed paths with and wanted only to help them realize that potential and thrive even in adverse circumstances.

Closing Reflection

The purpose of having a semi-structured interview as the main method to engage with Aroztegui’s former students was to have them share their memories of attending his workshop in a way as seamless as possible and to help the meaning behind their lived experience emerge (van Manen, 2016). How each of the three interviews is extremely different from the rest can be appreciated in the transcripts (Appendices I-K). Each one embodies a particular correspondence (Ingold, 2013) between the interviewee, the interviewer, the research topic, and the filters (Court & Abbas, 2013) the different contexts provided.

Being well prepared for the interviews was extremely valuable. Looking into the interviewees’ “lived world(s)” (Mann, 2016, p. 61) before the interviews occurred meant being well prepared to navigate the semi-structured nature of the interview. Becoming knowledgeable in the nuances of the research topic and the role each one of the interviewees played within it gave me the tools to react, in ways beneficial to the aim of the interview, to what was being said in the conversation. It also let the interviewees know I was taking the work seriously (S. Mann,

2016). With one of her comments Muriel confirmed this: “Te has movido eh!” [You’ve been active!] (Appendix K, line 330).

The contexts at play in each interview varied. This meant that aspects of the ‘how’ (S. Mann, 2016) regarding the interviews changed (the medium selected for the interview, the kind of interaction that arose, the order of the guiding questions) and others did not (the semi-structured nature of the interview, the guiding questions). The interview conducted in person offered the opportunity to examine first-hand the textile art pieces the interviewee shared and, therefore, be included as part of the explicitation process (as it was done with Muriel’s medication blister tapestry). This clearly represented a benefit over the interviews conducted over phone and video call. However, actually conducting all the interviews in person would have made this project extremely hard to complete. As mentioned in the description of the potential participants (chapter three), Aroztegui’s former students currently live in different countries. To this it must be added that, for the main part, I worked on this research project from Canada, which made it difficult interviewing individuals living in Uruguay.

With all three participants the interviews showed that their lived experience of the phenomenon was rich (Frechette et al., 2020), and unique. This was something sought during the participant recruitment phase and confirmed after the interviews happened. The fact that Beatriz, Jorge, and Muriel all were willing to share the details of their involvement in the textile art movement of Uruguay in general, and Aroztegui’s workshop in particular, presented the explicitation process with a pool of quotes that enriched it.

While the relative openness of the semi-structured interview can be, and was, beneficial, it can also hinder the flow of the interview. As a method the semi-structure interview must be handled with care so it does not disrupt, rather than benefit, the conversation. During the process

of transcribing and translating the interviews it became clear to me that at some points I had not been entirely successful in keeping the interview on track. As a result, the tangential topics that emerged took away interview time from the main topic. However, those topics were of help in accessing a better understanding of the participants. This I understood to be of essence when the research question was an enquiry into their lived experiences.

In hindsight, after having conducted the interviews and the explication process, I understand that it would have been beneficial to have a simple protocol for engaging with the art pieces the participants shared with me. Even through the superficial treatment I gave those art pieces they facilitated a better understanding of who Beatriz, Jorge, and Muriel are. Muriel's experimental tapestry woven with medication blister packs embodies Aroztegui's free and experimental, but disciplined, approach to the technique. It also embodies the search for alternatives within the use of a novel material. Having such a protocol would have made this kind of interaction with the things the participants showed me more organized and fruitful, even when I was seeing the things through photographs.

The interview process was not flawless, but each interview managed to capture "the interviewee's voice" (Court & Abbas, 2013, p. 487) and met the aim of helping the meaning behind the lived experiences of the participants emerge (van Manen, 2016). All three interviews have the same spirit: attending Aroztegui's workshop and having him as their teacher changed their lives for the better. Beatriz, Jorge, and Muriel all identify the experience as a turning point for them. The lived experiences of the three participants as well as what has been written about Aroztegui and his workshop would confirm the fundamental role he played in his students' lives.

For a future continuation of this project the first step I would take in relation to the interviewing process entails recruiting more participants with different backgrounds from the

ones already included in order to diversify the answers to the interview and refine the conclusions that were drawn here. These conclusions, or, rather, reflections, offer “a partial truth” (Court & Abbas, 2013, p. 487). This version of the truth was co-constructed between the interviewees and the interviewer. Should there be more interviewees, these reflections would somewhat shift, even if slightly so.

This first step taken in the consideration of Aroztegui’s students lived experiences of his workshop was a stepping stone in bringing forth the role Aroztegui and the textile art movement had in the education of many artists. It is of help, therefore, in giving the phenomenon its due recognition. As Jorge said, “se fue armando toda una organización de resistencia cultural” [an organized cultural resistance started taking shape] (Appendix J, lines 548-50), however, little has been said about it. Interviewing some of Aroztegui’s former students helped amplify their voice. Considering their stories together, side by side and as part of one project, presented their lived experiences with a strength that individually they might not have had.

Returning to the Insights From the Autoethnography

The aim of the autoethnography presented in chapter four was to open a discussion around what aspects of Aroztegui’s former students lived experiences of his workshop could still be accessed today. As described in said chapter a component of sensibility was identified as central to my own lived experience of an iteration of Aroztegui’s workshop with Jorge Soto as the teacher—sensibility which manifested itself in various ways. Considering those manifestations in detail allowed me to be better prepared and more perceptive while working on the explication of the data from the interviews. What the autoethnography afforded me as the researcher was the opportunity to consider my lived experience as part of the cultural phenomenon (Ellis *et al.*, 2011) that was Aroztegui’s workshop within the textile art movement.

The explicitation of the data, as described in this chapter, happened after my participation in the workshop and later autoethnographic writing. This meant I approached the task of working with the data from the interviews having already identified what my participation in the workshop had afforded the research project. While I based my autoethnographic writing on the description of certain moments and subsequent reflection, as I was working on the explicitation of the data it became clear that those descriptions were not restrictive, but open to being a guide to consider the lived experiences of the participants.

Participating in the workshop made me more of an insider than I was before. Previously in this chapter I described the different contexts filtering the way the interaction between me and the participants happened. I referred to myself as an in-between researcher—not quite an insider but not quite an outsider either. Being in the workshop with Jorge, paying attention to his explanations of things, talking while weaving, listening to music, his many passing remarks—all of these are difficult to quantify but gave me an understanding of what the workshop entailed as a whole and not just the weaving itself. Participating in the workshop changed me. After the one-month workshop ended my knowledge of what the weaving classes entailed was no longer restricted to what I could read about it, but I now had my lived experience to enrich my understanding of it.

The status of more-of-an-insider participating in the workshop with Jorge afforded me, represented an advantage at the moment of thinking about the interviews. While working on the interviews and going over the stories shared by the participants, I could constantly connect what I was reading to what I had experienced. Muriel's remark about the demanding nature of weaving tapestry I felt like mine, I had experienced how hard the work could be; Jorge's memories about listening to music and the importance of conversation and camaraderie, I had the

pleasure of having experienced as well; all of the participants' varied recollections about the kind of weaving favoured by Aroztegui—all of these, to name a few, I also experienced in the workshop.

Could a detailed and careful consideration of Aroztegui's former students lived experience of his workshop have happened without the researcher seeking to have as similar an experience as possible themselves? Most likely yes. However, the nature of that detailed and careful consideration would have been entirely another. The affinity with the participants I was able to develop because I had already had my experience of the workshop was essential to access the nuances of their stories and to be able to see beyond their actual words and consider more intangible interpretations of some of the things they shared with me.

Participating in the workshop also allowed me to organize the discussion of this research project not only in terms of a phenomenon that happened in a time that is not our current one, but connecting it to the “now” as well. Considering the aim to bring attention to the lack of recognition the textile art movement and all its participants still experience, fostering and participating in a conversation around the issue but from a place of having experienced today many of the things these individuals experienced then has the potential to make the issue more relatable and spark renewed interest in the textile art movement and its participants.

Chapter 6: Closing Thoughts

In their approach to Human Ecology, Williams *et al.* (2011) intend to re-understand it in present times proposing an alternate way to look at this multidisciplinary field by moving somewhat away from the Western notion of it looking at human beings and how they relate to their environment (natural, social, and created). This conception, the authors point out, “reflect(s) human ecology’s failure to correctly perceive humanity as an implicit part of biodiversity, embedded in a vast web of mutual and symbiotic interrelations” (p. 3)—it considers the human being and the environment (whatever that may look like) as two separate entities which can relate in some way. Rather, the authors put forward a more integral way of looking at what Human Ecology tackles by offering two definitions which, they contend, work in tandem and may provide a less “prescriptive” (p. 3) viewpoint. One definition is anchored in indigenous perspectives and has the notion of community as its backbone—community with others, the earth, and the divine. The other considers how, far from being separate entities, the human being has an intentional and active role to play in “ecological well-being” (p. 3) by being able to engage (understand, respond to, and work towards) for the sake of themselves and all other forms of life.

As one of the manifestations of the textile art movement of Uruguay, Ernesto Aroztegui’s tapestry-weaving workshop existed during the complex sociopolitical period characteristic of a dictatorship and the years leading to it, not only in Uruguay, where his workshop was, but in all the Southern Cone¹⁰. In the introduction to this report, I referred to the emergence of a textile art movement in a country with no known textile tradition as a remarkable phenomenon, one which deserved being studied, given the circumstances surrounding it. However, as I detail in this last

¹⁰ A geographical subregion of South America which includes Chile, Argentina, and Uruguay, and sometimes the southernmost states of Brazil as well as Paraguay.

chapter, while I still find the phenomenon remarkable, the element of surprise has somewhat lessened, giving way to a sense of understanding.

The research project herein presented looked at the lived experiences of a group of individuals attending textile art classes at Aroztegui's workshop. With no known textile art history and tradition in Uruguay to refer back to, and circumstances of sociopolitical upheaval, the sense of community that emerged within Aroztegui's workshop appeared to have been extraordinary and long-lasting. Community to confront what life dealt them and community to support each other in their exploration and re-discovery of a long-standing textile technique. From this consideration, Williams *et al.*'s (2011) perspective on Human Ecology makes absolute sense. The scenario I found myself looking at was not just individuals in a certain environment, but the individuals actively making their environment.

Circling back to the notion of sensibility introduced in chapter four as a takeaway from my experience of the workshop, that it is "the ability to respond to sensory stimuli" (*Oxford English Dictionary*, 2000), it entails the body being entangled with the currents of the environment. This notion is also present in the explication of the data from the interviews. What all participants had to say about their experience of the workshop (chapter five) leads straight back to this idea. How Aroztegui motivated his students to reach within in their creative processes and not just reproduce things, how he encouraged improvisation and experimentation, the way he would push students not to settle but always be making and unmaking their work in pursuit of their potential. Was the beauty entangled with this way of being in the world what made the lived experiences of Beatriz, Jorge, and Muriel be filled with so much warmth and long-lasting impact? Now, after having done what I set out to do I can answer this question affirmatively.

One of the aims of asking the research questions—What are Aroztegui’s former students’ lived experiences of attending his workshop during the 1960s-1980s? How does my lived experience of being a student in an iteration of that workshop correspond with those individuals’ lived experiences?—was to open a discussion around what aspects of Aroztegui’s former students lived experiences of his workshop can still be accessed today. These aspects I called components of, *i.e.*, what made, Aroztegui’s workshop. The components identified and discussed as part of the autoethnography and the explicitation of the data from the interviews (chapters four and five respectively)—the multi-faceted sensibility, the enriching conversations, tapestry-making’s demanding nature, and an overall space for camaraderie and creative work—illustrate how what happened in the workshop, then and now, fostered a sense of community.

In Aroztegui’s workshop the sense of community had a broader scope which went beyond the workshop itself because it was an intrinsic part of the textile art movement. The emergence of the tapestry workshops, Aroztegui’s being the first, embodied the birth of the movement. It is possible to reflect on the textile art movement of Uruguay today because a few artists understood, considering the sociopolitical circumstances, the importance of opening their places of work. Therefore, by being part of Aroztegui’s workshop, students were part of the movement. The workshops, the individuals part of them, and the gatherings they organized were the movement. The sense of community, therefore, is expanded. It was not restricted to the workshop, but it embraced everything the textile art movement encompassed.

My lived experience of the workshop did not share the context of a thriving artistic movement to nestle it. However, a note on my journal reminded me of how, during one of our weaving sessions, Jorge referred to me as a granddaughter of sorts of the textile art movement. Besides the welcoming the comment embodied, and the fondness with which I wrote about it,

Jorge thinking about me conducting this research project as a third generation illustrates how strong the bonds and the feelings of belonging created in Aroztegui's day were and still are today. I would venture that is not that the textile art movement does not exist anymore, but that it is dormant, waiting for a new wave of enthusiasm to flourish again.

A further aim of the research project was to bring attention to the lack of recognition the textile art movement and all its participants still experience (outside a close circle of people), and to foster a conversation around this issue which could eventually help bring this phenomenon to the attention of a broader audience. Researching the reasons behind this lack of recognition was not part of this project, it was taken as a fact. Throughout my interview with him, Jorge referred a few times to this lack of recognition. One of those instances was: “Y todo empieza a partir de la vuelta a la democracia. Cuando vuelven los exiliados, cuando salen los presos, y todo lo que hubo en el medio se perdió. Algún día se escribirá sobre eso... Porque fue muy grande lo que se hizo” [And everything starts from the return to democracy. When the exiled return, when the political prisoners are released, and everything that happened in between got lost. Someday those things will be written about... Because what got done was huge.] (Appendix J, lines 634-40). Contributing to closing the gap between what happened then—what can be learned from it—and what can happen now by answering the research questions of this project was understood as a way to take a step towards reversing the lack of recognition the textile art movement experiences.

This project was inscribed in Material Culture studies. It did not look at things made but the making of those things and how that making, as an active part of a broader context, played a fundamental role in the lives of people. Finding community in the continued act of making textile things with one's hands was herein shown to offer a respite from life for the individuals

engaging in the making. Perhaps not only respite from what was assumed during the first steps of this research project, the harsh sociopolitical context of the time, but definitely from the other myriad events crossing our paths.

Limitations

As mentioned when presenting the diversity of contexts at play for the different interviews (chapter five), the media through which the interviews were conducted changed—one was over a phone call, another a video call, and the last one in person. The way an interview is conducted operates as a filter through which everything that happens as part of the interview is received. In the case of this project the change in those filters was drastic—from not even seeing the interviewee's face to having them in person in front of me. While preferable over not interviewing that individual, I believe things were lost because of this way of conducting the interview. Not seeing my interlocutor made it difficult to identify cues and know when the interviewee was expecting something from me. It was also hard not seeing them while I was talking and missing their facial expressions.

The order in which the different components of this research project's fieldwork were conducted should be brought to attention. The timeline for my participation in the workshop with Jorge, my autoethnography, was delineated considering when his schedule and mine coincided. The first draft of the autoethnography as written product I worked on right after. This meant that the first two interviews were conducted before the autoethnographic experience, but the third interview was conducted after. A consequence of this way of working was that for the third interview I had a very different preparation than I had had for the first two. It can be clearly seen from the transcripts (Appendices I, J, K) how in the third interview the interaction was more fluid. In line with this, my ability as interviewer improved as I moved forward with the

interviewing process. For the third interview I believe I present as more confident than in the previous ones.

Two observations follow from the order in which things were done. First, I participated in the workshop having already conducted two interviews. I was already familiar with the lived experience of two of Aroztegui's former students, I had an idea of what his workshop had been like. It could very well be that I was, perhaps unconsciously, attentive in a way that was dictated by the stories participants had shared with me. Second, by the time I started working on the explicitation of the data from the interviews I had already written more than one draft for the autoethnography. I had already identified what the workshop had left me with, what had emerged from my lived experience of it. What stems from these two observations is that both components of my fieldwork informed the other in ways that cannot be clearly identified. What can be said for certain is that both instances better prepared me for what came after, made me more aware of things that might otherwise have gone unnoticed.

As to the questions the interview was comprised of, they made an interview that, on retrospect, appears to be more focused on Aroztegui than on the lived experience of his students around which the research questions revolved. As shown in chapter five of this report this was not detrimental in accessing those lived experiences. However, it remains a likely possibility that what emerged from the participants' stories might have been richer had the questions had a different focus.

Future Directions

Either the autoethnography, properly contextualized as part of a more encompassing project, or a reduced version of the overall findings of the research have the potential for publication. As mentioned before, research done on the textile art movement of Uruguay as a

whole as well as research done on specific aspects of it is scarce. While the phenomenon comes across as quite extraordinary, even on first inspection, it is not well known, in the least, outside of certain circles—neither in Uruguay nor abroad. Publishing the outcome of my research project would add to the few efforts already in existence, as are the compilatory book *Ernesto Aroztegui: 1930-1994* (Soto, 2014b) and Hülse's (2010) article *O mestre tapeceiro e os "cadernos de aluno"* [*The tapestry teacher and the "student's notebooks"*]. The human ecological perspective I have taken for the research project differentiates the approach in that it considered the human beings and their environment as intimately entangled and constantly making each other—one becomes because, and as, the other becomes.

Having narrowed the scope of this project as described, research on the other dimensions of Aroztegui's work remains to be done. His political stance within the sociopolitical context in which he developed much of his career—how it affected his overall attitude and to what extent it influenced what he chose to weave; the influence of his presence and teaching in Buenos Aires, Argentina, and the south of Brazil; the long-lasting effect his oeuvre had on textile practitioners in Uruguay; detailed analyses of his tapestries and the innovations he introduced to the technique, among others, all remain to be carefully researched and the findings shared.

In contrast to the concept of network, where a set of nodes are connected by lines showing how those nodes relate, a system in which both lines and nodes appear as static, Ingold (2013, pp. 132-3) puts forward the idea of meshwork. In the meshwork, lines are not in the service of connecting points, but the lines are where the action is, or, rather, the lines are the action—the lines of the meshwork “are of movement and growth” (p. 132). The lines of the meshwork go over and under one another, they cross paths, they re-direct or not as they encounter one another. When a series of lines come together and coincide Ingold (2013)

identifies a knot (as opposed to the network's node). Knots in the meshwork are transient. Because the lines of the meshwork are dynamic, they go on to form other knots with other lines—neither the lines in the meshwork nor the knots in which they participate are perfectly defined to perfectly fit in. In this regard Ingold (2013) argues that “a world built from perfectly fitting blocks could harbour no life at all” (p. 133).

Because of the fluidity inherent to the phenomenological perspective (van Manen, 1990), what I have discussed here should be understood as one of many facets of the same phenomenon, or, to echo Ingold (2013), one knot in the meshwork. The meaning that emerged, and which I included earlier in this chapter, reflects a unique summation of factors. Change one and the meaning will take on new shapes and qualities. Had the participants been different, had the researcher been someone else, had the environment in which the research was conducted varied somehow, then the closing thoughts would vary accordingly. What does this multiplicity leave us with, then?

The multiplicity reflects the nature of the research topic and the methodology and methods used. To research lived experience is to delve into lives, memories, and recollections. None of these are static. This is echoed in the “world of concrescence... (where) all is in flux” (2022, p. 269) Ingold proposes, where things are “convoluted and prone to buckling, distortion and collapse”. This has the potential of opening spaces of discussion, of trying to understand things better, of delving deeper into the intricacies of the textile art movement. The discussion around the lived experiences of three of Aroztegui's former students and what elements of those experiences can still be accessed today represents one piece of a puzzle which, hopefully, will keep on becoming.

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Appendix A



Dear *[name of the prospective participant]*,

I am reaching out because of your connection to Ernesto Aroztegui. (*If it applies: by xx xx's suggestion.*)

My name is Lucia Gago Ross and at the moment I am a graduate student in the department of Human Ecology at the University of Alberta, Canada. As an Industrial Designer and Anthropologist, I am pursuing a Master's Degree in Material Culture studies. My work is centred in the *making* side of Material Culture. For my thesis, my take on *making* is in relation to the work of Ernesto Aroztegui, considering both the tangible side of it, his tapestry weaving, and the intangible, his teaching, his approach to materials, his stance in relation to weaving.

I would like to extend an invitation to you to be part of my thesis research project, titled "A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture". The eligibility criteria for this project is based on potential participants' relation to Ernesto Aroztegui and the Textile Movement of Uruguay. Should you decide to take a part in it, your participation would consist of an interview with the aim of getting closer to your vision of Aroztegui as [*acquaintance / former student / collector of his work*] and the sociopolitical context in which his work evolved. The interview may take approximately one and a half hours. Should you previously agree to it, it will be audio recorded in order to be transcribed at a later time. I am certain that our conversation and the interview will vastly enrich this project, both the process and the final result, and I will be honoured to have you as a research participant.

Thank you in advance for taking the time to read this email. I am at your disposal should you have any questions or concerns regarding this invitation and my project.

Sincerely,

Lucia Gago Ross
Principal Investigator
gagoross@ualberta.ca

UofA Ethics ID (Pro00121697)

Appendix B



Dear [*name of the prospective participant*],

Thank you for taking time to consider this invitation and letting me know about your decision.

Sincerely,

Lucia Gago Ross
Principal Investigator
gagoross@ualberta.ca

Appendix C



PARTICIPANT INFORMATION DOCUMENT

Title of Study: A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture

Contact Information

Principal Investigator

Name & Affiliation: Lucia Gago Ross, MA student, Material Culture
Email: gagoross@ualberta.ca

Research/Study Coordinator

Name & Affiliation: Lucia Gago Ross, MA student, Material Culture
Email: gagoross@ualberta.ca

Supervisor

Name & Affiliation: Vlada Blinova, MA
Email: vblinova@ualberta.ca

You are being invited to take part in a research study. Before you take part, a member of the study team is available to explain the project and you are free to ask any questions about anything you do not understand. You will be given a copy of this form for your records.

Why am I being asked to take part in this research study?

Either because your status as a public person identifies you as a valuable interviewee, or someone previously referred you, your connection with Ernesto Aroztegui, be it friend/acquaintance, former student or collector, signals yours as a key perspective onto his work and life, making your input an enriching one in relation to this project. Thus, you are being invited to contribute your perspective on Aroztegui, your personal

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experience with him and his work, to the extent you would be willing and comfortable to share.

What is the reason for doing the study?

The purpose of this study is to reach a better and more comprehensive understanding of the role Ernesto Aroztegui and the Textile Movement of Uruguay played as part of Uruguay's material culture. Given the strained sociopolitical context, the study of Aroztegui's approach to 'making' in relation to material culture will be enriched by the input of his colleagues, former students and collectors of his work.

What will I be asked to do?

You will be taking part in one in-person interview. This interview is designed to reach a better and more comprehensive understanding of the role played by Ernesto Aroztegui and the Textile Movement of Uruguay. The interview will have a duration of approximately one hour and a half. If you agree to it, the interview will be audio-recorded and transcribed at a later time. The transcription will be completed by the Principal Investigator (PI) and stored in the PI's password-protected computer. All files will be encrypted.

What are the risks and discomforts?

There are no risks associated with participating in this research project whatsoever. Given the current situation in relation to COVID-19, adherence to all current UofA policies and guidelines will be respected, including recommendations for in-person interactions as is the case of the interview.

It is not possible to know all the risks that may happen in a study, but we have taken all reasonable safeguards to minimize any potential risks to you.

What are the benefits to me?

There are no direct benefits to you for participating in this research. However, participation does provide you with the opportunity to offer your

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The information from this study will be seen only by members of the research group. On occasion, this data will need to be checked for accuracy. For this reason, your data, including your name, may also be looked at by people from the Research Ethics Board or by the University of Alberta auditors.

What will happen to the information or data that I provide?

The information you provide will be part of Lucia Gago Ross's Master's thesis at the University of Alberta. It may also be used as part of public or academic presentations, in news or academic publications, as well as for examples during teaching. At no point will you (your community) be identified in this work if you do not wish to be identified.

While the data is being analyzed, all files will be encrypted and stored in the PI's password-protected personal computer.

After the study is done, we will store your data for a minimum of 5 years. After the study is done all the encrypted files containing study data will be transferred to a password-protected hard drive and a copy of all files will be stored in the PI's supervisor's Google Drive for the 5 year period policy of the University of Alberta.

Because of the nature of this research project, identification of participants is key. The narrative participants will provide is particular to each one, meaning not interchangeable. Therefore, collection of participants' names and surnames is important. Because of this, the data will be held in an identifiable state for the duration of the study and posterior storage. The identification mentioned here refers to your name and surname. The telephone number and email address provided by you will be deleted from all files once the study is completed.

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8/2022



What if I have questions?

If you have any questions about the research now or later, please contact the PI Lucia Gago Ross (gagoross@ualberta.ca) or her supervisor Vlada Blinova (vblinova@ualberta.ca).

If you have any questions regarding your rights as a research participant, you may contact the University of Alberta Research Ethics Office at reoffice@ualberta.ca and quote Ethics ID Pro00121697. This office is independent of the study investigators.

The study is being sponsored by the agreement between CALDO Consortium and ANII as part of Lucia Gago Ross' graduate studies at the University of Alberta. You are entitled to request any details concerning this compensation from the Principal Investigator.

How do I indicate my agreement to be in this study?

By completing the Consent Form (separate document). Completion of the Consent Form includes answering ten yes/no questions, which refer to the information provided in the present document, and signing the form.

Under the International Conference on Harmonization, Good Clinical Practice (ICH GCP 4.8.9), where it is known that the participant cannot read (e.g., visually impaired or illiterate), the signature of an impartial witness independent of the trial must be obtained. The witness must be present for the consent process. The witness signature reflects that they believe the participant was presented with sufficient information to assure a truly informed consent.

A copy of this information and consent form has been given to you to keep for your records and reference.

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Appendix D



CONSENT FORM

Title of Study A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture

Principal Investigator: Lucia Gago Ross

Supervisor: Vlada Blinova

Consent: Please answer the following questions by circling Yes or No

Do you understand that you have been asked to take part in a thesis research project at the University of Alberta? Yes No

Have you received a copy of the Information Document about the project? Yes No

Has the project been explained to you by the principal investigator? Yes No

Do you understand the benefits and risks in taking part in this project? Yes No

Have you been able to ask questions about the project? Yes No

Do you understand that you can stop taking part in this project during the activity or up until one week after you participate? Yes No

Do you understand what kind of information will be collected by the principal investigator? Yes No

Do you understand what the information will be used for? Yes No

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Do you give permission to use your name and surname publicly in the final written version of this project? Yes No

Do you give permission to use your name and surname in the acknowledgements section of the final written version of this project? Yes No

If you have questions or concerns please contact the Principal Investigator or the Supervisor:

Principal Investigator:
Lucia Gago Ross
gagoross@ualberta.ca

Supervisor:
Viada Blinova, MA
vblinova@ualberta.ca

By signing below, you understand:

- That you have read the information document and have had anything that you do not understand explained to you to your satisfaction.
- That you will be taking part in a research study.
- That you may freely leave the research study at any time.
- That you do not waive your legal rights by being in the study
- That the legal and professional obligations of the investigators and involved institutions are not changed by your taking part in this study.
- That you agree to the data being stored as part of a data repository

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This project was explained to me by:

Signature of participant

Date

Printed name

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Appendix E

- First, for context, when and where did you have him as your teacher?
- How would you describe Aroztegui?
- Would you add something to your previous answer if I ask you to consider his role as teacher in particular?
- If you had to name *the* most remarkable aspect of his personality, in general and particularly as a teacher, that would be...
- From the information available it is very much straightforward to infer how expansive and welcoming Aroztegui's personality was. What did it mean for you to have him as your teacher? What does it mean today?
- The association between Aroztegui and direct weaving is one that comes up almost immediately once one starts reading about his stance towards the craft; his unconditional defense of this approach to tapestry weaving. What would you say this way of working afforded him? Could it be implicitly understood as the ultimate form of freedom in relation to tapestry weaving, and therefore in relation to the sociopolitical context?
- Aroztegui's welcoming stance towards having people in his studio is a well-known one, his belief that being open and sharing what one knows is undoubtedly the way to make great things happen. How would you say this influenced his work? Was it a reciprocal influence?
- How was your *making* influenced by Aroztegui and his teaching?
- How would you describe working in the workshop alongside Aroztegui?
- What would you say having him as reference afforded for you?
- At any point, did being in the workshop with Aroztegui, having him as your teacher, sharing with him, meant something for you beyond the learning in itself?
- There is this recurring idea that Aroztegui's work cannot be considered strictly political because his tapestries were not explicitly so. Even Aroztegui himself seeks redemption, in a way, with his piece *Justicia* (Justice) for not being 'political enough' during the years of dictatorship. What are your thoughts on this? Would it not be reductive to think of his tapestries alone when thinking about Aroztegui's work?
- His political views were clearly against the de facto government. Was he outspoken about this while sharing spaces with other people like students and colleagues? Was discussion on sociopolitical matters something that happened in his studio?

- To conclude this interview, I would like to pose a summation, and have you offer what you believe could be the result of it. It can be a word, a short sentence, a reference; it can be personal to you or more comprehensive. Whatever you think expresses the coalescence of these two elements: Aroztegui + Tapestry = ?

I thank you so much for meeting with me to be interviewed. Your input on the themes discussed is extremely valuable to my research.

Appendix F

Pro00121697 - A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture

2023-02-16 3:36 p. m.



Date: August 5, 2022 4:18:08 PM

Print

Close

ID: Pro00121697

1.1 Study Identification

Status: Approved

1.1 Study Identification

All questions marked by a *red asterisk* * are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 * **Short Study Title** (restricted to 250 characters):
A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture
- 2.0 * **Complete Study Title** (can be exactly the same as short title):
A 'making' perspective on the work of Ernesto Aroztegui as part of Uruguay's material culture
- 3.0 * **Select the appropriate Research Ethics Board** (Detailed descriptions are available at [here](#)):
Research Ethics Board 1
- 4.0 * **Is the proposed research:**
Funded (Grant, subgrant, contract, internal funds, donation or some other source of funding)
- 5.0 * **Name of local Principal Investigator:**
[Lucia Gago Ross](#)
- 6.0 * **Type of research/study:**
Graduate Student
- 7.0 **Investigator's Supervisor**(required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to REBs 1 & 2. HREB does not accept applications from student PIs):
[Vladislava Blinova](#)
- 8.0 **Study Coordinators or Research Assistants:** People listed here can edit this application and will receive all email notifications for the study:

Name	Employer
Vladislava Blinova	AS Human Ecology

For Project ID, enter a Funding ID provided by RSO/PeopleSoft Project ID (for example, RES0005638, G018903401, C19900137, etc). Enter the corresponding title for each Project ID.

Project ID	Title	Grant Status	Sponsor	Project Start Date	Project End Date	Purpose	Other Information
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There are no items to display

3.0 * Funding Source

3.1 Select all sources of funding from the list below:

There are no items to display

3.2 If your source of funding is not available in the list above, click "Add" below and write the Sponsor/Agency name(s) in the free text box that pops up. (Note: You may reflect multiple sources of funding by continuing to click "Add" to add each additional source of funding).

CALDO-ANII cooperation

4.0 * Indicate if this research sponsored or monitored by any of the following:

Not applicable

The researcher is responsible for ensuring that the study complies with the applicable US regulations. The REB must also comply with US Regulations.

ID: Pro00121697

1.4 Conflict of Interest

Status: Approved

1.4 Conflict of Interest

- 1.0 * Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?
- Yes No
- 2.0 * Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?
- Yes No
- 3.0 * Is there any compensation for this study that is affected by the study outcome?

Yes No

4.0 * Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual Funds)

Yes No

5.0 * Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or supplies, retainers for ongoing consultation and honoraria)?

Yes No

6.0 * Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?

Yes No

7.0 * Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?

Yes No

Please explain if the answer to any of the above questions is Yes:

Important

If you answered YES to any of the questions above, you may be asked for more information.

ID: Pro00121697

1.5 Research Locations and Other Approval

Status: Approved

1.5 Research Locations and Other Approvals

1.0 * List the locations of the proposed research, including recruitment activities. Provide name of institution, facility or organization, town, or province as applicable

Escuela Universitaria Centro de Diseño, Montevideo, Uruguay. (institution)
 Instituto Escuela Nacional de Bellas Artes, Montevideo, Uruguay.
 (institution)
 Montevideo, Uruguay.

In all cases, contact will be made directly with the prospect participants, considering their connection to the subject of the research project, Ernesto Aroztegui and the Textile Movement in Uruguay.

2.0 * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any

of the sites affiliated with the following (select all that apply):


Not applicable

List all health care research sites/locations:

3.0 **Multi-Institution Review**

* 3.1 Has this study already received approval from another REB?

Yes No

4.0 **If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the study number, REB name or other identifying information. Attach any external REB application and approval letter in the Documentation Section  Other Documents.**

N/A

ID: Pro00121697

2.1 Study Objectives and Design

Status: Approved

2.1 Study Objectives and Design

1.0 * Provide a lay summary of your proposed research which would be understandable to general public

The re-birth of tapestry making in the Western world in the 20th century has been studied mainly in relation to its expression in the European continent. However, experiences in line with the European can be found in South America at the same moment in time. This re-birth implied understanding tapestry weaving as an art form in itself, independent from painting (a technique tapestry had been subordinated to up until then). Thus, the plastic language of tapestry came to be defined by the aspects that *made* the technique of weaving tapestry, and not by the needs of painting. A remarkable aspect of this new wave of textile artists was that they wove their own tapestries. Without a previous painting or cartoon to guide the work, artist and weaver were one and the same; *making* with the loom.

The particularity of the South American sociopolitical context makes the resurgence of tapestry weaving in the sub-continent all the more peculiar. The second half of the 20th century was marked by economic and socio-political crises which led to different forms of dictatorships in many South American countries. Repression and censorship were the common currency of the times, but a small group of Uruguayan textile artists managed to keep working amidst these circumstances and eventually establish the Textile Movement of Uruguay, which flourished in the subsequent years. A pioneer in this movement, Ernesto Aroztegui's work encompassed weaving his tapestries but also forming new weavers, giving them tools to be independent in the craft.

The flourishing of the Textile Movement, with the force of its first expressions was, however, short-lived. Even if there are textile artists active today, the Textile Movement is no longer the institution it once was. This phenomenon coincides with the passing of Ernesto Aroztegui in 1994. It is in this light that the research herein presented will look into how Aroztegui and his work, encompassing both the intangible side of it and the actual tapestries, played a sociopolitical role in the period of dictatorship in Uruguay as well as the years leading to the coup d'état.

2.0 * Provide a full description of your research proposal outlining the following:

- **Purpose**
- **Hypothesis**
- **Justification**
- **Objectives**
- **Research Method/Procedures**
- **Plan for Data Analysis**

Purpose

The purpose of this research is to delve into the role played by the Textile Movement and its members, specifically Ernesto Aroztegui, as one of its pioneers; considering the strained sociopolitical context, marked by the repression and censorship of a dictatorship, in which the movement emerged and flourished and the safe spaces it provided for new artists. When regarding the work of Aroztegui as not only encompassing his woven tapestries but also the role he undertook as teacher and mentor, reflection about the capacity to which the act of making rose in the described context becomes inherently present.

Hypothesis

The safe spaces provided by the more established artists would have functioned as a pillar in the continued formation of artists and creatives in spite of the sociopolitical context in which they were living, allowing the younger generation to express themselves in the way they chose. A personality as expansive as Aroztegui's acted as a beacon of light at a time when being open and welcoming was not the norm. His understanding of the artist and their work was always centred in the idea of expression, how the artist related to their work, how the process was conceived; therefore this would have worked towards making even more substantial the feeling of free expression that was removed from daily life.

Justification

The knowledge of the existence of the Textile Movement of Uruguay and its significance in the strained sociopolitical context described, is not widespread within Uruguay, and even less abroad. The fact that its member's work is almost in its entirety in private collections does not favour the availability of that rich fragment of the country's history and material culture production. Furthermore, the study of Ernesto Aroztegui's work has not been studied in direct relation to the sociopolitical context of which it was part. In this sense, changing the lenses through which the world is regarded, problematizing and adopting perspectives that might not be obvious at first, would open new ways of understanding the seminal role Aroztegui played.

Objectives

To shed light onto the role played by Ernesto Aroztegui, as part of the Textile Movement of Uruguay, in the formation of new artists and creatives, in a context of repression and censorship. Particularly looking to understand how his stance towards *making*, in relation to tapestry weaving as part of material culture, influenced his own work but also that of his students, and shaped their surroundings.

Research Method/Procedures

The interviews will be conducted in person with individuals selected in regard to their relation to Ernesto Aroztegui (former students, colleagues, friends/acquaintances, collectors of his work, etc). Whatever the relation between the interviewee and Aroztegui is, the aim is to get closer to the influence he had on people, what having him in their lives meant, how they were changed by him. However, the different relations are considered in the interview design. For this purpose, three different interviews will be part of the study: one for former students, a second one for collectors, and a third one for other kinds of relations. The aim remains the same in all three of them, but they work on the specificity of the relation between the interviewee and Aroztegui. The interviews will be semi-structured in order to allow the interviewees to follow their own memories and experiences. Completion of the interview takes approximately one hour and a half, depending on how much time the interviewee dedicates to each question. The interview will be audio recorded with a cell phone audio-recording application.

Plan for Data Analysis

Upon completion of the interviews these will be transcribed. From the transcriptions a narrative analysis will be conducted.

- 3.0 **Describe procedures, treatment, or activities that are above or in addition to standard practices in this study area** (eg. *extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc*):
N/A
- 4.0 **If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.**
N/A
- 5.0 **For clinical trials, describe any sub-studies associated with this Protocol.**
N/A

ID: Pro00121697

2.2 Research Methods and Procedures

Status: Approved

2.2 Research Methods and Procedures

Some research methods prompt specific ethical issues. The methods listed below have additional questions associated with them in this application. If your research does not

involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.1: Study Objectives and Design or attach documents in the Documentation Section if necessary.

- 1.0** * **This study will involve the following**(select all that apply)
Interviews and/or Focus Groups
Participant Observation

NOTE 1: Select this ONLY if your application SOLELY involves a review of paper charts/electronic health records/administrative health data to answer the research question. If you are enrolling people into a study and need to collect data from their health records in addition to other interventions, then you SHOULD NOT select this box.

NOTE 2: Select this option if this research ONLY involves analysis of blood/tissue/specimens originally collected for another purpose but now being used to answer your research question. If you are enrolling people into the study to prospectively collect specimens to analyze you SHOULD NOT select this box.

ID: Pro00121697

2.5 Interview and/or Focus Groups

Status: Approved

2.5 Interview and/or Focus Groups

- 1.0 Will you conduct interviews, focus groups, or both? Provide detail.**
Only interviews will be conducted. Depending on the nature of the relation between the interviewee and Aroztegui, one of the three versions of the interview will be selected. The script for all three versions of the interview can be find in the Documentation section of this application.
- 2.0 How will participation take place (e.g. in-person, via phone, email, Skype)?**
Preferably participation will take place in person. Should participants be unable to sit for an in-person interview, the interview will be either sent by email to the participant, who will then send their answers back to the PI, or conducted in a meeting, either via Zoom or Skype.
- 3.0 How will the data be collected (e.g. audio recording, video recording, field notes)?**
Interviews will be audio recorded with a cell phone audio recording application. The phone will be off-line during the recording session, and not connected to the Cloud or other platforms.
Field notes will be taken.

ID: Pro00121697

2.7 Participant Observation

Status: Approved

2.7 Participant Observation

- 1.0 Who will the observer be?**
The observer will be the PI in their role as apprentice.
- 2.0 Who is being observed?**
The persons who are part of the tapestry-weaving community: instructors and potential fellow apprentices/students in their work environment.
- 3.0 Why are they being observed?**
In order for the PI to immerse themselves into the experience of tapestry weaving from the perspective of Ernesto Aroztegui through one of his former students and assistant.
- 4.0 When and where will participants be observed (i.e. during class, during their workday)?**
During class.
- 5.0 Will others be present who are not being observed (i.e. non-participants)?**
 Yes No
- 6.0 What data will be collected?**
Video and/or audio recordings
Photographs
Field notes

ID: Pro00121697

3.1 Risk Assessment

Status: Approved

3.1 Risk Assessment

- 1.0 * Provide your assessment of the risks that may be associated with this research:**
Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)
- 2.0 * Select all that might apply:**
- Description of Possible Physical Risks and Discomforts
- No Participants might feel physical fatigue, e.g. sleep deprivation
- No Participants might feel physical stress, e.g. cardiovascular stress tests
- No Participants might sustain injury, infection, and intervention side-effects or

complications

No The physical risks will be greater than those encountered by the participants in everyday life

Possible Psychological, Emotional, Social and Other Risks and Discomforts

Possibly Participants might feel psychologically or emotionally stressed, demeaned, embarrassed, worried, anxious, scared or distressed, e.g. description of painful or traumatic events

No Participants might feel psychological or mental fatigue, e.g. intense concentration required

No Participants might experience cultural or social risk, e.g. loss of privacy or status or damage to reputation

No Participants might be exposed to economic or legal risk, for instance non-anonymized workplace surveys

No The risks will be greater than those encountered by the participants in everyday life

3.0 *** Provide details of all the risks and discomforts associated with the research for which you indicated YES or POSSIBLY above.**

The time period in which the interview is contextualized was a difficult period for people living in Uruguay since it encompasses the twelve-year dictatorship the country suffered, and the years of sociopolitical unrest leading to it. When answering the questions in the interview, interviewees will have to remember those times and dig into their experiences. Depending on each participant's particular experience, this could imply talking about certain occurrences and hardships, remembering friends and family members and what might have happened to them, in short, looking at things they might not otherwise be looking at.

4.0 *** Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:**

Should a participant at any point during the interview feel psychologically or emotionally stressed, or uncomfortable, the possibility to move on to the next question leaving the present one unanswered will be explicitly conveyed, as well as the option of finishing the interview via email should the need to end early the in-person interview be expressed or become evident.

Should participants feel what they answered might harm them in some way, they will be given the opportunity to review their answers once they have been transcribed. In this way participants will be able to make sure they feel at peace with the answers they have given.

5.0 **Is there a possibility that your research procedures will lead to unexpected findings, adverse reactions, or similar results that may require follow-up (i.e. individuals disclose that they are upset or distressed during an interview/questionnaire, unanticipated findings on MRI, etc.)?**

Yes No

6.0 **If you are using any tests in this study diagnostically, indicate the**

member(s) of the study team who will administer the measures/instruments:

Test Name	Test Administrator	Organization	Administrator's Qualification
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There are no items to display

- 7.0 **If any research related procedures/tests could be interpreted diagnostically, will these be reported back to the participants and if so, how and by whom?**
N/A

ID: Pro00121697

3.2 Benefits Analysis

Status: Approved

3.2 Benefits Analysis

- 1.0 *** Describe any potential benefits of the proposed research to the participants. If there are no benefits, state this explicitly:**
There are not direct benefits to the participants. However, participation does provide participants with the opportunity to offer their view and opinion regarding the topic being studied, thus shedding light onto the work of Ernesto Aroztegui and the Textile Movement of Uruguay, and the role those played within Uruguay's material culture.
- 2.0 *** Describe the scientific and/or scholarly benefits of the proposed research:**
The aim of this study is to shed light onto how the lives of different persons, artists and creators were irrevocably changed by the experience of crossing paths with Ernesto Aroztegui and the Textile Movement of Uruguay, considering the context into which they were all immersed. Aroztegui's way of practicing his craft, tapestry weaving, his way of teaching, and particularly his way of facing the world and acting from what he observed, opened safe spaces for people in need of free expression. Thus, the study of Aroztegui's take on 'making' problematizes the consideration of an artist's work not being sociopolitically charged because it is not explicitly so, and addresses the role of material culture, the making of it, within a context of repression and censorship.
- 3.0 **If this research involves risk to participants explain how the benefits outweigh the risks.**
Because the interview is centred in the positive aspects of the work of Ernesto Aroztegui and the Textile Movement of Uruguay, participants will naturally be led to that side of their memories. Even if emotional distress has the potential to surface, depending on the interviewee's personal experience, the opportunity to share their recollections and anecdotes about their teacher and friend outweighs the minor potential risk.

ID: Pro00121697

4.1 Participant Information

Status: Approved

4.1 Participant Information

- 1.0 * Will you be recruiting human participants (i.e. enrolling people into the study, sending people online surveys to complete)?

Yes No

- 1.1 Will participants be recruited or their data be collected from Alberta Health Services or Covenant Health or data custodian as defined in the Alberta Health Information Act?

Yes No

ID: Pro00121697

4.2 Additional Participant Information

Status: Approved

4.2 Additional Participant Information

- 1.0 Describe the participants that will be included in this study. Outline ALL participants (i.e. if you are enrolling healthy controls as well):

Participants that will be included in this study encompass persons who were in some way related to Aroztegui and his work; colleagues, former students, collectors of his work.

- 2.0 * Describe and justify the inclusion criteria for participants (e.g. age range, health status, gender, etc.):

The inclusion criteria for participants is based on the existence of a relationship with Ernesto Aroztegui (be it colleagues, former students, collectors of his work) and the Textile Movement of Uruguay. The inclusion of participants in this research project aims to get in touch with the experiences the mentioned relationships afforded them, their stories.

In line with this criteria, the demographics that apply are:

-Over the age of 18 (between 40 and 70 years old)

-Male and female

-Middle and upper-middle class

-Spoken Spanish or English

- 3.0 Describe and justify the exclusion criteria for participants:

Since the inclusion criteria is based on the existence of a relationship with Ernesto Aroztegui and the Textile Movement of Uruguay, participants whose connection to said components is not a strong one will be excluded.

4.0 Participants

4.1 How many participants do you hope to recruit (including controls, if applicable?)

15

4.2 Of these, how many are controls, if applicable?

N/A

4.3 If this is a multi-site study, how many participants do you anticipate will be enrolled in the entire study?

15

5.0 Justification for sample size:

Given that three main categories are observed in relation to the nature of the relationship between participants and Ernesto Aroztegui and the Textile Movement of Uruguay, having at least five participants in each category will give the study a more comprehensive view of the connections between participant's and this study's topic.

ID: Pro00121697

4.4 Recruitment of Participants (non-Health)

Status: Approved

4.4 Recruitment of Participants (non-Health)

1.0 Recruitment

1.1 How will you identify potential participants? Outline all of the means you will use to identify who may be eligible to be in the study (i.e. response to advertising such as flyers, posters, ads in newspapers, websites, email, list serves, community organization referrals, etc.)

Participants will be identified either by being referred to the PI, or because their public status signals them as a suitable participant. Since most of Ernesto Aroztegui's former students are artists working today, their suitability can be easily assessed based on information of public access. The PI's connection to persons working on tapestry weaving today will allow having potential participants referred.

1.2 Once you have identified a list of potentially eligible participants, indicate how the potential participants' names will be passed on to the researchers AND how will the potential participants be approached about the research.

The initial identification and the research itself will be carried out by the same persons. The PI will be in charge of both activities, alongside their supervisor.

Potential participants will be initially contacted by email (please see 'letter of

initial contact' in the documentation section of this application). Should they respond positively towards their participation, participants will receive a second email thanking them for their participation (please see 'second email' in the documentation section of this application). This second email will have the Information Sheet and Consent Form attached.

2.0 Pre-Existing Relationships

2.1 Will potential participants be recruited through pre-existing relationships with researchers(e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc.)?

Yes No

2.2 If YES, identify the relationship between the researchers and participants that could compromise the freedom to decline(e.g. clinician/patient, professor/student)

None of the relationships could compromise the freedom to decline. The relationships are between coworkers (where the PI is one of the coworkers) and acquaintances from the University environment of the PI in Uruguay, at Universidad de la República.

2.3 How will you ensure that there is no undue pressure on the potential participants to agree to the study?

The Information Sheet is clear on the importance the PI rests on the ability of participants to manage their participation at all times. Having the initial contact be by email also removes the pressure a face to face encounter, or a phone call, might put on the potential participant.

3.0 Will your study involve any of the following?(select all that apply)


None of the above

ID: Pro00121697

4.5 Informed Consent Determination

Status: Approved

4.5 Informed Consent Determination

1.0 Describe who will provide informed consent for this study(i.e. the participant, parent of child participant, substitute decision maker, no one will give consent  requesting a waiver)

The participant will be the one giving consent.

1.1 Waiver of Consent Requested

If you are asking for a waiver of participant consent, please justify the waiver or alteration and explain how the study meets all of the criteria for the waiver. Refer to Article 3.7 of TCPS2 and provide justification for requesting a Waiver of Consent for ALL criteria (a-e)

N/A

1.2 Waiver of Consent in Individual Medical Emergency

If you are asking for a waiver or alteration of participant consent in individual medical emergencies, please justify the waiver or alteration and explain how the study meets ALL of the criteria outlined in Article 3.8 of TCPS2 (a-f).

N/A

2.0 How will consent be obtained/documented? Select all that apply

Signed consent form

If you are not using a signed consent form, explain how the study information will be provided to the participant and how consent will be obtained/documented. Provide details for EACH of the options selected above:

N/A

3.0 Will every participant have the capacity to give fully informed consent on his/her own behalf?

Yes No

4.0 What assistance will be provided to participants or those consenting on their behalf, who may require additional assistance? (e.g. non-English speakers, visually impaired, etc.)

The researcher will inquire about any accommodations required by the participants with any kind of impairment or consult with those consenting on their behalf. The interview process will be adjusted according to their request to make sure the participants are comfortable. The participant will seek additional assistance if necessary. Specifically for non-English speakers an official translation of the consent form will be provided. The translation will be in Spanish since it is the language all participants speak.

5.0 * If at any time a PARTICIPANT wishes to withdraw from the study or from certain parts of the study, describe when and how this can be done.

A participant may express their wish to withdraw at any time, either during the interview or after. If the interview is being conducted either in person or through an online meeting platform, the participant can express this wish and the interview will be stopped. If the interview is sent to the participant through email, the participant may decide not to send the answers back to the PI.

In both cases, if the interview is already concluded and up to one week after said conclusion, participants will be able to contact the PI to express their wish to be removed as participants.

- 6.0 Describe the circumstances and limitations of DATA withdrawal from the study, including the last point at which participant DATA can be withdrawn (i.e. 2 weeks after transcription of interview notes)**
 Because the data related to each participant will be identifiable, participants may contact the PI should they wish their participation to be removed. A period of one week after the interaction will be given for this purpose. Once the interview is complete participants may choose to withdraw some or all of their responses. A copy of their interview transcript will be sent to participants via email and they will be able to remove or change anything they need by contacting the PI up to one week after they received the transcript. In both cases the period for withdrawal is of one week because after that time the data analysis phase of the study would have already started.
- 7.0 Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.**
 Yes No

ID: Pro00121697

5.1 Data Collection

Status: Approved

5.1 Data Collection

- 1.0 * Will the researcher or study team be able to identify any of the participants at any stage of the study?**
 Yes No
- 2.0 Primary/raw data collected will be (check all that apply):**
Directly identifying information - the information identifies a specific individual through direct identifiers (e.g. name, social insurance number, personal health number, etc.)
Made Public and cited (including cases where participants have elected to be identified and/or allowed use of images, photos, etc.)
- 3.0 If this study involves secondary use of data, list all original sources:**
 N/A
- 4.0 In research where total anonymity and confidentiality is sought but cannot be guaranteed (eg. where participants talk in a group) how will confidentiality be achieved?**
 N/A

ID: Pro00121697

5.2 Data Identifiers

Status: Approved

5.2 Data Identifiers

- 1.0** * **Personal Identifiers:** will you be collecting - at any time during the study, including recruitment - any of the following (*check all that apply*):
Surname and First Name
Telephone Number
Email Address
- 2.0** **Will you be collecting - at any time of the study, including recruitment of participants - any of the following (*check all that apply*):**
There are no items to display
- 3.0** * **If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:**
Because of the nature of this research project, identification of participants is key. The narrative participants will provide is particular to each one, meaning not interchangeable. The interview will explore how through Aroztegui's way of teaching, of working, in short, his way of being in the world, a safe haven was provided to many people living amidst extreme sociopolitical circumstances. Despite living in the same context, each person's experience would have been particular and different, tinted with each one's subjectivity. Therefore, collection of participant's names and surnames is important.
- 4.0** **If identifying information will be removed at some point, when and how will this be done?**
Should a participant ask their participation be anonymous, the interview transcript will be edited in order to remove any personal identifiers that could have risen from the conversation. The transcript will be available for the participant to also edit it and remove any detail they consider identifies them.

Once data collection is complete, and while data is being analyzed, personal identification data will be encrypted and stored in the PI's password-protected personal computer.
- 5.0** * **Specify what identifiable information will be RETAINED once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:**
Eventually, two categories of participants will be part of this project. One, where participants have agreed to have their name and surname made public. Two, where participants have asked their participation be anonymous. In the first case, name and surname will be part of the final written version of this project. In the second case, name and surname will be retained in the PI's password protected external hard drive. The reason for this retention is the nature of the participations. Each participation will be particular to one person, there will not be two that are the same.

- 6.0 If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or with data belonging to another organization:**
N/A

ID: Pro00121697

5.3 Data Confidentiality and Privacy

Status: Approved

5.3 Data Confidentiality and Privacy

- 1.0 * How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.**

Name and surname will be collected having previously obtained consent from the participant to do so. Participants will be previously informed of how their names will be used. Participants may agree to do the interview but ask to have their participation be anonymous.

Audio recordings of the interviews will be encrypted and stored in the PI's password protected computer.

The master list including name, email address and telephone number of participants will be kept in the PI's password-protected computer. Only the PI and their supervisor will have access to the master list. The master list will be deleted once the study is complete and there is no longer need for it.

Clarification: Name and surname of participants will be part of the final written version of this project in the cases in which participants previously gave their consent for this information to be included in the final written version of this project.

- 2.0 How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?**

The only ones who will be in direct contact with the data are the listed members of the research team. Should there be a need for others to access the information collected during the research, they will be asked to complete and sign a Confidentiality Agreement (please see the form attached).

- 3.0 External Data Access**

*** 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**

Yes No

ID: Pro00121697

5.4 Data Storage, Retention, and Disposal

Status: Approved

5.4 Data Storage, Retention, and Disposal

- 1.0** * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc. Write N/A if not applicable to your research)
Data will be stored as audio recordings and their transcripts in the PI's password protected computer. All files will be encrypted.
- 2.0** * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. **If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details.** (Write N/A if not applicable to your research)
N/A
- 3.0** **If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research and/or clinical needs:**
Both study data and identifying data will be stored (as encrypted files in a password-protected hard drive as well as in the PI's supervisor's Google Drive) for a 5 year period. Study data needs to be stored for a minimum of 5 years as per University of Alberta policy. Because of the nature of this research project, identification of participants being key because of the narrative they provide, name and surname of participants will be stored alongside study data for the 5 year period. The rest of the identifiers collected (telephone number and email address) will be deleted once the study is completed. These identifiers will be deleted from all files containing them.

ID: Pro00121697

Documentation without delete

Status: Approved

Documentation

Add documents in this section according to the headers. Use Item 11.0 "Other Documents" for any material not specifically mentioned below.

Sample templates are available by clicking [HERE](#).

1.0 Recruitment Materials:

Document Name	Version	Date	Description
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There are no items to display





2.0 Letter of Initial Contact:

Document Name	Version	Date	Description
 Letter of Initial Contact(0.01)	0.01	7/6/2022 7:35 AM	
 Letter of Initial Contact- Version date: 20July2022- CLEAN COPY(0.01)	0.01	7/21/2022 7:30 AM	
 Letter of Initial Contact- Version date: 20July2022- TRACK CHANGED COPY(0.01)	0.01	7/21/2022 7:30 AM	

3.0 Informed Consent / Information Document(s):

3.1 What is the reading level of the Informed Consent Form(s):

3.2 Informed Consent Form(s)/Information Document(s):

Document Name	Version	Date	Description
 Information Document(0.01)	0.01	7/6/2022 7:35 AM	
 Information Document- Version date: 20July2022- CLEAN COPY(0.01)	0.01	7/21/2022 7:32 AM	
 Information Document- Version date: 20July2022- TRACK CHANGED COPY(0.01)	0.01	7/21/2022 7:32 AM	
 Information Document- Version date: 03August2022- CLEAN COPY(0.01)	0.01	8/3/2022 8:19 AM	
 Information Document- Version date: 03August2022- TRACK CHANGED COPY(0.01)	0.01	8/3/2022 8:20 AM	

4.0 Assent Forms:

Document Name	Version	Date	Description
 Consent Form(0.01)	0.01	7/6/2022 7:36 AM	
 Consent Form-Version date: 20July2022-CLEAN COPY(0.01)	0.01	7/21/2022 7:33 AM	

	Consent Form-Version date: 20July2022-TRACK CHANGED COPY(0.01)	0.01	7/21/2022 7:34 AM
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5.0 Questionnaires, Cover Letters, Surveys, Tests, Interview Scripts, etc.:

Document Name	Version	Date	Description
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	Interview(0.01)	0.01	7/8/2022 11:09 AM
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6.0 Protocol/Research Proposal:

Document Name	Version	Date	Description
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There are no items to display

7.0 Investigator Brochures/Product Monographs:

Document Name	Version	Date	Description
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There are no items to display

8.0 Health Canada No Objection Letter (NOL):

Document Name	Version	Date	Description
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There are no items to display

9.0 Confidentiality Agreement:

Document Name	Version	Date	Description
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	Confidentiality Agreement(0.01)	0.01	8/3/2022 6:44 AM
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10.0 Conflict of Interest:

Document Name	Version	Date	Description
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There are no items to display

11.0 Other Documents:

For example, Study Budget, Course Outline, or other documents not mentioned above

Document Name	Version	Date	Description
---------------	---------	------	-------------

	Second Letter to Participants(0.01)	0.01	7/6/2022 7:38 AM
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	Second Letter to Participants (participant accepts)-Version date: 20July2022-CLEAN COPY(0.01)	0.01	7/21/2022 7:35 AM
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	Second Letter to Participants (participant accepts)-Version date: 20July2022-TRACK CHANGED COPY(0.01)	0.01	7/21/2022 7:35 AM
	Second Letter to Participants (participant declines)-Version date: 20July2022-CLEAN COPY(0.01)	0.01	7/21/2022 7:36 AM
	Second Letter to Participants (participant declines)-Version date: 20July2022-TRACK CHANGED COPY(0.01)	0.01	7/21/2022 7:39 AM

ID: Pro00121697

SF - Final Page

Status: Approved

Final Page

You have reached the end of the ethics application.
Click Continue or Exit below.

To submit for ethics review, click SUBMIT for REVIEW on the left side of the screen.

NOTE: Only the Principal Investigator can submit an application in Pre-submission (ie: the first time it is submitted).

Appendix G

Materials Checklist for Interviews

Recruitment phase

	Letter of initial contact (pdf)
	Second letter to participants (pdf)
	Information document (pdf)
	Consent form (pdf)
	ARISE approval letter (pdf)

Interview phase

	Semi-structured interview (printed and backup pdf)
	Printed copy of the information document
	Printed copy of the consent form
	Printed copy of the ARISE letter of approval
	Recording device
	Charger for the recording device
	Backup recording device
	Charger for the backup recording device
	Notebook
	Pen x3
	Pencil x3
	Eraser
	Research notes on the interviewee

Post interview phase

	Headphones
	Computer with internet access
	Audio files with the recorded interviews

Appendix H

Materials Checklist for Practice

	Printed copy of the information document
	Printed copy of the consent form
	Printed copy of the ARISE letter of approval
	Printed copy of the interview already conducted with the instructor
	Printed follow-up questions
	Notebook for jotting down thoughts and reflections
	Grid notebook for my weaving practice
	Pen x 3
	Pencil x3
	Eraser
	Cellphone
	Cellphone charger

Appendix I

Interview transcript and translation – participant: Beatriz Oggero
Phone call, 29 August 2022

BO Beatriz Oggero
LGR Lucia Gago Ross

-

- | | |
|---|--|
| <p>1 LGR: Bueno, muchas gracias Beatriz por
2 todo lo que me estuviste mandando. Ayer
3 estuve leyendo y mirando e incluso
4 agregué cosas a la entrevista que tenía un
5 poco en base a lo que estuve leyendo, así
6 que divino.</p> | <p>LGR: Well, thank you so much Beatriz,
for all the material you've been sending
me. I was reading yesterday and looking
around, and I even added some things to
the interview I already had based on what
I was reading, so lovely.</p> |
| <p>7
8 BO: Yo te mandé eso para que tu supieras
9 que me podías preguntar. Para que
10 estuvieras al tanto un poco, y poder tener
11 un diálogo. Porque como es tanta la
12 información...</p> | <p>BO: I sent you that so you would know
you could ask me. So you'd be aware of
things and we could have a dialogue.
Because it's such a big amount of
information...</p> |
| <p>13
14 LGR: Claro, sí...</p> | <p>LGR: Yes, of course...</p> |
| <p>15
16 BO: Es muy difícil poderlo decir rápido.</p> | <p>BO: It's very hard to be able to quickly
say it all.</p> |
| <p>17
18
19 LGR: No, totalmente. La verdad que es un
20 placer, estar en esto y encontrarme así con
21 gente como vos o como Jorge, que ambos
22 tienen un trato divino. Para mí es,
23 bueno... un gusto enorme te podrás
24 imaginar.</p> | <p>LGR: No, absolutely. Honestly, it's such a
pleasure, to be researching this and to come
across people like you or like Jorge, both
of you are wonderful people to interact
with. For me it's, well... A huge pleasure
as probably can imagine.</p> |
| <p>25
26 BO: Pero además Jorge, imagínate, él hizo
27 el libro... Jorge era vecino de Ernesto, no
28 sé si te dijo... Él era vecino y a los once
29 años le tocó la puerta, ¿y qué le dijo? "Yo
30 quiero hacer eso que usted hace". Y
31 entonces Ernesto empezó a enseñarles a
32 hacer tapiz a Jorge y a Mariana, su hija. Él
33 tenía tres hijos, y entonces empezó a
34 enseñarles a niños. Lógicamente que no</p> | <p>BO: And besides Jorge, imagine, he put
together the book... Jorge was Ernesto's
neighbor, I don't know if he told you
that... He was his neighbor and when he
was eleven years old he knocked on his
door, and what did he say to him? "I want
to learn that thing you do". And so Ernesto
started teaching tapestry to Jorge and
Mariana, his daughter. He had three kids,</p> |

35 era con la técnica que después él hizo,
36 porque a los niños había que dejarlos que
37 hicieran lo que quisieran más o menos...
38 Él hizo un tapiz junto con los chicos.

39
40

41 LGR: Leí algo en el libro, y después
42 también vos también escribiste algo en
43 Facebook relacionado con eso que me
44 acercó un poco a esa experiencia...

45

46 BO: Además, Jorge y Ernesto cumplen el
47 mismo día, el veinticinco de agosto.

48

49 LGR: ¡No sabía que cumplían el mismo
50 día!

51

52 BO: Yo era como trece años mayor que él,
53 más o menos. Que él y Magalí Sánchez.

54

55

56 LGR: Entonces si te parece, yo tengo una
57 una lista de preguntas pero no quiero que
58 sea como una cosa súper dura y
59 estructurada, o sea, vamos charlando y
60 esto es como una guía.

61

62 BO: Lógico, lógico.

63

64 LGR: Bueno para arrancar, si yo te pido
65 que en unas pocas palabras me describas
66 tu relación con Aroztegui, ¿que que me
67 dirías?

68

69 BO: Aroztegui me despertó. Para mí fue
70 un amigo impresionante. No podría decir
71 un padre, pero él me creó como artista,
72 porque yo nunca pensé que iba a ser una
73 artista. Yo tejía, cosía, me gustaban los
74 hilos, todo eso, pero nunca se me ocurrió,
75 que yo que tejía bufandas, gorros, que
76 cosía la ropa para mis hijas, yo... Bueno,
77 resultó que yo me había formado como
78 profesora de historia en el IPA y en la
79 Facultad de Humanidades. A mí lo que me
80 interesaba además era el arte. Cuando yo

so he started teaching children. Logically
it wasn't with the technique he later came
up with, because children had to be left to
do what they wanted more or less... He
made a tapestry with the kids.

LGR: I read something about that in the
book, and then you also wrote something
on Facebook related to that which brought
me a bit closer to the experience...

BO: Besides, Jorge and Ernesto share their
birthday, August 25th.

LGR: I didn't know thy shared their
birthday!

BO: I was something like thirteen years
older than him, more or less. Than him
and Magalí Sánchez.

LGR: So, if it's okay with you, I have a
list of questions but I don't want this to be
stiff and structured, so, let's chat and this
can work as a sort of guide.

BO: Sure, sure.

LGR: Well, to get started, if I ask you to
describe your relationship with Aroztegui
in just a few words, what would you say?

BO: Aroztegui woke me up. He was an
incredible friend to me. I couldn't say a
father, but he made me as an artist,
because I never thought I would be an
artist. I knitted, I sewed, I liked threads, all
of that, but it never occurred to me, that I,
who knitted scarves, hats, who sewed
clothes, I... Well, it turns out I had trained
as a history teacher at the IPA and the
Facultad de Humanidades. What I was
interested in, besides, was art. When I had
to stop working because I had been

81 tuve que dejar de trabajar porque me
 82 habían sumariado por firmar una carta de
 83 solidaridad... En el año '70 firmé una
 84 carta de solidaridad por unos profesores
 85 destituidos. Yo era nuevísima en el año
 86 '70 en el Liceo 14, bué... En el año '76,
 87 cuando llego de la playa, empiezan las
 88 clases y me encuentro con el sumario.
 89 Estaba sumariada en el año '76 porque en
 90 el año '70 había firmado una carta que
 91 había salido en Lectores de Marcha. Y en
 92 el año '76 habían eliminado a Marcha.

93
 94 LGR: O sea, desenterraron aquella carta
 95 de seis años antes.

96
 97 BO: Claro... Además, éramos un montón
 98 de profesores. Yo tuve que ir a la jefatura,
 99 tuve que ir a otro lugar a que me
 100 preguntaran a ver por qué había firmado la
 101 carta, quién era el que me había dado la
 102 carta para firmar... “Y yo qué sé” les digo,
 103 “un profesor dentro de la sala de
 104 profesores...”.

105
 106 LGR: Claro...

107
 108 BO: Que si yo estaba de acuerdo con uno
 109 de los sumariados que era comunista
 110 conocido. Yo dije que no, no estaba de
 111 acuerdo con sus ideas, pero me pareció
 112 que era injusto que lo sumariaran. Era
 113 profesor de matemáticas y muy buen
 114 profesor. Todo eso lo tuve que repetir
 115 cinco años después cuando pedí el
 116 pasaporte, me volvieron a interrogar con
 117 todo lo mismo en el año '81. Me dieron
 118 grupos en el Liceo Bauzá, el Bauzá viejo.
 119 Estuve todo el año trabajando ahí con la
 120 directora entrando a mis clases para ver si
 121 yo daba bien las clases. Ella era profesora
 122 de cultura musical. Al año siguiente pedí
 123 que me pusieran en el Larrañaga, y no me
 124 pusieron. Fui y renuncié. En el año '78. Se

penalized for signing a letter of
 solidarity... In 1970 I signed a letter of
 solidarity for some professors who had
 been removed from their positions. I was
 so new in 1970 in the Liceo 14, well... In
 1976, when I came back from the beach,
 classes start and I find myself penalized.
 Penalized in 1976 because in 1970 I had
 signed a letter which had been published
 in Lectores de Marcha¹¹. And by '76 they
 had eliminated Marcha.

LGR: So, the dug up that letter from six
 years ago.

BO: Exactly... Besides, it was a lot of us
 teachers. I had to go the police station,
 then I had to go somewhere else to be
 asked why I had signed the letter, who was
 the one who had given me the letter to
 sign... “How would I know” I tell them,
 “a teacher in the teacher’s room...”.

LGR: Right...

BO: If I agreed with one of the penalized
 who was a known communist. I told them
 no, that I didn’t agree with his ideas, but
 that it seemed unfair for him to be
 penalized. He was a maths teacher, and a
 very good one. All of that I had to repeat
 five years later when I lost my passport, I
 was interrogated again with all the same
 questions in 1981. I was given groups in
 the Liceo Bauzá, the old Bauzá. I spent the
 whole year working there with the
 principal coming into my class to check if
 I was teaching properly. She was a teacher
 of music culture. The following year I
 requested to be assigned to the Larrañaga,
 but I wasn’t. I went and quit. In 1978. It
 was over. Me teaching highschool was

¹¹ Lectores de Marcha was a section of the Uruguayan weekly left-wing publication Marcha (in print from 1963 to 1974) in which the letters sent by the readers would get published.

125 acabó. Se acabó yo en secundaria.
 126 Entonces me quedé pensando, y ahora qué
 127 hago... Yo quería pintar, pero mis hijas
 128 tenían 6 y 8 años, y en un apartamento
 129 alfombrado no podía... Mi hermana,
 130 Mariana Oggero, era la directora de la
 131 Galería de la Ciudadela. Me dice “decime
 132 una cosa, vos que te gusta tanto tejer, por
 133 qué no vas a aprender a hacer tapices con
 134 el mejor maestro de tapicería que hay en
 135 Montevideo, que tiene el taller a dos
 136 cuadras de tu casa”.

137

138 LGR: No sabía que te quedaba tan
 139 cerquita...

140

141 BO: Sí, entonces, bueno, me fui al taller
 142 de Aroztegui que estaba en el sótano de
 143 una casa de un psicoanalista. Un sótano
 144 divino a dos cuadras de casa, y entonces le
 145 dije mire yo no sé qué es un tapiz, no
 146 tengo la más pálida idea de lo que es un
 147 tapiz, pero se me ocurre que me va a
 148 gustar... Jaja Entonces me dijo, bueno,
 149 mándese a hacer el telar y venga la
 150 semana que viene. Son una vez por
 151 semana tres horas. Y ahí empecé. Vi las
 152 cosas que habían en el taller, lo vi a él
 153 tejiendo, estaba tejiendo el tapiz del
 154 obispo, el Arnulfo Romero. Lo estaba
 155 tejiendo, porque yo entré en marzo y el
 156 tapiz lo terminó en mayo. Y bueno, nos
 157 pusimos a conversar y todo eso, yo le dije
 158 que era egresada del IPA y que había
 159 tenido que dejar secundaria jaja “Ay”,
 160 dice, él había sido egresado del IPA y lo
 161 jubilaron a los cuarenta y ocho años...
 162 ¿Sabías eso?

163

164

165 LGR: Sabía que había sido a una edad
 166 temprana pero no el número exacto...

167

168

over. So, I was left thinking, what do I do
 now... I wanted to paint, but my daughters
 were six and eight, and in a carpeted
 apartment I couldn't... My sister, Mariana
 Oggero, was the director of the Galería de
 la Ciudadela. She says to me, “tell me
 something, you that enjoy knitting so
 much, why don't you go and learn to make
 tapestries with the best tapestry teacher in
 Montevideo, whose workshop is two
 blocks away from your house”.

LGR: I didn't know it was so close by for
 you...

BO: Yes, so, well, I got myself to
 Aroztegui's workshop, which was in the
 basement of a psychoanalyst's house. A
 beautiful basement two blocks away from
 my house, and so I told him look I don't
 know what a tapestry is, I don't have the
 slightest idea what a tapestry is, but I think
 I'm going to like it... Haha So he said to
 me, well, have a loom made and come
 next week. It's three hours once a week.
 And then I got started. I saw the things
 there were in the workshop, I saw him
 weaving, he was weaving the Bishop's
 tapestry, the Arnulfo Romero. He was
 weaving it, because I started in March and
 the tapestry was completed by May. And
 well, we started talking and all of that, I
 told him I was an IPA¹² graduate and that I
 had to leave highschool teaching haha
 “Oh”, he says, he was an IPA graduate as
 well and was forced to retire when he was
 forty eight years old... Did you know
 that?

LGR: I knew it had been at an early age,
 but not the exact number...

¹² IPA stands for Instituto de Profesores Artigas [Artigas Teachers Institute], a university level institution in Uruguay where high school teachers graduate from.

169 BO: Yo tenía treinta y cinco años en ese
170 momento y él tenía cincuenta, ¿te das
171 cuenta qué joven era? Hacía dos años,
172 cuando tenía cuarenta y ocho, lo jubilaron.
173 Le dieron a elegir, o lo destituían o lo
174 jubilaban. Él era profesor del Liceo 18. ¿Y
175 sabés por qué?

176

177 LGR: No.

178

179 BO: Porque no había ido a cantar el himno
180 en la antigua sede de El Galpón. Entonces
181 le dieron a elegir, o lo destituimos o se
182 jubila.

183

184

185 LGR: Muy fuerte.

186

187 BO: ¿Tú sabés lo que yo aprendí con ese
188 hombre? Y además hablábamos, y él me
189 decía el sueño que él tenía de crear una
190 escuela de tapicería, porque para él el
191 tapiz... No sé si leíste la la entrevista con
192 María Esther Gillio...

193

194 LGR: Sí, sí.

195

196 BO: Bueno, entonces él quería hacer una
197 escuela nacional de tapicería. Vos vas a ser
198 la que te vas a encargar de toda la parte de
199 la historia de los textiles me dijo. Entonces
200 yo llegaba, me sentaba y él venía con los
201 libros, me los ponía en la falda, y me decía
202 “bueno acá tenés este libro que tiene toda
203 la historia del tapiz medieval, después este
204 libro donde estaba toda la historia de los
205 coptos, el libro de los chiquilines de
206 Harrania”. Y al mismo tiempo, en el año
207 ’65, él conoció a Magdalena
208 Abakanowicz. Magdalena Abakanowicz
209 vino a la Bienal de San Pablo en el año
210 ’65 y ganó una mención o algo así, no fue
211 un primer premio. Y al año siguiente los
212 tapicistas polacos vinieron a Montevideo.

213

214

BO: I was thirty five years old at that
moment and he was fifty, do you see how
young? Two years before that, when he
was forty eight, he was forced to retire. He
was given a choice, either he was removed
from his position or he retired. He was a
teacher at Liceo 18. And you know why?

LGR: No.

BO: Because he hadn't gone to sing the
national anthem at the old location for El
Galpón. So he was given that choice,
either you retire or we remove you from
your position.

LGR: That's a lot.

BO: Do you know how much I learnt with
that man? We would talk, and he would
tell me about the dream he had of creating
a school of tapestry, because for him
tapestry... I don't know if you read the
interview with María Esther Gillio...

LGR: Yes, yes.

BO: Well, so he wanted to create a
national school of tapestry. You'll be the
one in charge of the whole history of
textiles section he told me. So, I would get
there, he would sit me down and bring the
books, place them on my lap and tell me
“well, here you have this book which has
the whole history of medieval tapestry,
then this other book where there's the
whole coptic tapestry history, the book of
the Harrania children”. And at the same
time, in 1965, he met Magdalena
Abakanowicz. Magdalena Abakanowicz
came to the Sao Paulo Biennial in 1965
and won a mention or something like that,
it wasn't the first prize. And the following
year the Polish tapestry makers came to
Montevideo.

215 LGR: ¡Ah! Eso no sabía...

216

217 BO: Los Abakanes de Magdalena
218 Abakanowicz, que en realidad son unas
219 vaginas enormes, que además no estaban
220 contra la pared, sino en el espacio, y no
221 estaban tejidos como gobelinos, sino
222 estaban tejidos con sisal, con cuerdas, con
223 lo que conseguían los polacos después de
224 la guerra, y resulta que cuando entró en la
225 segunda Bienal de Lausanne los franceses
226 estaban horrorizados. Que cómo es
227 posible, que el grano del tapiz, qué cosa
228 espantosa... Jaja. Ahí entraron como un
229 ariete en la segunda Bienal de Lausanne
230 las polacas, los polacos y Jagoda Buić que
231 venía de Rumania. Entonces los tapicistas
232 franceses fueron siendo rinconados hasta
233 el final. Porque la tapicería se acabó, el
234 período del gobelin se fue acabando.
235 Entonces después de eso que él había visto
236 en el catálogo de Lausanne y la ve en San
237 Pablo, y después vienen a Montevideo,
238 entonces Aroztegui que ya estaba
239 haciendo algo en tapicería, y trabajando
240 con fibras, decide dejar todo. Deja el
241 teatro, deja la escuela de El Galpón, deja
242 todo para dedicarse a la tapicería. Él y
243 Mario España. Mario España había sido
244 amigo de él y discípulo de él en El
245 Galpón.

246

247 LGR: Ah mirá eso no sabía, que se habían
248 conocido en El Galpón.

249

250 BO: ¡Para que vos veas cómo son todos
251 los vínculos!

252

253 LGR: ¡Impresionante!

254

255 BO: Y ahí empezaron a exponer en
256 concursos, etcétera, etcétera, con la
257 Brugnini y todo lo demás. Y ahí
258 empieza... Se odiaron, desde ese
259 momento se odiaron.

LGR: Oh! I didn't know that...

BO: Magdalena Abakanowicz's Abakans, which actually are some huge vaginas, which, additionally, weren't against a wall, but in the space, and weren't woven like gobelins, but with sisal, with ropes, with whatever the Polish could get their hands on after the war, and it turns out that when she entered the Lausanne Biennial the French were horrified. How's that possible, the grain of the tapestry, what a hideous thing... Haha. At that moment they entered the second Lausanne Biennial without an issue, the Polish and Jagoda Buić from Romania. And the French tapestry makers were being cornered until the end. Because tapestry came to an end, the gobelin era was ending. So, after that he had seen in the Lausanne catalogue and seeing the exhibition in Sao Paulo, and afterwards them coming to Montevideo, so Aroztegui who was already doing some things around tapestry, and working with fibers, decides to abandon everything. He abandons theater, he abandons the school at El Galpón¹³, he abandons everything to dedicate himself to tapestry making. He and Mario España. Mario España was his friend and had been a student of his at El Galpón.

LGR: Ah look, I didn't know that, that they had met at El Galpón.

BO: So you can see what all the connections are!

LGR: Amazing!

BO: And then they started exhibiting their work in competitions, etcetera, etcetera, with Brugnini and everyone else. And then it starts... They hated each other, from that moment they hated each other.

¹³ El Galpón [The Warehouse] is a theatre house in Montevideo, Uruguay.

260

261 LGR: Ah, era tan así, a ese nivel de
262 animosidad, digamos.

263

264 BO: Pero por qué se odiaron, más que
265 nada la odió Aroztegui, porque Cecilia
266 dijo que le habían dado el premio a
267 Aroztegui, no sé qué premio, porque uno
268 de los jurados era amigo de él. Y ese
269 jurado era tío de Cecilia Brugnini.

270

271

272 LGR: Ah, ¿en serio?

273

274 BO: ¿Y además sabes qué? Aroztegui fue
275 siempre de una ética tan impresionante
276 que se puso tan furioso de que esa mujer
277 hubiera acusado a ese tipo que había sido
278 profesor de él en historia del arte, y que él
279 lo admiraba muchísimo. Desde ese día
280 Ernesto Aroztegui a Cecilia Brugnini no la
281 pudo ni ver. Y los parientes de Cecilia,
282 viendo lo que había hecho Mario España,
283 que era todo experimental, dijeron que eso
284 era una porquería. Mario España tampoco
285 la podía ver jaja. Imaginate que todos los
286 alumnos de Aroztegui, que eran todos
287 tapicistas, generalmente profesores de
288 dibujo egresados del IPA como Rosa
289 Barragán, Beatriz Fernández, Nora Rosa.
290 Todos del IPA. O sea, con una ética del
291 IPA.

292

293 LGR: Claro...

294

295 BO: La cosa se separó totalmente. Pero
296 Cecilia es buena tapicista. Lo que pasa es
297 que ella dijo que no había que enseñar.
298 Porque si enseñabas a tantos iba a haber
299 una cantidad de tapicistas y que nadie iba
300 a vender nada.

301

302

303 LGR: Y ahí sí hay un problema, ¿no? Con
304 esa visión...

305

LGR: Oh, it was like that, that level of
animosity, let's say.

BO: But why did they hate each other,
more than anything Aroztegui hated her,
because Cecilia said that Aroztegui had
been given a prize, I don't know which
prize, because one of the juries was a
friends of his. And that jury was Cecilia
Brugnini's uncle.

LGR: Oh, for real?

BO: And you what else? Aroztegui's
ethics were always so flawless that he got
furious at having that woman accuse that
guy who had been his history of art
teacher, and whom he admired a lot. Since
that day Ernesto Aroztegui could not look
at Cecilia Brugnini. And Cecilia's
relatives, seeing what Mario España had
done, which was all of it experimental,
said that it was rubbish. Mario España
couldn't see her either haha. Bear in mind
that all of Aroztegui's students, who were
all tapestry makers, generally art teachers
who had graduated from IPA like Rosa
Barragán, Beatriz Fernández, Nora Rosa.
All graduated from IPA. So, with an IPA
ethic.

LGR: Of course...

BO: There was a definite divide from then
on. But Cecilia was a good tapestry maker.
The thing is that she said that they didn't
have to teach. Because if you taught so
many there would be a huge amount of
tapestry makers and nobody would sell
anything.

LGR: And there's a problem, right? With
that vision...

306 BO: En cambio, Ernesto lo que quería era
 307 crear un movimiento para que la cosa
 308 fuera cada vez mejor, y ahí empiezan los
 309 encuentros de tapicería, que son todos
 310 hechos por los tapicistas. El primer
 311 encuentro de tapicerías fue en el año '73,
 312 o sea diez años después de la primera
 313 Bienal de Lausanne. Y ahí empieza el
 314 CAAT argentino también, y empiezan los
 315 brasileros. Yo entré en el quinto encuentro,
 316 después de dos años de estar en el taller de
 317 Ernesto, en el año '80. Si vos leíste mi
 318 blog sabrás cómo fue que tejí el tapiz de
 319 los peces...

320

321 LGR: ¡Sí!

322

323 BO: Él me dijo “este tapiz nadie te lo va a
 324 rechazar. Es de lo mejor que he visto”, y a
 325 todo el mundo le decía lo mismo. Me dijo
 326 “yo te quiero ver mejorar”... Nunca pude
 327 tener esa libertad de nuevo, esa libertad
 328 que tuve fue una cosa impresionante. Y
 329 bueno, ahí fue que yo quedé enganchada
 330 con Ernesto. Todo lo que él dijera para mí
 331 era palabra santa. Tal es así, que después
 332 de su muerte, ya estando en Bolivia,
 333 inventando mis cosas tejidas, yo siempre
 334 me pregunto ¿qué diría Ernesto?

335

336

337 LGR: Eso es hermoso.

338

339 BO: Pero no soy la única, si le preguntás a
 340 Mónica Cardozo ella te dice lo mismo. Si
 341 le preguntás a los alumnos de de Bellas
 342 Artes... ¿Qué diría Ernesto? Y fueron de
 343 los que más pusieron el hombro para la
 344 exposición retrospectiva.

345

346 LGR: Ah, mirá, toda esa generación de
 347 Bellas Artes después cuando volvió la
 348 democracia, ¿no?

BO: On the other hand, what Ernesto
 wanted was to create a movement so
 things could get better and better, and
 that's when the tapestry gatherings start,
 all of them organized by the tapestry
 makers. The first tapestry gathering was in
 '73, so ten years after the first Lausanne
 Biennial. And that's when the Argentinian
 CAAT¹⁴ starts as well, and the Brazilians
 also get started. I got in for the fifth
 gathering, after being part of Ernesto's
 workshop for two years, in 1980. If
 you've read my blog you'd know how it
 was that I wove the tapestry of the fish...

LGR: Yes!

BO: He told me “nobody will reject this
 tapestry. It's some of the best work I've
 seen from you”, and he would be the same
 way with everyone. He told me “I want to
 see you get better”... I was never able to
 get that kind of freedom again, that
 freedom I had was something amazing.
 And well, that's when I was hooked on
 Ernesto. Everything he said was holy for
 me. So it is so, that after his death, being
 already in Bolivia, coming up with my
 woven things, I always ask myself, what
 would Ernesto say?

LGR: That's beautiful.

BO: But I'm not the only one, if you ask
 Mónica Cardozo she'd say the same. If
 you ask his students from Bellas Artes¹⁵...
 What would Ernesto say? And they were
 amongst the ones who contributed the
 most to the retrospective exhibition.

LGR: Oh, look, all that generation from
 Bellas Artes from after the return of
 democracy, right?

¹⁴ CAAT stands for Centro Argentino de Arte Textil [Argentinian Centre of Textile Art].

¹⁵ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

349
 350 BO: Sí, lo que pasa es que después de la
 351 democracia él se presentó para un taller
 352 fundamental en Bellas Artes, y por eso yo
 353 te puse la carta...

354
 355

356 LGR: ¡Sí, la leí!

357

358 BO: Que la escribió más o menos en una
 359 máquina de escribir, lo que él ofrecía. Pero
 360 en el taller de Ernesto en Bellas Artes no
 361 se tejió un solo telar. Él los sentaba en un
 362 banquito... jaja.

363

364 LGR: ¡Leí sobre el banquito sí!

365

366 BO: Hubo una que le dijo que se había
 367 tenido que salir del taller porque no había
 368 podido, no podía soportar que en algún
 369 momento le iba a tocar estar en el
 370 banquito. Jorge Soto me decía, “¡lo que se
 371 perdió!”. Porque los psicoanalizaba a los
 372 alumnos jaja. Estos muchachos alumnos
 373 de Ernesto, Eduardo Cardozo... Eduardo
 374 Cardozo fue uno de los pocos que usó
 375 telas, no sé si viste alguna exposición de
 376 Eduardo...

377

378

379 LGR: No...

380

381 BO: Bueno, expuso en el Museo Nacional
 382 hace unos años. Es amigo mío en
 383 Facebook. Lo que cuenta es que dejó de ir
 384 al taller y entonces un día se lo encontró
 385 por la calle a Ernesto, y Ernesto le
 386 preguntó “¿y por qué no vas?”. Y le dijo
 387 porque él se sentía que era demasiado para
 388 él... Y Ernesto le dijo, “pero no... Vos
 389 tenés que tener en cuenta que entre un
 390 alumno y un profesor se crea un lazo de
 391 afecto”.

392

393 LGR: Claro.

BO: Yes, the thing is that after the return
 of democracy he competed for a
 fundamental workshop in Bellas Artes,
 and that’s why shared the letter with
 you...

LGR: Yes, I read it!

BO: Which he wrote more or less in a
 typing machine, what he had to offer. But
 in Ernesto’s Bellas Artes workshop not a
 single loom was woven. He would sit
 them in a small bench... haha.

LGR: I read about the bench, yes!

BO: There was one who told him she
 couldn’t attend no more because she
 hadn’t been able, she couldn’t stand the
 pressure of knowing it would be her turn
 on the bench at some point. Jorge Soto
 would say to me, “what she missed!”.
 Because he would psychoanalyze the
 students haha. These kids students of
 Ernesto’s, Eduardo Cardozo... Eduardo
 Cardozo was one of the few who used
 fabrics, I don’t know if you saw any of
 Eduardo’s exhibitions...

LGR: No...

BO: Okay, he exhibited at the Museo
 Nacional¹⁶ a few years ago. He’s a
 Facebook friend of mine. What he says is
 that he stopped going to the workshop and
 then one day he met Ernesto on the street,
 and Ernesto asked him “and why don’t
 you go?”. And he said that because he felt
 it was too much for him... And Ernesto
 told him, “but no... You need to bear in
 mind that between a student and a teacher
 a bond of affection is created”.

LGR: Of course.

¹⁶ Museo Nacional de Artes Visuales [National Museum of Visual Arts] in Montevideo, Uruguay.

394
 395 BO: “Y yo no puedo pensar que vos no
 396 estés en mi clase” le dijo. Entonces lo
 397 convenció de tal forma que volvió al taller
 398 y nunca más lo dejó. Él había contado la
 399 anécdota en el grupo de Facebook donde
 400 se preparaba la retrospectiva de Aroztegui.
 401 Pero ese grupo creo desapareció porque
 402 fue hace mucho tiempo, en el año 2014.
 403 Pero qué pasa, la idea salió de Henrique
 404 Schucman, que era su alumno más
 405 importante en San Pablo. Porque Ernesto
 406 empezó dando clases en Porto Alegre y
 407 después San Pablo. Y él volvía de Brasil y
 408 nos contaba todas las experiencias que
 409 había tenido. El grupo de Porto Alegre lo
 410 adora. Está Joana Vasconcelos. Joana De
 411 Acevedo. Ella fue jurado del primer
 412 encuentro latinoamericano. Y Henrique
 413 Schucman fue el que dio la idea, para
 414 conmemorar los veinte años del
 415 fallecimiento de Ernesto. Porque Ernesto
 416 se muere a los sesenta y cuatro años en
 417 enero del '94. Yo hace unos años desde el
 418 primero de enero hasta el diecinueve
 419 estuve publicando todos los días cómo fue
 420 mi relación con Ernesto en el taller y todo
 421 lo que yo había descubierto. Entonces una
 422 amiga que era también amiga de Ernesto
 423 porque eran profesores me dijo “Ernesto
 424 está vivo gracias a ti. ¡Ernesto vive,
 425 vive!”. Adriana Fuso, que es psicoanalista
 426 pero que ella era profesora de inglés, era
 427 muy amiga de Ernesto porque daban
 428 clases en el mismo liceo, y esposa de
 429 Roberto Copelmayer que era compañero
 430 mío en el IPA, que falleció hace
 431 muchos años. Adriana Fuso me puso eso.

432
 433
 434

LGR: Mucha fraternidad...

435
 436
 437
 438
 439

BO: O sea, toda la tapicería se hizo
 durante la dictadura.

BO: “And I cannot imagine you not being
 in my class” he told him. So he convinced
 him in such a way that he returned to the
 workshop and never left. He shared that
 story in the Facebook group where
 Aroztegui’s retrospective was being
 prepared. But that group disappeared
 because it was a long time ago, in 2014.
 But the thing is, the idea came from
 Henrique Schucman who was his most
 important student in São Paulo. Because
 Ernesto started teaching in Porto Alegre
 and afterwards in São Paulo. And he
 would come back from Brazil and share
 with us all the experiences he had had.
 The group from Porto Alegre adores him.
 There’s Joana Vasconcelos. Joana De
 Acevedo. She was jury for the first Latin
 American gathering. And Henrique
 Schucman was the one who came up with
 the idea, to commemorate the twenty
 years of Ernesto’s passing. Because
 Ernesto dies at sixty four years old in
 January of '94. A few years ago, from
 January 1st to the 19th, I published every
 day how my relationship with Ernesto was
 like as part of the workshop, and
 everything I had discovered. So a friend of
 mine who was also a friend of Ernesto’s,
 because they were both teachers says to
 me “thanks to you Ernesto lives. Ernesto
 lives, he lives!”. Adriana Fuso, who’s a
 psychoanalyst but was an English teacher,
 was close friends with Ernesto because
 they taught in the same highschool, and
 Roberto Copelmayer’s wife, who was a
 student with me at IPA, who passed many
 years ago. Adriana Fuso said that to me.

LGR: Some comradeship...

BO: I mean, all tapestry was made during
 the dictatorship.

440 LGR: Eso es algo que a mí me resulta
 441 impresionante, pero también entiendo,
 442 cuando te escucho a vos contarme acerca
 443 de todos esos lazos y esa fraternidad que
 444 se dio como que explica de alguna forma
 445 ¿no? Que surja en ese momento. Como
 446 una necesidad de encontrarse, ¿no? Y de
 447 tener espacios de expresión... Se me
 448 ocurre que por ahí se podría empezar a
 449 entender, de pronto, cómo algo tan
 450 maravilloso surge en un momento tan
 451 oscuro de nuestra historia.

452

453

454 BO: De nuestra historia, de la historia de
 455 Argentina, de la historia de Brasil...

456

457 LGR: Sí, sí, estaba pensando “nuestra
 458 historia” como personas, no
 459 específicamente Uruguay...

460

461 BO: Todo el cono sur ¿te das cuenta? Y
 462 Ernesto enganchado en todo eso. Porque
 463 él daba clases en Porto Alegre, iba una vez
 464 cada tanto, se iba a Porto Alegre en el
 465 ómnibus. Y después hubo contactos con
 466 gente de San Pablo y fue a San Pablo, a
 467 dar clases a San Pablo. Ahí fue que
 468 encontró a Henrique Schucman que le
 469 hizo un retrato... No sé, creo que te
 470 mandé el retrato que hizo de Aroztegui...

471

472

473 LGR: Sí, me lo mandaste.

474

475 BO: Pero además pasaba que había
 476 encuentros entre los tres países, y entonces
 477 se conocían los tapicistas argentinos, los
 478 uruguayos y los brasileros. Y Ernesto fue a
 479 Buenos Aires a dar clases de
 480 perfeccionamiento a tapicistas argentinos
 481 que habían aprendido con otro. Porque
 482 ellos venían a los encuentros del Uruguay.
 483 Cruzaban el charco, se venían a los
 484 encuentros, y yo ahí los conocí. A todas
 485 ellas las conocí cuando el encuentro

LGR: That's something that seems
 incredible to me, but which I can also
 understand when I listen to you telling me
 about all those connections and the
 comradeship you experienced, it somehow
 explains, right? How it came to be at that
 point in time. Like the need to get
 together, right? And to have a space of
 expression... It occurs to me that that's a
 good place to start trying to understand,
 perhaps, how something so wonderful
 came to be during such obscure times in
 our history.

BO: Our history, Argentina's history,
 Brazil's history...

LGR: Yes, yes, I meant our history as
 people, not specifically Uruguay...

BO: The whole Southern cone, do you
 realize? And Ernesto in the midst of it all.
 Because he would teach in Porto Alegre,
 he'd go every once in a while, he would
 go to Porto Alegre by bus. And then there
 was contact with people from São Paulo
 and he went to São Paulo, to teach in São
 Paulo. That's where he met Henrique
 Schucman who made a portrait of him... I
 don't know, I think I sent you the portrait
 he made of Aroztegui...

LGR: Yes, you sent it to me.

BO: Besides, what happened was that
 there were gatherings of the three
 countries, so the Argentinian tapestry
 makers, the Uruguayan, and the Brazilian
 would meet. And Ernesto went to Buenos
 Aires to teach improvement classes to
 Argentinian tapestry makers who had
 learnt with someone else. They would
 come for the gatherings in Uruguay. They
 crossed the pond, they came for the
 gatherings, and that's when I met them.

486 Latinoamericano se vinieron todas. De
 487 Brasil se venía un ómnibus entero, lleno
 488 de tapicistas de Porto Alegre y San Pablo
 489 que se venían al encuentro. Zoravia
 490 Bettiol me regaló un grabado de ella que
 491 lo dejé para la biblioteca del CETU.
 492 Zoravia debe tener ochenta y seis años ya.
 493 Juan Ojea estaba también en las clases de
 494 Aroztegui, y Juan fue el que me invitó al
 495 grupo conmemoración que salió en el
 496 Facebook. Es decir, todo, todo, todo, todo
 497 eso son vínculos. Con Juan Ojea hablamos
 498 por teléfono más o menos cada dos meses.
 499 Juan Ojea llevó a la octava bienal en
 500 Madrid. Fue precioso. Yo no pude ir, mi
 501 marido estaba muy enfermo y yo tenía una
 502 obra enorme que pesaba como siete kilos
 503 y me salía demasiado caro enviarla.
 504 Además, yo digo, mandarla y no ir yo la
 505 verdad que no... Entonces mandé una
 506 fotografía de la tela de araña jaja Cuando
 507 vinieron a Montevideo todas las
 508 cordobesas estaban enloquecidas.
 509 Entonces yo les dije “sabes que con esto
 510 yo lo tejo y hago carteritas”, “¿Carteritas?
 511 Traelas mañana al desayuno del hotel” me
 512 dice una. ¡Volaron! Y entonces me decían
 513 andaban todas con tus carteritas jaja. He
 514 vendido unas trescientas cincuenta
 515 carteritas. Todas diferentes, porque la idea
 516 es esa. Porque a todas les gusta una cosa
 517 distinta. Y es lo que me ayuda a mí a
 518 comprar los insumos viste... Porque las
 519 obras grandes no se venden. Las tengo
 520 todas acá.

521
 522
 523

524 LGR: El otro día cuando me escribiste que
 525 estabas en tu casa-taller te imaginaba
 526 rodeada de hilos y materiales...

527
 528

529 BO: Ah, no sabés lo que es el relajo. Hace
 530 un mes lo arreglé todo, tengo tres mesas
 531 de dos metros por uno cincuenta y vacié

All of them I met at the time of the Latin
 American gathering when all of they
 came. From Brazil came a full bus, filled
 with tapestry makers from Porto Alegre
 and São Paulo who were coming to the
 gathering. Zoravia Bettiol gifted me an
 engraving of hers which I left for the
 library at CETU. Zoravia must be eighty
 six by now. Juan Ojea was also part of
 Aroztegui's classes, and Juan was the one
 who invited me to the commemorative
 Facebook group. I mean, all, all, all, all of
 these are connections. With Juan Ojea we
 speak on the phone every two months give
 or take. Juan Ojea had work at the 8th
 Biennial in Madrid. It was beautiful. I
 couldn't go because my husband was very
 sick and I had a gigantic piece which
 weighed like seven kilos and it was too
 expensive to send it. Besides, I said, send
 it and not go myself I don't think so... So
 I sent a photograph of the spider's web
 haha When they came to Montevideo all
 the women from Cordoba were fascinated.
 So I said to them, “do you know I weave
 this and make small purses?”, “small
 purses? Bring them tomorrow to breakfast
 at the hotel” one of them tells me. They
 disappeared from my hands! And so
 people would tell me they are all wearing
 your purses haha. I've sold around three
 hundred and fifty small purses. Each one
 different from the rest, because that's the
 point. Because everyone likes something
 different. And that's what helps me to buy
 materials you know... Because the art
 pieces do not sell. I have all of them here.

LGR: The other day when you wrote to
 me you were in your house-workshop I
 imagined you surrounded with yarns and
 materials...

BO: Oh, you cannot imagine what the
 mess is like. A month ago I tidied
 everything, I have three two by one fifty

532 una. La dejé pronta para ponerme a
 533 trabajar ¡ya está llena otra vez! El taller es
 534 toda la parte de arriba de la casa. Yo me
 535 había traído, porque mi marido me había
 536 dicho bueno te llevás lo que tú quieras.
 537 Me traje los libros de arte, los libros de
 538 textiles, todos mis apuntes, las cosas que
 539 yo había hecho, todos los catálogos del
 540 CETU, todo lo que yo tenía, por eso dicen
 541 que yo soy la enciclopedia, porque tengo
 542 todo, ¡me lo traje! Me traje las agendas,
 543 para saber los nombres de la gente, aparte
 544 de que igual me los acuerdo todos. Lo que
 545 yo no me acuerdo ahora es qué era lo que
 546 iba a ir a buscar abajo... No sé si era una
 547 taza o un termo... Llego abajo y no sé.
 548 Pero de lo que hice en mi vida, desde que
 549 era una niña...

550
 551

552 LGR: Cuando Felipe me habló de vos fue
 553 un de las primeras cosas que me dijo, que
 554 tenías una memoria impresionante.

555

556 BO: Y bueno, por eso estudié historia. Y
 557 vos sabés una cosa, me quedé tan
 558 disgustada, conmovida digamos por el
 559 disgusto, cuando este señor que hizo el
 560 libro ese sobre la tapicería uruguaya
 562 entrevistó a todo el mundo, hasta a Mario
 562 España que está en España, hasta el otro
 563 que está en Estados Unidos, etcétera,
 564 etcétera, que hace mil años que no tienen
 565 que ver nada con el Uruguay, y a mí
 566 nada...

567

568 LGR: No te contactó... A mí me llamó la
 569 atención cuando vi el libro...

570

571

572 BO: Y después veía las fotografías, todos
 573 contentísimos de encontrarse, y todos
 574 explicaban por qué eran tapicistas, incluso
 575 algunos que nunca más. Y Cristina que
 576 nunca fue tapicista. Con Cristina
 577 trabajamos impresionante juntas, pero

meters tables and I emptied one. I left it
 ready to get to work, it's already full of
 things! The workshop occupies the whole
 upper floor of the house. I had brought
 with me, because my husband told me,
 okay you take with you whatever you
 want. I brought with me my art books, my
 books of textiles, all my notes, the things I
 made, all the CETU catalogues,
 everything I had, that's why they say I'm
 an encyclopedia, because I have
 everything, I brought it all! I brought the
 planners to know people's names, which I
 remember without the planners. What I
 don't remember now is what I was going
 to get downstairs... Was it a cup or a
 bottle... I get downstairs and I don't
 know. But what I did in my life, since I
 was a child...

LGR: When Felipe told me about you
 that's one of the first things he said, that
 you had an incredible memory.

BO: And well, that's why I studied history.
 And you know something, I was left
 feeling so disgusted, so moved but in a
 negative way because of the disgust, when
 this man who made the book about
 Uruguayan tapestry interviewed everyone,
 even Mario España who's in Spain, even
 the other one who's in the United States,
 et cetera, et cetera, who for a thousand
 years have had nothing to do with
 Uruguay, and not me...

LGR: He didn't get in touch with you... It
 caught my attention when I saw the
 book...

BO: And then I would see the
 photographs, everyone so happy to meet,
 and everyone explaining why they were a
 tapestry-maker, even some who never
 wove again. And Cristina who was never a
 tapestry-maker. With Cristina we worked

578 cuando ella a los dos años se fue, nunca
579 más. Ni siquiera me saludó en Buenos
580 Aires. Ahí me encontré con Beatriz Schaaf
581 que había estado con el Centro de Diseño
582 en el año '92.

583

584 LGR: ¡La conocí! Just antes de la
585 pandemia. Ahora te cuento.

586

587 BO: ¿La conociste? ¡Qué bueno! Bueno
588 ella vino en el '92 al Centro de Diseño y
589 trabajamos durante un mes, mañana, tarde
590 y noche para preparar la exposición.
591 Preguntale a Fernando Escuder, era el
592 grupo de Fernando Escuder...

593

594 LGR: Fernando Escuder fue mi director de
595 tesis, cuando me recibí de diseñadora.

596

597 BO: Bueno con Fernando teníamos
598 encontronazos, ¿no? Yo un día les dije
599 “déjenme aprender con ustedes”, y
600 entonces yo pienso que él debe haber
601 pensado que yo le iba a robar las ideas. El
602 día que lo encontré, quince años después,
603 me dice ¡tanta razón que tenías! ¡Porque el
604 profesor aprende con los alumnos!”. Yo
605 tuve que dejar las cosas que más me
606 apasionaban. Por eso el día que me dijeron
607 de ser... Mirá cómo fue, te voy a contar
608 cómo fue el asunto en el Centro de
609 Diseño.

610

611 LGR: Me encanta.

612

613 BO: María Luisa Torrens, que trabajaba en
614 el Ministerio de Educación, no sé qué
615 puesto tenía, lo llamó a Felipe Maqueira
616 para decirle que necesitaban un profesor
617 que desarrollara el área textil del Centro
618 de Diseño. Entonces Felipe me llamó a
619 mí, me dice “yo no sé a quién voy a
620 recomendar, pero vos conocés a tanta

very well, but when she left after two
years, never again. She didn't even say
hello to me in Buenos Aires. There I met
with Beatriz Schaaf who had been part of
the Centro de Diseño¹⁷ in '92.

LGR: I met her! Right before the
pandemic. I'll tell you in a moment.

BO: You met her? How nice! Well she
came in '92 to the Centro de Diseño and
we worked for a month, all day long to
prepare the exhibition. Ask Fernando
Escuder, it was Fernando Escuder's
group...

LGR: Fernando Escuder was my thesis
supervisor, when I graduated as designer.

BO: Well with Fernando we clashed,
right? One day I told them “let me learn
with you”, and I think he might have
thought I was going to steal their ideas.
The day I crossed paths with him, fifteen
years later, he told me “you were so right!
Because the teacher learns with their
students!”. I had to leave the things I was
passionate about behind. That's why the
day they told me... Look how it was, I'm
going to tell you how the thing with the
Centro de Diseño went down.

LGR: I love it.

BO: María Luisa Torrens, who worked at
the Ministerio de Educación¹⁸, I don't
know what her position was, called Felipe
Maqueira to tell him they were in need of
a professor who would develop the textile
department at the Centro de Diseño. So
Felipe called me, he tells me “I don't
know who I'll recommend, but you know

¹⁷ Centro de Diseño Industrial [Industrial Design Center], a university level institution to study industrial design in Montevideo, Uruguay.

¹⁸ Ministerio de Educación y Cultura [Ministry of Education and Culture] of Uruguay.

621 gente que seguramente vas a poder
 622 recomendar a alguien”. Bueno, yo fui al
 623 ministerio, pregunté a ver qué era lo que
 624 necesitaban, me contaron, yo me quedé
 625 pensando, y pensando, voy a ver si invito
 626 a Rosa Barragán, pero no sé si Rosa va a
 627 estar de acuerdo. Pero al día siguiente
 628 llega a casa Cecilia Brugnini. Y yo digo,
 629 ¿qué querrá Cecilia Brugnini? Jaja.
 630 Entonces viene y me trae una fotografía
 631 divina, porque ella había hecho una
 632 exposición de fotografía, porque es una
 633 mujer muy inteligente, muy sensible. Y
 634 me dice, “yo te traigo esto en
 635 agradecimiento”, “¿agradecimiento por
 636 qué Cecilia?”, “porque gracias a ti yo me
 637 integré, participé del segundo encuentro
 638 de mini textiles, acá tengo la foto, y
 639 participé del octavo encuentro, yo que
 640 nunca quise participar en nada donde
 641 estuviera Aroztegui” jaja. Y gracias a mí,
 642 porque yo era la presidenta del CETU y la
 643 había invitado. Un día me pide Kalenberg
 644 “convenza a Cecilia Brugnini de que nos
 645 preste el tapiz de ella para el encuentro de
 646 los presidentes en el Country Club”, me
 647 dice “no quiere, no quiere, usted va a tener
 648 que tratar de convencerla”. Ya sabían qué
 649 tapiz querían, uno con espejitos que era
 650 enorme. Entonces fui a ver a Cecilia. “Ah
 651 no” me dice “porque a Aroztegui lo llevan
 652 a todos lados, lo llevan a Alemania, a la
 653 Bienal, a todos lados, y a mí cero. Y ahora
 654 quieren un tapiz mío para adornar el salón
 655 de los presidentes” jaja. Y yo le digo
 656 “Cecilia, sabés lo que pasa, Aroztegui es
 657 el maestro, es el creador de la tapicería
 658 acá, pero vos Cecilia sos la reina.
 659 Necesitamos un tapiz tuyo porque la
 660 verdad que como tapices los tuyos son
 661 algo impresionantes”. Y ella me había
 662 contado que se había hecho socia del Club
 663 de Golf con un tapiz, porque no tenía plata
 664 para pagar todo, entonces les dio un tapiz.
 665 Y yo pensé, de esa manera a Cecilia la ve

so many people that, surely, you'll be able
 to recommend someone”. Well, I went to
 the ministry, asked what was they needed,
 they told me, and I was left thinking, and
 thinking, I might invite Rosa Barragán,
 but I don't know if Rosa will agree. But
 the next day Cecilia Brugnini arrives at
 my house. And I said to myself, what
 could Cecilia Brugnini want? Haha. So
 she comes and brings me a beautiful
 photograph, because she had made a
 photograph exhibition, because she's a
 very intelligent woman, very sensitive.
 And she tells me “I bring you this as a
 thank you”, “thank you for what Cecilia?”,
 “because thanks to you I became part, I
 participated of the second gathering of
 mini textiles, here's the picture, and I
 participated in the eighth gathering, I, who
 never wanted to participate in anything
 were Aroztegui was” haha. And thanks to
 me, because I was president at CETU¹⁹
 and had invited her. One day Kalenberg
 asks me “convince Cecilia Brugnini to
 lend us a tapestry for the gathering of
 presidents at the Country Club”, he tells
 me “she doesn't want to, she doesn't want
 to, you need to try and convince her”.
 They already knew which tapestry they
 wanted, one with small mirrors which was
 huge. So, I went to see Cecilia. “Oh no”
 she says “because they take Aroztegui
 everywhere, they take him to Germany, to
 the Biennial, everywhere, and nothing for
 me” haha. And I say to her “Cecilia, the
 thing is, Aroztegui is the teacher, the
 creator of tapestry here, but you Cecilia,
 you are the queen. We need a tapestry of
 yours because, really, as tapestries yours
 are something impressive”. And she had
 told me she had become a member of the
 Golf Club with a tapestry, because she
 didn't have the money for pay for it, so
 she gave them a tapestry. That way, I
 thought, Cecilia gets seen by everyone at

¹⁹ CETU stands for Centro de Arte Textil Uruguayo [Uruguayan Textile Art Center].

666 todo el mundo en el Club de Golf. Porque
 667 los tapices de Cecilia Brugnini estaban
 668 valuados en quince mil dólares. Y Ernesto
 669 vendió el Einstein por dos mil, ¿te das
 670 cuenta? Entonces yo le dije “lo que pasa
 671 es que vos Cecilia sos la reina. A vos todo
 672 el mundo te conoce como la mejor
 673 tapicista del Uruguay, Ernesto es el
 674 maestro. Y a Ernesto lo llevan a las
 675 exposiciones, y a las bienales y todo lo
 676 demás, pero vos sos la reina”. Y entonces
 677 la convencí, mandó el tapiz a la tintorería.
 678 Y Kalenberg, cuando vino Arline Fisch, le
 679 dijo a la que recomendó a Arline Fisch
 680 para que venga a dar clases de metales en
 681 el museo, dice “yo la voy a pedir, pero
 682 siempre y cuando la que organice todo sea
 683 Beatriz Oggero” jaja. Y yo organicé,
 684 todavía era presidenta del CETU, estuve
 685 hasta el '90, organicé el taller de tejido
 686 con metales en el Museo Nacional. Ella
 687 vino con la beca Fullbright, y claro, yo
 688 estuve con Arline todo el tiempo. Yo no
 689 hablo muy bien el inglés, pero nos
 690 comunicamos muy bien, y ella además
 691 como venía de San Diego, no hablaba
 692 español pero entendía, venía de California.
 693 Y nos hicimos muy amigas. Cuando se fue
 694 me dijo tu “estarías de acuerdo con que yo
 695 te haga una recomendación para la beca
 696 Fullbright? Porque yo quiero que tu
 697 conozcas todos los talleres de los
 698 departamentos de diseño de las
 699 universidades americanas”. Pero en
 700 Fullbright me dijeron “nosotros no
 701 pagamos turismo”... Entonces tenía que
 702 elegir una universidad, y elegí el centro de
 703 diseño de Oakland. Pero a mí me llegaban
 704 propuestas de todos departamentos
 705 textiles, de la Cranbrook, de la universidad
 706 de Filadelfia, de la universidad de Nueva
 707 York. Porque ella hablaba por teléfono con
 708 ellos y les decía que quería que yo fuera,
 709 porque yo era la persona que iba a poder
 710 enseñar mucho de lo que aprendiera. Pero
 711 sabes qué, no... La beca no me eligió a

the Club de Golf. Because Cecilia
 Brugnini's tapestries were valued at
 fifteen thousand us dollars. And Ernesto
 sold the Einstein for two thousand, can
 you see? So I said to her “the thing is you,
 Cecilia, are the queen. Everyone knows
 you as the best tapestry-maker in Uruguay,
 Ernesto is the teacher. And Ernesto gets
 taken to every exhibition, and biennial,
 and everything else, but you are the
 queen”. So, I convinced her, she sent the
 tapestry to the dry-cleaner. And
 Kalenberg, when Arline Fisch came, told
 the one who recommended Arline Fisch to
 come and teach metals at the museum,
 says “I will ask for it, but as long as the
 one organizing everything is Beatriz
 Oggero” haha. And I organized it, I was
 still CETU's president, I was the president
 until 1990, I organized the metal weaving
 workshop at the National Museum. She
 came with a Fullbright scholarship, and
 well, I was with Arline the whole time. I
 don't speak English very well, but we
 communicated just fine, and besides since
 she came from San Diego she couldn't
 speak Spanish but she understood it, she
 was from California. And we became very
 close friends. When she left she said to me
 “would it be okay if I recommend you for
 the Fullbright scholarship? Because I
 want you to know all the workshops of the
 design departments of the American
 universities”. But from Fullbright they
 told me “we don't pay for tourism”... So I
 had to choose one university and I chose
 the Oakland's design center. But I got
 offers from all the textile departments,
 from Cranbrook, from the University of
 Philadelphia, the University of New York.
 Because she would talk to them on the
 phone and tell them she wanted me to go,
 because I was a person who would teach
 much of what she learned. But you know
 what, no... The scholarship didn't go to
 me. They chose the other girl who had

712 mí. Eligieron a la otra chica que había
 713 venido con ella que fue a trabajar a San
 714 Diego con ella en unas cosas sobre
 715 metales. Pero igual lo que digo es que son
 716 experiencias, son vínculos. Cuando llegó
 717 la exposición de las crafts de Australia al
 718 Subte... La exposición venía de Perth
 719 porque Alicia Haber había estado en
 720 Australia y se había conectado con el.
 721 Entonces qué pasó, que la exposición era
 722 de artesanías, y entonces Alicia Haber me
 723 dice “a ver si lo puedes invitar a que vaya
 724 al Centro de Diseño a dar una charla”.
 725 Cuando fue la charla en el Centro de
 726 Diseño, me acuerdo perfectamente de mis
 727 alumnos, hablaba inglés perfectamente, se
 728 le entendía absolutamente todo. Y además,
 729 los chiquilines del Centro de Diseño todos
 730 hablaban inglés. Lo llevé incluso a
 731 mostrarle el grupo donde estaba Isabel
 732 Magnosa, Ana Bordaberry... Ana quedó
 733 repetidora, y después ella y Serena
 734 estuvieron en el mismo grupo. Entonces
 735 yo decía, estaban en el mismo grupo
 736 Serena Zitarrosa y Ana Bordaberry, que se
 737 llevaban bárbaro. Porque en el grupo
 738 anterior a Ana no la quería nadie porque
 739 los padres de las que estaban en el grupo
 740 habían estado en el Cilindro. Pero esta
 741 chica Serena, cuya familia se tuvo que ir
 742 para México porque si no lo mataban,
 743 ¿no? Aprendió a urdir los telares y todo
 744 con Ana. Ana nació cuando la dictadura,
 745 ¿te das cuenta? Anita... Y a mí no sabés
 746 cómo me quiere Ana... Porque claro yo
 747 era la profesora, siempre me dice ¡la
 748 maestra que me hizo querer mi profesión!

749
 750 LGR: ¡Qué lindo eso!

751
 752 BO: Jaja. Entonces, volviendo, yo le dije a
 753 Cecilia Brugnini que llegó a casa, le dije
 754 “sabés que me están pidiendo que

come with her from San Diego to work on
 something related to metal work. But still,
 what I’m talking about is the experiences,
 the connections. When the crafts
 exhibition from Australia came to the
 Subte²⁰... The exhibition came from Perth
 because Alicia Haber had been there and
 gotten in touch with the director. So, what
 happened was that the exhibition was of
 craft, and so Alicia Haber says to me “see
 if you can invite him to give a talk at the
 Centro de Diseño”. When the talk
 occurred, I remember my students
 perfectly, he spoke English as if he were
 an English teacher, you could understand
 him perfectly. And besides, the kids from
 the Centro de Diseño all spoke English. I
 even took him to visit the group of Isabel
 Magnosa, Ana Bordaberry... Ana had to
 repeat the year, and then she and Serena
 were in the same group. So I would say,
 Serena Zitarrosa and Ana Bordaberry in
 the same group, and they got along very
 well. Because in Ana’s previous group
 nobody liked her because the parents of
 the kids in that group had been at the
 Cilindro²¹. But this girl, Serena, whose
 family had to go into exile to Mexico
 because if not his father was going to get
 killed, right? She learnt to warp the looms
 and everything with Ana. Ana was born
 during the dictatorship, do you realise?
 Anita... And you don’t know how Ana
 loves me... Because of course, I was her
 teacher, she always says to me, “the
 teacher who made me love my
 profession!”.

LGR: That’s so nice!

BO: Haha. So, going back, I told Cecilia
 Brugnini, who appeared at my house, I
 said to her “you know that I’m being

²⁰ Subte is an art center in Montevideo, Uruguay.

²¹ Cilindro Municipal was a sports stadium in Montevideo, Uruguay, that was used as a detention and torture center during the dictatorship.

755 recomiende a alguien para desarrollar el
 756 departamento de textiles del Centro de
 757 Diseño, vos serías la persona más indicada
 758 de todas. Yo iba a recomendar a Rosa
 759 Barragán, pero tú que aprendiste a tejer en
 760 Londres, que tejiste telas...". Porque ella
 761 me decía que ya había tejido todos los
 762 tweeds para los ajuares de las novias en
 763 Montevideo. Pero yo después de eso, mis
 763 piernas están deshechas de trabajar en los
 765 telares de pie, mis brazos lo mismo, yo no
 766 quiero saber más nada de eso... La que
 767 tiene que ir a dar clases al Centro de
 768 Diseño sos vos".

769

770 LGR: ¡Así no más!

771

772 BO: "Yo soy tapicista, ¡de eso no sé
 773 nada!". Porque para Ernesto eso, la teoría
 774 de las armaduras... Ernesto nunca supo
 775 nada de la teoría de las armaduras, del
 776 gráfico del textil, nada. Y los alumnos
 777 tampoco. "Tú sos la que sabe" le digo yo.
 778 A los quince años ella había ido a Londres
 779 y había estado en un taller.

780

781

782 LGR: Súper joven...

783

784 BO: Sí, porque ella había ido a hacer un
 785 tratamiento, porque tú sabés que Cecilia
 786 era tartamuda. Entonces la mandaron los
 787 padres a Londres a hacer todo un
 788 tratamiento. Algo la mejoraron, pero ella
 789 tenía que hacer algo... Entonces entró en
 790 un taller donde había cuatro o cinco
 791 señoras mayores que tejían en telares. Y
 792 así ella aprendió a hacer eso. Además se
 793 comunicaba muy bien en inglés. Pero era
 794 jovencita, entonces cuando se vino para
 795 Montevideo se trajo el telar de Londres y
 796 se puso a tejer.

797

798 LGR: No sabía que el inicio de ella había
 799 sido así, y no directamente con el tapiz.

800

asked to recommend someone to develop
 the textile department at the Centro de
 Diseño, you would be the most suitable
 person of all. I was going to recommend
 Rosa Barragán, but you who has learned
 to weave in London, who has woven
 fabrics..." .Because she told me she had
 woven all the tweeds for the bridal
 trousseau's in Montevideo. "But after that
 my legs are so tired of working on the
 standing looms, the same with my arms, I
 don't want anything to do with that... The
 one who has to go teach at the Centro de
 Diseño is you."

LGR: Just like that!

BO: "But I'm a tapestry-maker, I don't
 know anything about that!". Because for
 Ernesto, the theory of pedal tie-up...
 Ernesto never knew anything about pedal
 tie-up, of the cloth draft, nothing. And the
 students didn't either. "You are the one
 who knows" I told her. When she was
 fifteen years old she had gone to London
 and she had been at at workshop.

LGR: Very young...

BO: Yes, because she had gone there for a
 treatment, you know, Cecilia was a
 stutterer. So her parents sent her to
 London for a treatment. She got somewhat
 better, but she needed to do something...
 So she entered a workshop where there
 were four or five older ladies who wove
 on looms. And that's how she learned to
 do that. Besides, she communicated very
 well in English. But she was very young,
 so when she came back to Montevideo she
 brought the loom with her from London
 and started weaving.

LGR: I didn't know her first steps were so
 and not directly with tapestry.

801 BO: Todo eso contado por Cecilia el día
 802 que la fui a visitar porque estábamos
 803 visitando... Con Cristina fuimos a visitar a
 804 todos los tapicistas que no eran del sector
 805 de Ernesto. Cristina tampoco, ella era del
 806 sector de Nená Badaró, que se murió hace
 807 una semana. Nená Badaró tenía un taller
 808 en el que hacían textiles también pero
 809 nada que ver con tejer. Y yo la conocía a
 810 Nená, era divina. Y Rosa Barragán
 811 trabajaba con ella, pero eran de otro sector
 812 del arte textil que no era tapicería.
 813 Entonces Cecilia me dice “la que tiene que
 814 ir a dar clases ahí sos vos, dame el
 815 teléfono yo voy a hablar con Franca Rossi
 816 que es muy amiga mía y le voy a decir que
 817 ya tengo la persona que va a ir a dar clase
 818 al Centro de Diseño”. Y vos sabés que,
 819 como me dice Felipe, tengo el sí flojo jaja.
 820 No le pude decir que no vos sabés. Franca
 821 me llamó a mí y me dijo “has sido muy
 822 pero muy bien recomendada, y estamos de
 823 acuerdo en nombrarla, venga a hablar
 824 conmigo”. Fui a hablar con ella. Pero tenía
 825 tres alumnas nada más en segundo año,
 826 porque elegían la orientación en tercero.

827
 828

829 LGR: ¡Ah! Ahora es en segundo.

830

831 BO: Ah bueno... Y entonces había
 832 quedado una repetidora, que no pasó a
 833 cuarto, Ángela Rubino. La otra era hija de
 834 un italiano, esa sí era una diseñadora
 835 impresionante. La otra era una chica que
 836 no me acuerdo el nombre. Y yo pensé,
 837 ¿qué hago para enseñarles diseño textil a
 838 estas tres? Las puse a hacer un patchwork
 839 con telas para que armaran almohadones.
 840 Para ver un poco qué idea tenían de las
 841 telas. Y después les enseñé lo que es una
 842 urdimbre y una trama. Entonces con
 843 bastidores les enseñé a hacer la urdimbre y
 844 la trama. Les dije “ahora ustedes lo que
 845 van a hacer es agarrar una revista donde se
 846 vea bien, bien cómo está la tela, o agarrar

BO: All of this told by Cecilia the day I
 went to visit her, because we were
 visiting... Cristina and I went to visit all
 the tapestry-makers who weren't part of
 Ernesto's cricle. Cristina wasn't either, she
 was from Nená Badaró's circle, who died
 a week ago. Nená Badaró had a studio
 where they made textiles as well, but had
 nothing to do with weaving. And I knew
 Nená, she was lovely. And Rosa Barragán
 worked with her, but they were from an
 area of textile art that wasn't tapestry. So
 Cecilia tells me “the one who has to go
 teach there is you, give me the phone, I'm
 going to talk to Franca Rossi who's a good
 friend of mine, and I'm going to tell her I
 laready have the person who's going ot
 teach at the Centro de Diseño”. And you
 know, as Felipe tells me, I have an easy
 yes haha. You know, I couldn't say no.
 Franca called me and said to me “you've
 been very, very well recommended, and
 we are in agreement to appoint you, come
 talk to me”. I went to talk to her. But I
 only had three second year students
 because they chose their specialization in
 their third year.

LGR: Oh! It's in the second year now.

BO: Oh well... And so, one was repeating
 her third year, she didn't make it to the
 fourth year, Ángela Rubino. The other one
 was the daughter of an Italian man. She
 was an amazing designer. And the other
 one was a girl whose name I don't
 remember. And I thought, what do I do to
 teach testile design to these three? I had
 them do a patchwork with fabrics to make
 pillows. To get an idea about what they
 knew about fabrics. And after that I taught
 them about warp and weft. So, with
 frames I taught them how to place the
 warp and then the weft. I told them “now
 you'll grab a magazine where you can
 clearly see how the fabric is constructed,

847 una tela de ustedes y copiarla”. Que
 848 copiaran la tela en el bastidor. En este
 849 momento vienen los sastres, los sastres
 850 importantes de Montevideo, que habían
 851 sido invitados para presentar algo en
 852 Italia. Entonces la tana, la tana para hablar
 853 era bárbara pero no sabía nada de nada de
 854 textiles, les dice, “ay sí, las chicas les
 855 pueden diseñar las telas”. Yo pensaba, “y
 856 cómo van a hacer estas para diseñar las
 857 telas de los sastres”... Bué... Entonces
 858 dice “porque los chicos del Centro de
 859 Diseño tienen mucha creatividad y ellas
 860 van a poder diseñarles las telas”. “Ah
 861 bueno, entonces ta, porque nosotros las
 862 mandamos a hacer en Campomar pero que
 863 ellas vayan a diseñar las telas. Entonces
 864 van las chicas, las de cuarto, que eran
 865 cuatro, al lugar donde hacen los diseños
 866 textiles para hacer la tela. Y bueno, a los
 867 tipos les preguntaban, “y acá qué
 868 hacemos?”, porque las chicas no sabían
 869 nada... Entonces viene una y me dice “ay
 870 Beatriz, no puede ser, la vergüenza que
 871 pasamos, esos tipos nos dijeron ¿y ustedes
 872 qué es lo que estudian? Si no tienen la más
 873 pálida idea de nada”. Entonces le dije a la
 874 Franca “yo renuncio, porque no puedo
 875 concebir que tu digas que las chicas van a
 876 diseñar las telas cuando no tienen ni idea y
 877 yo tampoco, de cómo se hace un diseño
 878 textil”. “Ah”, me dice Franca, “pero acá
 879 llegaron los telares”. Hasta ese momento
 880 no teníamos nada. Fuimos a buscar los
 881 telares. Había dos telares de cuatro lizos y
 882 dos telares de ocho lizos. “¿Entonces con
 883 esto tú podés tejer?”. “Sí, si supiera cómo
 884 se urde un telar, eso sería bárbaro...” jaja
 885 Bueno ahí fui a llorarle a Cecilia Brugnini,
 886 “Cecilia me tenés que enseñar...”. “Ah no,
 887 yo tocar un telar nunca más, acá tenés los
 888 libros”. Me dio dos libros en inglés. Me
 889 los fotocopíé, acá los tengo todavía, con
 890 todo lo que se podía hacer con un telar de
 891 cuatro lizos. Pero ta, de diseño textil nada.

or grab a scrap of fabric you own, and
 copy it”. I asked them to reproduce that
 fabric on the frame. At that moment the
 tailors come, the main tailors in
 Montevideo, because they had been
 invited to present something in Italy. So,
 Franca, Franca was the best at talking but
 didn’t know the first thing about textiles,
 tells them “oh yes, the girls can design the
 fabrics for you”. And I thought “how are
 they going to do to design the fabrics for
 the tailors”... Well... So, she says
 “because the kids from the Centro de
 Diseño are so creative and they will be
 able to design the fabrics for you”. “Oh
 well, then that’s it, because we have them
 made in Campomar²², but they should go
 and design the fabrics”. So there they go,
 the fourth year girls, who were four, to the
 place were the textile designs for the
 fabrics are made. And well, they asked of
 the men “what do we do here?”, because
 the girls didn’t know anything... So, one
 of them comes to me and tells me “oh
 Beatriz, this cannot be, the embarrassment
 we went thorough, those guys said to us
 “and what is it that you study? You don’t
 know the first thing about anything”. So I
 said to Franca “I quit, because I cannot
 conceive you saying the girls are going to
 design fabrics when they don’t have the
 slightest idea and neither do I, about how
 to get a textile design ready”. “Oh” Franca
 tells me, “but we just received the looms”.
 Until that moment we didn’t have
 anything. We went to pick up the looms.
 There were two four-heddle looms and
 two eight-heddle looms. “So, can you
 weave with this”. “Yes, if I knew how a
 loom is warped, that would be great...”
 haha And I went knocking on Cecilia
 Brugnini’s door, “Cecilia you need to
 teach me...”. “Oh no, I’m never touching
 a loom again, here are the books”. She
 gave me two books in English. I

²² Campomar is a Uruguayan company specialized in wool textiles.

892 Le dije a Franca “yo renuncio porque yo
 893 de esto no sé nada”. Y me dice “no, no,
 894 no, tú espérate, va a venir un técnico de
 895 Perú, del SENATI de Perú, que va a venir
 896 a ocuparse de enseñarte todo lo que
 897 necesites saber. Pero necesita que la hagas
 898 un programa”. Entonces yo agarré una
 899 hoja y empecé a poner todo lo que yo no
 900 sé. La gráfica del textil, la cuestión de
 901 diseño por trama, diseño por urdimbre, y
 902 así. Bueno, entonces como le mandamos
 903 el programa el tipo vino. Manuel Soudre.
 904 Él era un ingeniero textil que iba a Europa
 905 a conocer todas las cosas más
 906 ultramodernas para enseñárselas a los
 907 ingenieros textiles del Perú, cómo manejar
 908 los telares de última generación... O sea,
 909 el tipo sabía muchísimo. Entonces me
 910 dice, “yo lo que no entiendo mucho es este
 911 programa”. Le estábamos pidiendo a él
 912 que era ingeniero, que le enseñaba a los
 913 ingenieros, que viniera al Centro de
 914 Diseño a enseñarle qué a quién. “Lo que
 915 pasa Manuel es que el programa lo hice
 916 yo”. “Bueno, entonces escúchame, ¿todo
 917 eso necesitas saber? Entonces yo estos dos
 918 meses que estoy aquí te voy a enseñar a ti
 919 y a todos los que quieran aprender todo
 920 eso que tú quieras saber”. Y entonces
 921 mandó a hacer en una carpintería un
 922 pizarrón con... No sé si vos lo habrás
 923 visto, un pizarrón todo cuadriculado para
 924 enseñar a hacer el gráfico del textil...

925
 926
 927

928 LGR: ¡Ah! No, no lo llegué a ver...

929

930 BO: Entonces de mañana me enseñaba a
 931 mí y a las chicas, que eran tres, pero no
 932 estaban muy interesadas yo creo... Y de
 933 tarde la directora organizó un curso para
 934 todos los que quisieran venir. Entonces
 935 venían algunos de alguna fábrica, el

photocopied them, here I have them still,
 with everything that could be made with a
 four-heddle loom. But well, I didn't know
 anything about textile design. So I said to
 Franca “I quit because I don't know
 anything about this”. And she says “no,
 no, no, you just wait, a technician is
 coming from Peru, from the SENATI²³ in
 Peru, and he'll take care of teaching you
 everything you need to know. But he
 needs a syllabus from you”. So I grabbed
 a piece of paper and started writing down
 everything I didn't know. The cloth draft,
 designing with the weft, designing with
 the warp, and so forth. Well, since we sent
 him the syllabus the guy came. Manuel
 Soudre. He was a textile engineer who
 traveled to Europe to learn about the
 newest stuff and teach it to the textile
 engineers in Peru, how to work with the
 latest looms... So, the guy knew a lot. So
 he says to me “what I don't really
 understand is this syllabus”. We were
 asking him, who was an engineer, who
 taught engineers, to come to the Centro de
 Diseño to teach what to whom. “The thing
 is Manuel, I wrote that syllabus”. “Well,
 then listen, you need to know all of this?
 So, these two months I'm going to be here
 I'll teach you and everyone who wants to
 learn all these things you want to know”.
 So, he had a blackboard made with a
 carpenter... I don't know if you got to see
 it, a squared blackboard to teach textile
 drafting...

LGR: Oh! No, I didn't get to see it...

BO: So in the morning he would teach me
 and the girls, who were three, but weren't
 very interested I think... And in the
 afternoon the chair organized a course for
 everyone who wanted to come. So they
 would come from the mills, the textile

²³ SENATI stands for Servicio Nacional de Adiestramiento en Trabajo Industrial [National Industrial Work Training Service], Peru.

936 profesor de tecnología... Bué... Se fue y
 937 ta. Y entonces llega el año siguiente y qué
 938 pasó, la bibliotecaria me había hecho una
 939 propaganda tan impresionante en
 940 biblioteca que tuve veinticinco alumnos en
 941 segundo. Y los de tercero eran trece.
 942 Entonces mandé a hacer bastidores para
 943 que aprendieran a poner la urdimbre y la
 944 trama, y enseñarles el diseño textil, el
 945 tomado y el dejado, todo

946

947 **LGR: ¿Y estabas vos sola?**

948

949 BO: Yo sola... Pero tenía unos genios en
 950 las clases... Entonces lo primero que les
 951 mandé a hacer fue un estudio sobre el
 952 otoño porque empezaba el año. Los
 953 colores del otoño en la naturaleza, los
 954 colores del otoño en las telas, y lo que la
 955 gente usaba en la calle. Bueno, hubo una
 956 que me trajo una carpeta impresionante.
 957 Divina. Y además les dije “ustedes se
 958 ponen a investigar en donde sea, revistas
 959 lo que sea, todo lo que sea textiles”. Hizo
 960 una carpeta impresionante. Y otra chica
 961 también hizo una carpeta preciosa. Pero el
 962 resto... Olvidate. Una me trajo un poema
 963 sobre el otoño jaja, ¡sí! Porque se había
 964 dado cuenta de los colores que tenía el
 965 otoño, las hojas rojas, todo eso... El
 966 íntimo amigo de Fernando Escuder, que
 967 era un genio pero que quedó
 968 eliminado porque nunca cumplió con nada
 969 ese año, Marcelo Botardo, me trajo una
 970 hoja de papel donde había tejido en
 971 amarillos la luz del otoño, ¡la luz del
 972 otoño! Estaba divino... La Rita Fischer...

973

974 **LGR: ¡Fue profesora mía también!**

975

976 BO: Una caja me trajo Rita... Una caja de
 977 donde salían cables rojos y azules... ¿Qué
 978 era la caja? Era una bomba para volar al
 979 Centro de Diseño... Por eso yo le decía a
 980 un amigo, yo recibí de todo... Y entonces
 981 me dice la de la biblioteca “vino acá una

technology professor... Well... Then he
 left and that was it. So the next year came
 and what happened, the librarian had
 spoken so well of me that I had twenty
 five students in the second year. And the
 third year ones were thirteen. So, I had
 frames made so they could learn how to
 place the warp and weave in the weft, and
 I could teach them textile design, the
 weaving structures, everything.

947 **LGR: And it was only you?**

BO: Only me... But I had a few geniuses
 in the classes... So, the first thing I asked
 them to do was a study of autumn because
 it was the start of the year. The colours of
 autumn in nature, the colours of autumn in
 fabrics, and what people were wearing on
 the streets. Well, one of them brought a
 spectacular folder. Beautiful. And I told
 them “you do your research wherever,
 magazines, whatever, everything textile
 related”. She put together an amazing
 folder. Another girl also brought a
 beautiful folder. But the rest... A mess.
 One of the brought a poem haha, yes!
 Because she had realized the colours
 autumn had, the red leaves, all of that...
 Fernando Escuder’s closest friend, who
 was a genius but failed because he never
 completed any of the assignments,
 Marcelo Botardo, brought a piece of paper
 where he had woven in yellows the light
 of autumn, the light of autumn! It was
 beautiful... Rita Fischer...

974 **LGR: She was my teacher as well!**

BO: Rita brought a box... A box from
 which red and blue cables sprang... What
 was the box? A bomb to blow up the
 Centro de Diseño... That’s why I said to a
 friend, I received all kinds of things... So,
 the librarian tells me “here’s a young

982 muchacha que me dice que es diseñadora
 983 textil egresada en Alemania, es uruguaya y
 984 fue a estudiar a Alemania, y quiere tener
 985 contacto con la persona que esté en la
 986 parte de textiles o sea que yo le dije que
 987 tenía que comunicarse contigo”. Divino.
 988 La otra Beatriz. Beatriz Schaff. Que yo le
 989 llevo diecisiete años... Ella tenía treinta y
 990 yo tenía cuarenta y siete. Y bueno, me dijo
 991 “mirá, yo soy uruguaya, nací en Uruguay,
 992 recibí todo de este país porque mis padres
 993 vinieron al Uruguay después de la guerra
 994 y todo lo que tuvieron fue gracias a este
 995 país. Y le quiero devolver a mí país algo
 996 de lo que yo recibí. Entonces tú decime en
 997 qué te puedo servir”. Entonces le digo “ay
 998 por favor ¡tenés que ayudarme!” jaja.
 999 “Tenés que ayudarme porque yo tengo dos
 1000 grupos y no sé qué hacer con ellos”.
 1001 “Bueno” me dice, “yo te ayudo a ti y tú
 1002 me ayudas a mí. Comunícate con la gente
 1003 de la cooperación alemana, y entonces les
 1004 decís que necesitas que yo venga durante
 1005 un mes al Centro de Diseño a apoyarte”.
 1006 El director italiano no quería saber nada...
 1007 “¡Una que viene de Alemania!” Ellos no le
 1008 iban a pagar... Van a venir los de la
 1009 cooperación alemana, por favor explicales
 1010 qué es lo que pasa, qué es lo que yo puedo
 1011 aportar”. Ella había egresado como
 1012 diseñadora en Alemania, y además había
 1013 estado en la Création Baumann en una
 1014 beca, y Création Baumann es una de las
 1015 mejores textiles suizas. Estuvo tres meses
 1016 ahí. Y le dieron una mención. Así que
 1017 sabía perfecto. Entonces se logró. La
 1018 cooperación alemana le pagó un sueldo.
 1019 Le pagó para que comprara libros, le pagó
 1020 el viaje, le pagó la estadía... Entonces ella
 1021 dijo, “vamos a hacer lo siguiente, el
 1022 proyecto va a ser hacer telas de tapicería
 1023 para un barco. Entonces van a tener que
 1024 investigar las telas para el comedor, para
 1025 un dormitorio, bueno para todo”. Diseñar
 1026 las telas. Y las iban a hacer en los telares
 1027 que ya habían aprendido a usar, y además

woman who tells me she’s a textile
 designer who graduated in Germany, she’s
 Uruguayan and went to study in Germany,
 and wants to get in touch with the person
 who’s in charge of the textile department,
 so I told her she should get in touch with
 you”. All very well. The other Beatriz.
 Beatriz Schaaf. I’m seventeen years
 older... She was thirty years old and I was
 forty seven. And well, she said to me
 “look, I’m Uruguayan, I was born in
 Uruguay, I received everything from this
 country because my parents came here
 after the war and everything they had was
 thanks to this country. And I want to give
 back to my country some of what I’ve
 received. So you tell me what can I do to
 help”. So I say to her “oh please, you have
 to help me!” haha. “You need to help me
 because I have two groups and I don’t
 know what to do with them”. “Okay” she
 says to me, “I help you and you help me.
 Get in touch with the people at German
 cooperation, and tell them you need my
 support for a month at the Centro de
 Diseño”. The chair who was an Italian
 didn’t want to hear about it... “One that
 comes from Germany!”. They weren’t
 about to pay anything... Someone from
 the German cooperation is going to come,
 please explain to them what’s happening,
 what I can do to help”. She had graduated
 as a designer in Germany, and in addition
 had been at the Création Baumann on a
 scholarship, and Création Baumann is one
 of the best Swiss textile companies. She
 was there for three months. And received a
 mention. So, she knew what she was
 doing. And we did it. The German
 cooperation paid her a salary. They paid
 so she could buy books, they paid for her
 trip, paid her stay... So she said, “let’s do
 this, the project will entail making the
 fabrics for a ship. So they will have to
 research the fabrics for the dining room,
 for a bedroom, well for everything”.

1028 ya sabían diseño textil... Y me dijo “este
1029 telar de ocho lizos está al revés” jaja.
1030 Entonces lo dio vuelta. Y como ella era
1031 mucho más cercana en edad a los
1032 muchachos, se dieron cuenta que la
1033 artesanía que yo les estaba enseñando, por
1034 lo cual era criticada, era lo que se
1035 estudiaba en el primer mundo jaja.

1036
1037
1038
1039

1040 LGR: ¡Les cayó la ficha!

1041

1042 BO: Exacto, les cayó la ficha. Entonces
1043 ella les dijo “bueno vamos a trabajar y van
1044 a hacer los proyectos, van a tejer y si son
1045 cosas como la gente vamos a hacer la
1046 exposición en la Cámara de Industrias
1047 donde yo voy a dar una charla sobre lo
1048 que es un diseñador a los empresarios
1049 textiles”. Trabajábamos mañana, tarde y
1050 noche, hasta la noche. Era así. Iba en auto
1051 y me llevaba todos los libros para el
1052 Centro de Diseño para que los chiquilines
1053 vieran libros de textiles, libros de historia
1054 del arte, lo que fuera. Bueno, se dio la
1055 charla en la cámara de industrias, se
1056 expuso todo.

1057

1058 LGR: Impresionante...

1059

1060 BO: Bueno, después empezamos a
1061 escribirnos y ella se dedicó, ya dejó la
1062 parte de los telares y eso, y se dedicó a
1063 hacer fieltro.

1064

1065 LGR: Ahí va, yo hice un taller de fieltro
1066 con ella, justo antes de la pandemia. Ahí la
1067 conocí personalmente y la tuve como
1068 profesora. Divina.

1069

1070 BO: La que lo organizó fue...

1071

Design the fabrics. And they were going to
weave with the looms they had already
learned how to use, and, besides, they now
knew about textile design... And she tells
me “this eight heddle loom is facing the
wrong way” haha. So she turned it around.
And because she was much closer to the
kids in age they realized the craft I was
teaching them, for which I was criticized,
was what was being studied in the first
world haha.

LGR: They realized!

BO: Exactly, they realized. So she told
them “okay we’re going to work and
you’ll get your project done, you’ll weave
and if we get good results we’ll put
together an exhibition at the Cámara de
Industrias²⁴ where I’ll give a talk to
business people about what being a
designer entails”. We worked day and
night. That’s how it was. I’d drive my car
there and take all of my books with me for
the kids, books of textiles, books of art
history, whatever. Well, the talk at the
Cámara de Industria happened, the
exhibition happened.

LGR: Wonderful...

BO: Well, afterwards we started writing to
each other and she dedicated herself to,
she left weaving behind, and dedicated
herself to felt making.

LGR: That’s right, I did a workshop with
her, right before the pandemic. That’s
when I met her in person and had her as
my teacher. Lovely person.

BO: The one who organized it was...

²⁴ Cámara de Industrias del Uruguay [Chamber of Industries of Uruguay], a Uruguayan institution that promotes industrial development in the country.

1072 LGR: Andrea Bustelo.
 1073
 1074 BO: ¡Claro! Andrea Bustelo.
 1075
 1076 LGR: Otra persona divina.
 1077
 1078 BO: Amiga mía de Facebook también jaja,
 1079 por eso es que te digo, todos los
 1080 vínculos... Cuando conozco a Pilar Tobón
 1081 en el 2005, y ella me habla para hacerme
 1082 socia de WTA, le di una miniatura mía, y
 1083 esa miniatura es lo que ponían siempre
 1084 para invitar al salón de miniaturas jaja.
 1085
 1086
 1087 LGR: ¡Mirá! Qué lindo
 1088
 1089 BO: Entonces decidí presentarme a la
 1090 bienal de Buenos Aires y presenté la obra,
 1091 y entonces la Pilar Tobón me llamó por
 1092 teléfono y me dice “¡te aceptaron! ¡qué
 1093 emoción, tu obra es impresionante!”.
 1094 Bueno... Fue la primera vez que tejí con
 1095 hilo de cobre. Y Beatriz Schaaf presentó
 1096 fieltro. Eran veinticuatro contenedores
 1097 blancos de fieltro en los cuales estaba
 1098 impresa una fotografía, o sea una de
 1099 muchas fotografías, eran veinticuatro. O
 1100 sea, una técnica impresionante imprimir
 1101 sobre fieltro blanco. De la llegada de sus
 1102 padres al Uruguay.
 1103
 1104 LGR: Sabés que creo que he visto fotos de
 1105 ese trabajo...
 1106
 1107 BO: Nos encontramos en Buenos Aires,
 1108 diecisiete años después, porque del '92 al
 1109 2009 fueron diecisiete años. Ella venía a
 1110 Montevideo, pero cuando yo ya estaba en
 1111 Bolivia. No coincidíamos... Pero nos
 1112 vimos y fue como si nos hubiéramos visto
 1113 ayer
 1114
 1115 LGR: Qué hermoso eso.
 1116

LGR: Andrea Bustelo.
 BO: Of course! Andrea Bustelo.
 LGR: Another lovely person.
 BO: A friend of mine on Facebook as well
 haha, that's why I tel you, all the
 connections... When I met Pilar Tobón in
 2005, and she talks to about becoming a
 member of WTA²⁵, I gave her one of my
 miniatures, and that miniature is what they
 would use for the invitations to the
 miniatures' salon haha.
 LGR: Look at that! How nice.
 BO: So, I decided to enter the Buenos
 Aires Biennial and present that piece and
 Pilar Tobón called me on the phone and
 says to me “the accepted you! I'm so
 excited, your work is amazing!”. Well... It
 was the first time I was weaving with
 copper thread. And Beatriz Schaaf
 presented felt. It was made of twenty four
 white felt containers in which a
 photograph was printed, they were twenty
 four. I mean, and impressive technique,
 printing on white felt. About the coming
 of her parents to Uruguay.
 LGR: You know, I think I've seen
 photographs of that piece...
 BO: We met again in Buenos Aires,
 seventeen years after that, because from
 '92 to 2009 seventeen years passed. She
 came regularly to Montevideo, but I was
 already in Bolivia. We didn't coincide. But
 we met then and it was as if only the day
 before we had seen each other.
 LGR: That's so beautiful.

²⁵ WTA stands for World Textile Art Organization.

1117 BO: Entonces nos agarramos del brazo y
 1118 nos fuimos a visitar exposiciones por
 1119 Buenos Aires.

1120

1121 LGR: A pasear juntas...

1122

1123 BO: ¡Juntas! Pero bueno, yo te he hablado
 1124 de muchas cosas ¡y me imagino que todas
 1125 tus preguntas están esperando!

1126

1127 LGR: No mirá, fui revisando a medida que
 1128 me contabas y hay muchas que ya las has
 1129 ido contestando... Pero capaz te
 1130 preguntaría algunas cosas más puntuales
 1131 que tienen que ver con el enfoque que yo
 1132 le estoy dando a mi trabajo. Como decía
 1133 en la carta que te mandé por mail, mi
 1134 maestría es en Cultura Material. Yo estoy
 1135 todo el tiempo haciendo cosas, me gusta el
 1136 hacer, el estar trabajando con las manos,
 1137 me gusta tejer, ahora te conté que me
 1138 gusta hacer fieltro... Es como que necesito
 1139 hacer eso, ¿no? Entonces siéndole fiel a
 1140 esa parte de mí es que el universo de la
 1141 cultura material lo estoy enfocando desde,
 1142 me parando desde el hacer de la cultura
 1143 material. Y cómo ese hacer nos transforma
 1144 como personas. Nos define pero también
 1145 nos transforma y yo siento un poco que,
 1146 en mí por lo menos, se vuelve la columna
 1147 vertebral del camino que me voy armando.
 1148 Sin eso es como que me sentiría perdida,
 1149 ¿no? Entonces ese es el enfoque que le
 1150 estoy dando a esta investigación de
 1151 Aroztegui, el movimiento textil, las
 1152 experiencias de sus estudiantes...
 1153 Entonces la pregunta que te querría hacer
 1154 es qué te parece que significó para
 1155 Aroztegui el hacer, el estar frente a su telar
 1156 tejiendo, o el hacer también en términos
 1157 de facilitarles el hacer a sus alumnos... Si
 1158 podés identificar alguna particularidad en
 1159 su forma de hacer...

1160

1161

1162

BO: So, we took each other by the arm
 and we went to visit exhibitions in Buenos
 Aires.

LGR: To walk together...

BO: Together! But well, I've been talking
 about many things, and I can imagine all
 of your questions must be waiting!

LGR: No, look, I've been checking them
 while you told me all of this and there's a
 few you've already answered... But
 perhaps I can now ask you some more
 specific things in connection to the
 perspective I'm taking for my work. As I
 say in the letter I sent you via email, my
 master's in Material Culture. I'm making
 things all the time, I enjoy the act of
 making, to be working with my hands, I
 like to weave, I now shared I like to felt...
 It's like I need it, right? So, honouring that
 part of me I'm taking the perspective of
 making in relation to material culture. And
 how making transforms us as individuals.
 It defines us but also transforms us, and,
 the way I feel it, it has become the
 foundation of the path I'm making for
 myself. Without it I'd be lost, right? So,
 that's the perspective I'm taking for this
 research on Aroztegui, the textile art
 movement, his students' experiences...
 So, the question I's like to ask you is what
 do you think making meant for Aroztegui,
 being in front of his loom weaving, or
 making also in terms of facilitating it to
 his students... If you can identify any
 particularities in his way of making...

1163 BO: Evidentemente. Si vos leíste la
1164 entrevista que le hace María Esther Gilio,
1165 que la debes haber leído..

1166
1167 LGR: ¡La leí sí!

1168
1169 BO: Cuando le dice que él no puede estar
1170 sin hacer... Pero además otra cosa, él
1171 estaba tejiendo el Freud, que lo hizo con
1172 hilos de plástico, vos habrás visto el tapiz
1173 ese, que además le puso abajo el cartón
1174 para delimitar lo que fue Freud para afuera
1175 y el subconsciente. Él dibujaba
1176 fantásticamente bien porque era profesor
1177 de dibujo y eso él lo traslada a la docencia.
1178 Bueno, él era ya profesor de secundaria,
1179 profesor de historia del arte en El Galpón,
1180 actor de teatro. Y todo eso él lo volcaba en
1181 sus alumnos, en sus discípulos. Pero hay
1182 una cosa, él no quería que nosotros
1183 copiáramos. Él quería que nosotros
1184 sacáramos de adentro nuestro, cada uno de
1185 nosotros. Entonces no hay un sólo
1186 discípulo de Aroztegui que haya hecho lo
1187 mismo, aunque hacíamos tapicería. Porque
1188 él lo que trataba de encontrar era la voz
1189 interior. Podíamos hacerlo con lana, con
1190 algodón, con fibra, con cuero, hasta con
1191 caucho, con goma, cortando gomas de
1192 auto. Él estaba integrado a lo que era el
1193 arte textil contemporáneo. Él estaba
1194 integrado a las bienales de Lausanne
1195 donde se estaba dando todo. Estudiaba,
1196 estudiaba, estudiaba. Era un hombre que
1197 estaba siempre informándose de todo, y
1198 todo eso lo volcaba dentro suyo y lo
1199 largaba en los tapices. Porque él largaba
1200 todo eso. Entonces él nos decía “cuando
1201 estaba terminando el Freud ya estaba
1202 pensando cuál iba a ser el próximo tapiz”.
1203 Porque no podía vivir la etapa del qué
1204 demonios hago jaja. Y eso era lo que
1205 nosotros teníamos que estar siempre
1206 pensando, si termino este tapiz tengo que
1207 ver el próximo qué va a ser. Y para eso
1208 teníamos que estudiar, teníamos que

BO: Evidently. If you read the interview
María Esther Gilio does, which you
probably have...

LGR: I read it, yes!

BO: When he tells her he can't be without
making... But, something else, he was
weaving the Freud, which he did with
plastic threads, you must have seen that
tapestry, which, additionally, he placed the
cartoon underneath to delimit what was
Freud to the outside and the subconscious.
He drew fantastically well because he was
an art teacher, and he transfers that to his
teaching of textiles. Well, he already was a
highschool teacher, history of art teacher
at El Galpón, stage actor. And he poured
all of that into his students, his disciples.
But there's one thing, he didn't want us to
copy. He wanted us to reach within, each
one of us. So, there aren't two of
Aroztegui's disciples who have done the
same, even if we were all making
tapestries. Because he aimed to find the
inner voice. We could do that with wool,
with cotton, with other fibres, with leather,
even rubber, cutting car tires. He was part
of contemporary textile art. He was part of
the Lausanne biennials where everything
was happening. He studied, and studied,
and studied. He was a man who was
always informed about everything, and all
of that became part of him and got poured
into his tapestries. Because he would let it
all out. He said to us “when I was
wrapping up the Freud I was already
thinking what was going to be the next
tapestry”. Because he couldn't stand the
phase of what on Earth do I do now haha.
And that's what we needed to be always
thinking about, if I complete this tapestry I
need to think what the next one is going to
be about. And for that we needed to study,
we needed to be informed, we needed to
know about what was happening in the

1209 informarnos, teníamos que estar al tanto
 1210 de qué era lo que pasaba en el mundo, en
 1211 la política, en el cine, en el teatro, y
 1212 muchos no hacían nada de eso jaja,
 1213 entonces él se quejaba. Si leíste la
 1214 ponencia te habrás dado cuenta...

1215

1216 LGR: Sí, totalmente.

1217

1218 BO: Él dice que eso es lo que les falta a
 1219 los tapicistas. Y que los que llegan a
 1220 aprender tapicería son las personas que
 1221 menos creatividad tienen, ¿entendés?
 1222 Entonces a él eso lo desesperaba, él quería
 1223 tener contacto con gente más joven, o con
 1224 gente que no fuera tan joven pero que
 1225 estuviera formada como todos sus
 1226 alumnos profesores...

1227

1228 LGR: Claro, eso es clave. Y eso que
 1229 hablábamos más temprano, que estás ahí
 1230 con tus ideas y tus materiales... Todo eso
 1231 también es imprescindible creo yo para
 1232 mantenerse activo, haciendo cosas, siendo
 1233 curioso...

1234

1235 BO: Mirá, mi marido se murió el primer
 1236 día de la pandemia. Yo estaba haciendo
 1237 cordones y se me acabó el hilo de cobre...
 1238 Empezó la pandemia y yo no podía salir
 1239 de casa, no podía ir a ningún lado a
 1240 comprar nada. Entonces decidí que iba a
 1241 usar lo que tuviera. Encontré unos pedazos
 1242 de una tela de lana que yo había afieltrado,
 1243 como hacían en las fábricas con los
 1244 casimires, y la había teñido con esto que
 1245 me había dejado una alumna que se había
 1246 ido para Alemania, con lo que tiñe de
 1247 rojo...

1248

1249 LGR: ¿Cochinilla?

1250

1251 BO: ¡Cochinilla! Entonces tenía esos
 1252 pedazos y empecé a bordar e hice un
 1253 montón de bordados. Entonces me
 1254 dediqué a bordar hasta que pude conseguir

world, in politics, with films, with theatre,
 and many didn't do any of that haha, so he
 complained. If you've read his speech you
 will have realized...

LGR: Yes, absolutely.

BO: He says that that is what tapestry
 makers are lacking. And that those who
 learn tapestry are the people who have less
 creativity, you know? So that made him
 desperate, he wanted to be in touch with
 younger people, or with people not that
 young but that had an education like his
 students who were teachers...

LGR: Of course, that's key. And that thing
 we were talking about earlier, you being
 there with your ideas, your materials... All
 of that is also essential, I would say, to
 stay active, making things, being
 curious...

BO: Look, my husband died the first day
 of the pandemic. I was making cords and I
 run out of copper thread... The pandemic
 started and I couldn't get out of the house,
 I couldn't go anywhere to buy anything.
 So, I decided I was going to use what I
 had. So, I found some scraps of a wool
 fabric I had felted, they way they did in
 the mills for the cashmeres, and I had
 dyed with this thing a student who had left
 for Germany had given me, the one that
 dyes red...

LGR: Cochineal?

BO: Cochineal! So I had those scraps and
 I started embroidering, and I did a lot of
 embroidery. So, I dedicated myself to
 embroidery until I could get my hands on

1255 el hilo de cobre para seguir la obra de las
 1256 espirales. Que fue lo que expuse ahora en
 1257 La Paz en agosto. También pesó seis
 1258 quilos... Son cosas que no puedo mandar
 1259 a ningún lado. La otra, la tela de araña
 1260 pesó siete y la expuse acá en una bienal de
 1261 arte plástica.

1262

1263 LGR: Claro.

1264

1265 BO: Tengo tres estanterías llenas de
 1266 frascos con cosas de cristal, de madera, de
 1267 esto, de lo otro, que he ido comprando a lo
 1268 largo de los años jaja. Eso me obliga a
 1269 estar creativa... Porque yo estoy encerrada
 1270 en casa, he estado encerrada en casa
 1271 porque no salgo a ningún lado y porque no
 1272 salgo sin barbijo tampoco. Salgo a
 1273 caminar por el barrio, saco fotografías de
 1274 los árboles, de las santa rita, y me he
 1275 dedicado a mi jardín, que antes era tierra y
 1276 ahora tiene pasto. Yo decía que era una
 1277 artista textil, pero en realidad soy una
 1278 tejedora. Tejo. Y también tejo mi vida y mi
 1279 jardín. Un psicoanalista amigo me dijo "lo
 1280 que pasa que tu has tejido tu vida"... Y
 1281 todo eso que yo te cuento de los vínculos,
 1282 yo no buscaba vínculos para que me
 1283 ayudaran, sino que eran vínculos que
 1284 nacían de mí y de la otra persona... Vos
 1285 guiate por ti misma. Si un día no podés
 1286 tejer, no tejas, afieltrá. Si un día no podés
 1287 hacer fieltro, bordá. Si un día no podés
 1288 bordar dibujá. Si un día no podés dibujar,
 1289 pintá con los dedos.

1290

1291

1292

1293

1294 LGR: Con respecto al trabajo de
 1295 Aroztegui, y cuando digo trabajo es en el
 1296 sentido amplio de la palabra, sus tapices
 1297 literalmente y también todo el resto, cómo
 1298 se paraba en la vida, cómo se conducía
 1299 con los demás, en fin. Una acepción
 1300 amplia...

some copper thread to continue the piece
 with the spirals. Which is what I exhibited
 here in La Paz last August. It also weighed
 six kilos... These are pieces I can't send
 anywhere. The other one, the spider web
 weighed seven and I exhibited here in an
 art biennial.

LGR: I see.

BO: I have three bookshelves full of jars
 with crystal things, wood things, this and
 that, which I have been buying over the
 years haha. That forces me to stay
 creative... Because I'm locked up at
 home, I've been locked up at home
 because I don't go anywhere, and because
 I don't go out without a facemask either. I
 take walks around the neighborhood, I
 take photographs of the trees, the
 bougainvillea, and I have dedicated myself
 to my garden, which before was only dirt
 and now it has grass. I used to say I was a
 textile artist, but really I'm a weaver. I
 weave. And I also weave my life and my
 garden. A friend of mine who is a
 psychoanalyst said to me, "the thing is,
 you've woven your life"... And all of
 these things I tell you about the
 connections, I didn't seek those
 connections to be helped put, but those
 connections were born from me and the
 other person... You follow your heart. I
 fone day you cannot weave, don't weave,
 felt. If one day you cannot felt, embroider.
 If one day you cannot embroider, draw. If
 one day you cannot draw, paint with your
 fingers.

LGR: Regarding Aroztegui's work, and
 when I say work it's in the broad sense of
 the word, literally his tapestries and all the
 rest, his stance in life, how he was with
 others, and so on. A broad meaning...

1301

1302 BO: Te cuento una cosa.

1303

1304 LGR: Sí, decime.

1305

1306 BO: Cuando él está en Bellas Artes a mí
 1307 me nombran en el Centro de Diseño él se
 1308 vino a casa con dos libros me dijo “estos
 1309 dos libros te los vas a copiar”. Es decir,
 1310 ¡para que yo en mis clases me apoyara en
 1311 todo eso! Te cuento esto para mostrarte
 1312 quién es Aroztegui, un hombre de una
 1313 generosidad, de una ética... Un diseñador
 1314 italiano me encargó un tapiz sobre el Río
 1315 de la Plata porque él estaba enloquecido
 1316 con el Río de la Plata.

1317

1318

1319 LGR: ¡Leí sobre eso!

1320

1321 BO: Entonces yo lo llamé a Ernesto para
 1322 que lo viera. Yo tenía los dos tapices
 1323 colgados. El de la marea salió de un
 1324 consejo de Diana Mines. Porque nos
 1325 vimos una o dos veces nomás, ¡pero la
 1326 recuerdo porque la tengo adentro! Que me
 1327 dijo, sacá fotos con una máquina de las
 1328 viejas, que se te meta la luz por acá y por
 1329 allá, y que las fotos salgan todas medias
 1330 mal. Pero yo tenía una camarita que hacía
 1331 que las fotos fueran todas perfectas. Y
 1332 sacaba fotos de cuando llegaba el mar a la
 1333 orilla, porque yo estaba tan aburrida
 1334 mientras mi marido pescaba. Y con esas
 1335 fotos hice fotocopias, las fotocopias las fui
 1336 mezclando. Todo lo que era negro y
 1337 blanco yo lo transformé en azules y
 1338 blancos. Y lo hice grande, de dos metros
 1339 por uno cincuenta. Entonces cuando vino
 1340 Ernesto, que vino con su mujer a tomar un
 1341 campari con jugo de naranja que le
 1342 encantaba, vino a casa y entonces me dice
 1343 sí “ese está bien, un poco durito... El
 1344 mejor tuyo es la marea ¡porque vos sos la
 1345 reina del desdibujo” me dice! Y bueno...
 1346

BO: Let me tell you something.

LGR: Yes, tell me.

BO: When he’s in Bellas Artes and I was
 appointed for the Centro de Diseño he
 showed up at my house with two books
 and told me “you are going to make copies
 of these two books”. I mean, so that I
 could have them to support me in my
 classes! I’m telling you this to show you
 who Aroztegui is, a man of such
 generosity, such ethics... An Italian
 designer commissioned me to create a
 tapestry about the Río de la Plata, because
 he was crazy about the Río de la Plata.

LGR: I read about that!

BO: So, I called Ernesto for him to see it. I
 had both tapestries hanging. The one of
 the tide came out of a piece of advice
 Diana Mines gave me. We only saw each
 other once or twice, but I remember her
 because I carry her inside! She said to me,
 take your photographs with an old camera,
 so the light can get in here and there, and
 have the photographs come out a bit
 wrong. But I had a small camera which
 made all the photographs come out
 perfect. And I would take pictures of when
 the sea got to the shore, because I was so
 bored while my husband was fishing. And
 with those photographs I made
 photocopies, those photocopies I
 combined. Everything that was black and
 white I transformed it to blues and whites.
 And I made it big, two meters by one fifty.
 So, when Ernesto came, he came with his
 wife to have a campari with orange juice
 which he loved, he came home, and so he
 says to me “that one’s okay, a bit stiff...
 The best one of yours is the one of the
 tide, because you are the queen of
 blurring” he tells me! Well...

1347 LGR: Divinas anécdotas...

1348

1349 BO: Teníamos una amistad... Que no digo
1350 que la tuviera solo conmigo, la tenía con
1351 muchos de sus discípulos... Yo ahora
1352 descubrí que Ernesto era bipolar. Entonces
1353 los que son bipolares, cuando les viene la
1354 cosa de realmente tener mucha inspiración
1355 y todo eso, no quieren tomar los remedios,
1356 porque se sienten en el cielo... Y después
1357 les viene la depresión. Y la depresión fue
1358 terrible. Cuando Ernesto estaba con todos
1359 esos problemas, que tenía que tomar litio
1360 hacía unos líos con las pastillas que no te
1361 puedo decir... Cualquier cosa...

1362

1363

1364

1365 LGR: Qué bravo...

1366

1367 BO: Sí, y eso lo mato viste. Pero un
1368 psicoanalista me decía los bipolares
1369 pueden ser buenas personas, malas
1370 personas, pero evidentemente que tu
1371 maestro era una muy buena persona...
1372 Pero era su enfermedad. Yo un día le
1373 escribí una carta. Yo le escribía a veces
1374 cartas... Y un día se aparece—nunca me
1375 las contestaba, ni de palabra—se aparece
1376 en el grupo donde estábamos mis tres
1377 amigas más viejas y yo, y dice “bué...
1378 Tengo que contarles una cosa. Yo recibí
1379 una carta. Yo recibí una carta y se la leí a
1380 mi psicoanalista, y mientras se la leía
1381 lloraba, y lloraba, y lloraba”. Lástima que
1382 no me quedó la copia, estaba escrita a
1383 mano. “Y esa carta” nos dice Ernesto, “fue
1384 lo que me hizo avanzar en el psicoanálisis.
1385 Porque en un momento dado le dije a mi
1386 psicoanalista que esta era la carta que yo
1387 hubiera debido y querido escribirle a mi
1388 padre”. El padre de Ernesto se había
1389 suicidado...

1390

1391 LGR: No sabía eso...

1392

LGR: Lovely stories...

BO: We had such a friendship... I’m not
saying he had it with me only, he had it
with many of his disciples... Now I found
out that Ernesto was bipolar. Everything
he earned was for his psychoanalysis
sessions. People who are bipolar, when
they have that rush of being really inspired
and all of that, don’t want to take their
medicines, because they feel on cloud
nine... And then the depression comes.
And the depression was terrible. When
Ernesto was with all those problems, when
he had to take lithium, he made such a
mess with the pills that I can’t tell you...
Such a mess...

LGR: That’s tough...

BO: Yes, and that’s what killed him, you
know? But a psychoanalyst told me
bipolar individuals can be good people,
bad people, but evidently your teacher was
a very good person... But it was his
illness. I wrote him a letter once. I wrote
many letters to him... And one day he
shows up—he never replied, not even in
spoken words—he shows up where I was
with my three oldest friends, and says
“well... I have something to tell you. I
received a letter. I received a letter and
read it to my psychoanalyst, and while I
read it I cried, and cried, and cried”. It’s a
shame I didn’t keep a copy, it was written
by hand. “And that letter” Ernesto tells us,
“was what made me move forward in my
psychoanalysis. Because at one given
moment I told my psychoanalyst that this
was the letter I should have and would
have wanted to write to my father”.
Ernesto’s father had committed suicide...

LGR: I didn’t know that...

1393 BO: Yo tampoco, nadie sabía... Eso era
 1394 una cosa que tenía muy guardada viste...
 1395 Entonces todas esas cosas él las tenía
 1396 dentro de su subconsciente. Eso de la carta
 1397 fue en el año '83.

1398
 1399 LGR: Leyendo el libro que se editó
 1400 cuando la retrospectiva, en un momento
 1401 que se le hace una entrevista a Aroztegui,
 1402 cuando está hablando de Justicia, la obra
 1403 que hizo con la foto de Michelini y
 1404 Gutierrez Ruiz, él dice: tengo la sospecha
 1405 de por qué hice esta obra, una explicación
 1406 racional que surgió después, que no actuó
 1407 como motivación, creo que podría ser en
 1408 parte para pagar la deuda, aquellas culpas,
 1409 la deuda de mi no militancia. Entonces lo
 1410 que yo te quiero preguntar a partir de eso,
 1411 es si vos dirías que el trabajo de
 1412 Aroztegui, en esta acepción amplia que
 1413 mencionaba más temprano, no se podría
 1414 decir que es político. Por más que algunos
 1415 de sus tapices no fueran explícitos en este
 1416 sentido, si no se puede de alguna forma
 1417 decir que tiene un componente importante
 1418 sociopolítico, su trabajo. ¿Cuál es tu
 1419 opinión en relación a eso?

1420
 1421 BO: Yo creo que sí. Lo que pasa que él
 1422 siempre se estaba culpando, ¿no? Se culpa
 1423 de su no militancia... Escuchame, Ernesto
 1424 me mostró una foto del año '56, él había
 1425 sido fichado por la CIA después de
 1426 manifestación por la Ley Orgánica.

1427
 1428
 1429 LGR: Bueno, tengo una pregunta más, con
 1430 respecto al contexto crítico en el que
 1431 desarrollaron al principio toda su
 1432 actividad. En el taller, cuando estaban
 1433 tejiendo, compartiendo ese espacio, ¿se
 1434 daban conversaciones sobre lo que estaba
 1435 pasando? O era más bien en relación a
 1436 otros temas? De poder charlar con
 1437 tranquilidad, pero de cuestiones más
 1438 mundanas...

BO: Neither did I, nobody knew... That's
 something he kept very close to his chest
 you see... So, he had all those things
 inside his subconscious. That thing with
 the letter was in '83.

LGR: Reading the book that was edited
 when the retrospective was put together, at
 one point when Aroztegui is being
 interviewed, when he's talking about the
 piece called Justicia, with the photograph
 of Michelini and Gutierrez Ruiz he says: I
 have a suspicion of why I made this piece,
 a rational explanation that came forth
 afterwards, that didn't act as motivation, I
 think could be in part to pay the debt of
 my no-militancy. So, in connection to that
 what I wanted to ask you is if you would
 say that Aroztegui's work, in this broad
 understanding of the word I mentioned
 earlier, couldn't be said to be political.
 Even if the tapestries weren't explicit in
 this regard could it not be said that his
 work has an important sociopolitical
 component. What's your opinion in
 relation to that?

BO: I think so. The thing is, he was
 always blaming himself, right? He blames
 himself of his no-militancy... Listen to
 me, Ernesto showed me a photograph
 from '56, he had been put on file by the
 CIA after a manifestation for the Ley
 Orgánica.

LGR: Well, I have one more question
 regarding the critical context in which you
 developed all your activity at the
 beginning. In the workshop, when you
 were weaving, sharing that space, would
 conversation about what was happening
 come up? Or was it more in relation to
 other topics? Just being able to chat
 calmly, but about more mundane things...

1439
 1440 BO: Mirá, de la dictadura no hablábamos.
 1441 Porque todos la teníamos clarísima.
 1442 Hablábamos de todo, y hablando de todo
 1443 vos podés saber la ética de la persona...
 1444 Vos fijate una cosa, en el catálogo donde
 1445 está el obispo Arnulfo Romero, ¿qué
 1446 publica Aroztegui como comentario? El
 1447 final de la homilía en la cual lo matan.
 1448 Que es totalmente revolucionaria. Ernesto
 1449 era de izquierda por supuesto. Imaginate
 1450 que El Galpón se fue íntegro al exilio. Y él
 1451 se quedó. El Galpón hacía a Brecht.
 1452 Brecht se hizo por primera vez en
 1453 Montevideo en toda América Latina. Lo
 1454 hizo la Comedia Nacional y lo dirigía
 1455 aquel director que no me acuerdo el
 1456 nombre, que era muy alto, que era director
 1457 de El Galpón...

1458

1459 LGR: ¿Atahualpa?

1460

1461 BO: ¡Atahualpa! Atahualpa del Cioppo ha
 1462 sido muy respetado por todo el teatro
 1463 latinoamericano. Así que, Ernesto
 1464 discípulo de Atahualpa, discípulo de los
 1465 grandes profesores de historia del arte en
 1466 la Facultad de Humanidades, de todo eso
 1467 se empapó.

1468

1469 LGR: Algo me comentaste hace un rato
 1470 con respecto a las cosas más prácticas, del
 1471 trabajo en el telar, de los materiales y eso.
 1472 Consideraban, Aroztegui pero también
 1473 ustedes como sus alumnos, el abastecerse
 1474 de materiales de alguna forma en
 1475 particular? Cómo los seleccionaban?
 1476 Bueno, me dijiste que era como muy
 1477 experimental, de querer probar cosas
 1478 nuevas. Leyendo todo el material que me
 1479 mandaste y repasando tu blog, en el
 1480 artículo "Sí se puede enseñar a crear" lei
 1481 algo que me gustó que contás que

BO: Look, we didn't speak about the
 dictatorship. We were all very clear about
 things. We would talk about everything,
 and talking about everything you can
 know the person's ethics... Think about
 this, in the catalogue where the bishop
 Arnulfo Romero is, what does Aroztegui
 as a comment? The end of the homily in
 which he is killed. Which is absolutely
 revolutionary. Ernesto favoured the left of
 course. Imagine that the people from El
 Galpón were all exiled. And he stayed. El
 Galpón put on Brecht. Brecht was played
 for the first time in Latin America in
 Montevideo. By the Comedia Nacional²⁶
 and it was directed by that director whose
 name I don't remember, he was very tall,
 he was the head at El Galpón...

LGR: Atahualpa?

BO: Atahualpa! Atahualpa del Cioppo was
 highly respected by all Latin American
 theatre. So, Ernesto a disciple of
 Atahualpa, disciple of the great history of
 art professors at the Facultad de
 Humanidades²⁷, he soaked all of that up.

LGR: A while ago you were telling me
 about the practicalities of working on the
 loom, about the materials, and all that. Did
 you, Aroztegui and all of you as his
 students, source the materials in any way
 in particular? How did you select them?
 Well, you told me it was very
 experimental, wanting to try new things.
 Reading all the material you sent me and
 going over your blog again, I read in the
 article titled "Yes you can teach how to
 create" something I liked where you share
 that aroztegui told you to establish a true

²⁶ Comedia Nacional [National Comedy] is a Uruguayan theatre ensemble.

²⁷ Facultad de Humanidades y Ciencias de la Educación [Faculty of Humanities and Educational Sciences] at Universidad de la República [University of the Republic], Uruguay.

1482 Aroztegui les decía de establecer un
1483 verdadero diálogo con la materia. Eso
1484 también lo relaciono con la pregunta
1485 acerca del abastecimiento materiales que
1486 ya tenía preparada de antemano. ¿Cómo
1487 era esa relación con lo material?

1488

1489 BO: Él usaba todo tipo de materiales, y
1490 usaba mucho hilos sintéticos. El Freud
1491 está tejido con ese hilo sintético que sirve
1492 para atar paquetes, blanco y negro. Que
1493 tiene cierto brillo.

1494

1495 LGR: Sí, y vi también los lentes en el de
1496 Cúneo, en el marco. Ese fue uno de los
1497 que pude ver en persona.

1498

1499 BO: Sí... Yo usaba siempre lana, porque
1500 las lanas uruguayas eran impresionantes.
1501 Bueno, tejí un tapiz que era todo blanco,
1502 usé cintas, usé cáñamo, pero todo distintos
1503 tonos de blanco. Y tenía una simple línea
1504 bordada en terracota, una línea orgánica.
1505 Cuando yo presenté ese tapiz que medía
1506 dos metros por uno cincuenta, y estaba
1507 inspirado en la caparazón de un molusco,
1508 lo llevé a un grupo donde estaban las del
1509 otro grupo e íbamos a hacer crítica. Y
1510 entonces una me dijo yo lo que puedo
1511 decir es que eso es la nada, muy
1512 ambicioso y que da la nada. Y entonces
1513 Aroztegui me dice “podemos ponerlo al
1514 revés, que quede como si fueran unos
1514 cerritos, le bordás un avioncito y queda
1515 como un chalecito en los Alpes”. Yo me lo
1516 llevé para casa, traté de pasarle por encima
1517 una red, no pasaba nada, probé con
1518 acetatos... Más tarde cuando yo conté lo
1519 que me había dicho Ernesto, me dice Juan
1520 Ojea “lo que pasa es que Ernesto, te lo doy
1521 firmado, con su gran ironía... La ironía no
1522 era para vos, era para la estúpida que dijo
1523 que eso era la nada”. Y yo años después le
1524 dije a Juan “muchas gracias por haberme
1525 sacado ese problema de la cabeza” jaja.
1526 Por que realmente pensé que Ernesto

dialogue with the materials. I also connect
this with the question about sourcing
materials I had prepared. How was that
connection with the material?

BO: He used all kinds of materials, and he
used a lot of synthetic yarns. The one of
Freud is woven with that synthetic thread
that is used to tie packages, black and
white. That has a certain shine.

LGR: Yes, and I saw the glasses in the one
of Cúneo, in the frame. That's one of the
ones I got to see in person.

BO: Yes... I always used wool, because
Uruguayan wools were unbelievable.
Well, I wove a tapestry that was entirely
white, I used ribbons, I used hemp, but
they were all slightly different tones of
white. And it had a simple embroidered
line in terracotta, an organic line. When I
presented that tapestry which wastwo
meters by one fifty, and was inspired in a
mollusc's shell, I took it to a group where
we were going to be critiquing. And so
someone tells me “what I can say is that
this is nothing, too ambitious and it offers
nothing”. So Aroztegui tells me “we can
place it upside down, so it looks like some
small hills, you embroider a small plane,
and it will look like a small house on the
Alps”. I took it home, tried to put a net
over it, nothing happened, I tried with
pieces of acetate... Afterwards when I
shared what Ernesto had said to me Juan
Ojea tells me “the thing is that Ernesto,
I'm certain, with his great sense of
irony... The irony wasn't directed at you,
it was directed at that stupid woman who
said it was nothing”. Years later I said to
Juan “thank you so much for getting that
problem out of my head” haha. Because I
really thought that Ernesto thought it was

1527 pensaba que eso era una porquería... Lo
1528 tengo al tapiz, después te mando las fotos.

1529

1530 LGR: Totalmente. Antes te preguntaba en
1531 relación a los materiales. Y en relación al
1532 telar leí en el libro que él se fabricó su
1533 primer telar.

1534

1535 BO: Sí, con dos palos de escoba jaja.

1536

1537 LGR: Siguió con esa actitud frente a todas
1538 sus herramientas de trabajo, de fabricarlas
1539 él, estar involucrado en cada paso del
1540 proceso...

1541

1542 BO: Absolutamente. Porque él tenía un
1543 carpintero que le hacía los telares.

1544 Entonces con Bigot, que era el carpintero,
1545 entre Ernesto y Bigot buscaron la manera
1546 de hacer bajar más fácil el telar de clase.

1547 Entonces qué se le ocurrió a Bigot...

1548 Poner un tornillo largo con mariposas de
1549 un lado y del otro del bastidor. Entonces
1550 ese tornillo lo desenroscabas y bajabas el
1551 tejido y después enroscabas de vuelta.

1552 Cuando tuve permiso para comprarme el
1553 telar grande, porque había hecho tres
1554 tapices con los tejidos en tiras...

1555

1556 LGR: Los peces

1557

1558 BO: Jaja. Los peces, el pez gordo y el
1559 Klimt, los tres en tiras en el telar de clase.

1560 Entonces cuando el banco me compró los
1562 peces y el pez gordo Ernesto me dijo

1563 “bueno ahora tenés permiso para hacerte
1564 el telar grande. Andá a hablar con Bigot”.

1565 Y me hice el telar grande. El telar medía
1566 uno cincuenta. Y ahí fue que yo pude tejer
1567 todos mis tapices grandes. Bajando fácil.

1568

1569

1570 LGR: En el libro, que verás que le estoy
1571 sacando bastante el jugo porque me refiero
1572 a él todo el tiempo jaja.

1573

rubbish... I still have the tapestry, I can
send you pictures.

LGR: Absolutely. Before I was asking you
about the materials. And in relation to the
loom I read in the book that he made his
first loom.

BO: Yes, with two broom sticks haha.

LGR: He kept that attitude in relation to
his work tools, of making them, being
involved in every step of the process...

BO: Absolutely. Because he had a
carpenter who made him the looms. So,
with Bigot, who was the carpenter,
between Ernesto and Bigot they looked for
a way to make advancing the warp easier
with the class loom. So what did Bigot
think of... To place a long butterfly screw
on both sides of the frame. So you
unscrew, advanced the warp and screw
again. So, when I was given permission to
buy the big loom, because I had made
three tapestries weaving in strips...

LGR: The fish.

BO: Haha. The fish, the fat fish, and the
one of Klimt, all three in strips in the class
loom. So, when the bank bought the fish
and the fat fish Ernesto said to me “well,
now you have permission to have the big
loom made. Go and talk to Bigot”. And I
had the big loom made. The loom was one
fifty in width. And that’s when I was able
to make my big tapestries. Easily
advancing the warp.

LGR: In the book, you can see how I’m
making the most of it, I’m referencing it
all the time haha.

1574 BO: ¡Me parece bárbaro!

1575

1576 LGR: Leí en una de las entrevistas que
1577 Aroztegui menciona que al tejer había
1578 momentos en los que incluso tener música
1579 de fondo lo podía distraer del proceso,
1580 como que rompía con la concentración.
1581 Me gustaría preguntarte cómo era él frente
1582 al telar, cuando estaba tejiendo. Si
1583 necesitaba cero interacción con su entorno
1584 porque estaba concentrado, o si eso
1585 variaba...

1586

1587 BO: Estaba sentado delante del telar y
1588 tejía. No tejía todo el tiempo durante las
1589 clases porque nos estaba dando la clase.
1590 Pero yo a veces me iba el sábado de tarde
1591 a sentarme al lado de él y verlo tejer.
1592 Cuando estaba tejiendo la Golda Meir, era
1593 tan impresionante el enredo de los hilos...
1594 Amarillo limón eran los cables de lo que
1595 ella estaba hablando. La mano era verde y
1596 la cara era azul creo. Entonces yo me
1597 sentaba a mirarlo tejer. Y me fascinaba...
1598 Capaz que hablábamos de algo, pero no
1599 era necesario... Y después hay un pedacito
1600 de un reportaje que le hice a Magalí
1601 Sánchez, cuando cuenta que en semana de
1602 turismo, cuando todo el mundo se había
1603 ido de Montevideo, ella se fue al taller y
1604 se encontró que estaban los tres, Ernesto y
1605 los dos Jorges, tejiendo, y que para ella
1606 fue una cosa tan impresionante, la estufa
1607 de leña prendida, la niebla del taller, ¿no?
1608 Después si lo encuentro te lo mando, es
1609 precioso.

1610

1611 LGR: Qué lindo, sí... Bueno tengo dos
1612 preguntas más planteadas. Una es que ni
1613 bien me empecé a meter en este tema, creo
1614 que una de las primeras idea que me
1615 quedó fue la asociación entre Aroztegui y
1616 el tejido directo.

1617

1618 BO: Ah sí, claro claro, sin cartón

1619

BO: I think that's great!

LGR: I read in one of the interviews that
aroztegui mentions that while weaving
there were moments when even
background music could distract him from
the process, like it disrupted his focus. I'd
like to ask you how he was in front of the
loom while weaving. If he needed zero
interaction with his environment because
he was focused, or if that would vary...

BO: He was sitting in front of the loom
and he wove. He didn't weave all the time
during class because he was teaching. But
sometimes I would go on Saturday
afternoons to sit next to him and watch
him weave. While he was weaving the one
of Golda Meir the mess of threads was a
thing... Lemon yellow were the cables
from the section of what she was
speaking. The hand was green and the face
blue I think. So, I would sit and watch him
weave. And it was fascinating. We might
have talked about something, but it wasn't
necessary... Then there's a section of an
interview I did with Magalí Sánchez
where she says that during Easter, when
everyone had left Montevideo, she went to
the workshop and found the three of them
there, Ernesto and the two Jorges,
weaving, and that for her it was something
else, the fireplace going, the fog of the
workshop, right? Afterwards if I find it I
send it to you, it's beautiful.

LGR: Yes, how nice... Well, I have two
more questions prepared. One is that as
soon as I started familiarizing myself with
this topic, I think one of the first ideas that
stayed with me was the association
between Aroztegui and direct weaving.

BO: Oh yes, sure, sure, without a cartoon.

1620 LGR: Esa ruptura con la idea del tapiz
1621 hiper definido de antemano y pasar a
1622 definir en el hacer. Qué dirías que le
1623 aportó esta forma de trabajar?

1624
1625

1626 BO: Eso lo mamó de la tapicería polaca.
1627 Cuando él vio la obra de Magdalena
1628 Abakanowicz en las bienales, que era una
1629 tapicería sin cartón, hecha por el autor, y
1630 hecha con todo tipo de materiales—ahí a
1631 él se le despertó realmente qué era lo que
1632 él quería hacer. Y por eso dejó todo, dejó
1633 el teatro, dejó todo para dedicarse a la
1634 tapicería. En el año '65. Él se encontró
1635 con los tapices de los niños de Harrania en
1636 un libro que se compró en Buenos Aires
1637 en el año '79, que se llama Las Flores del
1638 Desierto. Entonces vio que el arquitecto
1639 les daba a los niños los telares y que
1640 tejieran lo que quisieran, todo directo.
1641 Para los retratos Aroztegui sí dibujaba
1642 cartones a partir de fotos, pero los colores
1643 los iba poniendo a medida que lo iba
1644 haciendo.

1645
1646

1647 LGR: Bueno, para redondear la entrevista,
1648 y porque mi tema está centrado no
1649 solamente en Aroztegui sino también en la
1650 tapicería, qué más se podría decir acerca
1651 de la combinación Aroztegui-tapiz?

1652

1653 BO: (piensa) Es difícil, no? Yo te puedo
1654 decir nada más que lo que me provocó a
1655 mí.

1656

1657 LGR: Claro, adelante.

1658

1659 BO: Porque después Aroztegui no hizo
1660 más tapiz. Se dedicó a dibujar, coser,
1661 enseñar a sus alumnos... Y bueno se
1662 murió joven. Pero Aroztegui no se murió.
1663 Aroztegui está vivo. No me digas
1664 Aroztegui más tapiz, decime Aroztegui. A
1665 mí me cambió la vida. A mí me la cambió

LGR: That rupture with the idea of having
the tapestry hyper-defined in advance,
moving to defining while making. What
would you say that way of working
afforded him?

BO: He borrowed that from Polish
tapestry making. When he saw the work of
Magdalena Abakanowicz at the biennials,
which was tapestry without cartoon, made
by the author, and made with all kinds of
materials—that's when he realized what
was it that he wanted to do. And that's
why he quit everything, he quit theatre, he
quit everything to dedicate himself to
tapestry making. In '65. He met the
tapestries of the children of Harrania in a
book he bought in Buenos Aires in '79,
which is called The Flowers of the Desert.
So, he saw that the architect gave the
looms to the children and let them weave
whatever they wanted, everything directly
on the loom. For the portraits Aroztegui
would draw cartoons from photographs,
but he would make the decisions colour-
wise on the loom.

LGR: Well, to wrap up the interview,
because my topic is not only centered on
Aroztegui, but on tapestry-making as well,
what else could be said about the
Aroztegui-tapestry combination?

BO: It's hard, isn't it? I can only tell you
about what he provoked in me.

LGR: Sure, go ahead.

BO: Because after a while Aroztegui
didn't make tapestry anymore. He
dedicated himself to drawing, sewing,
teaching his students... And well, he died
young. But Aroztegui didn't die. Aroztegui
is alive. Don't tell me Aroztegui and
tapestry, tell me Aroztegui. He changed

- 1666 totalmente. Mi marido nunca tuvo celos de my life. He totally changed my life. My
 1667 nadie, de ningún hombre, pero sí tenía husband was never jealous of anyone, of
 1668 celos de Aroztegui porque me decía que any man, but he was jealous of Aroztegui
 1669 Aroztegui era mi gurú jaja. Me hizo because he said Aroztegui was my guru
 1670 confiar en mí misma... Me hizo haha. He made me trust in myself... He
 1671 conocerme. Saber quién era yo, todo lo made me know myself. To know who I
 1672 que podía y lo que pude seguir haciendo. was, everything I was able to do and what
 1673 I could still do.
 1674
- 1675 LGR: Beatriz te agradezco un montón la LGR: Beatriz I thank you so much for the
 1676 entrevista, pero fue un placer escucharte y interview, it was a pleasure to listen to you
 1677 conversar contigo pero también dejarte and chat with you, but also let you share
 1678 que me cuentes. freely.
 1679
- 1680 BO: Cualquier cosa que necesites podés BO: Anything you need you can ask me,
 1681 preguntarme lo que quieras, ¡y contame and let me know how the project moves
 1682 vos también cómo vas avanzando! forward!
 1683
- 1684 LGR: ¡Totalmente! Muchas gracias. LGR: Absolutely! Thank you very much.

Appendix J

Interview transcript – participant: Jorge Francisco Soto
Videocall, 05 February 2023

JFS Jorge Francisco Soto

LGR Lucía Gago Ross

-

- | | | |
|----|---|---|
| 1 | LGR: Hola Jorge, ¿cómo andas? | LGR: Hi Jorge, how are you? |
| 2 | | |
| 3 | JFS: Dame un segundo Lucía porque | JFS: Give me just one second Lucía |
| 4 | estoy con problemas técnicos. Mi celular | because I'm having some technical issues. |
| 5 | decidió morirse hace quince minutos... | My cell phone decided to die fifteen |
| 6 | | minutes ago... |
| 7 | | |
| 8 | LGR: ¡No pasa nada! | LGR: No problem! |
| 9 | | |
| 10 | JFS: ¡Enloqueció! Jaja. | JFS: It went mad! Haha. |
| 11 | | |
| 12 | LGR: Jaja Bueno ¿cómo andas? Muchas | LGR: Haha Okay, how are you? Thank |
| 13 | gracias por darme un ratito de tu tiempo. | you so much for giving me some of your |
| 14 | | time. |
| 15 | | |
| 16 | JFS: ¿Todo bien? | JFS: All good? |
| 17 | | |
| 18 | LGR: Todo bien, ¿vos? | LGR: All good, you? |
| 19 | | |
| 20 | JFS: ¿Me ves tejiendo? Para hacer la | JFS: Can you see me weaving? For the |
| 21 | entrevista. | interview. |
| 22 | | |
| 23 | LGR: ¡Sí, espectacular! | LGR: Yes, wonderful! |
| 24 | | |
| 25 | JFS: Este es un trabajo que estoy | JFS: This is a piece I'm preparing now, for |
| 26 | preparando ahora, para mañana casi. | tomorrow. |
| 27 | | |
| 28 | LGR: ¡Uh! | LGR: Oh! |
| 29 | | |
| 30 | JFS: Una obra de una artista brasileña. | JFS: The work of a Brazilian artist. |
| 31 | | |
| 32 | LGR: Ah mirá... | LGR: Oh look... |
| 33 | | |
| 34 | | |

35 JFS: Que se va a exponer ahora a finales
36 de octubre.

37

38 LGR: Qué bueno.

39

40 JFS: Empecé hace dos semanas así que
41 estoy un poco como loco.

42

43 LGR: Bueno sí, yo no te quiero sacar
44 mucho tiempo. Es solo charlar un
45 poquito...

46

47 JFS: Voy a ver si me pongo unos
48 auriculares así me escuchás mejor. A ver si
49 se escucha mejor...

50

51 LGR: Sí, perfecto, te escucho bárbaro.

52

53

54 JFS: Sí, está mejor ahora.

55

56 LGR: Bueno te quiero contar brevemente
57 lo que probablemente ya leíste en la carta,
58 pero para contarte un poco de dónde
59 vengo yo para hacerte esta entrevista, o
60 qué enfoque le estoy dando. La idea es ver
61 el trabajo de Aroztegui, entendiéndolo en
62 el sentido más amplio, no solo los tapices
63 sino todo se quehacer con esta perspectiva
64 sociopolítica, pensando en el momento
65 que estaba viviendo el país. Y después
66 también una perspectiva, desde la cultura
67 material, del hacer, el estar ahí con las
68 manos haciendo. Entonces ese es un poco
69 mi enfoque por ahora, que si bien, o sea,
70 está mutando minuto a minuto, esto es un
71 poco de dónde vienen estas preguntas que
72 yo preparé. Entonces, lo primero que
73 quería preguntarte ya lo sé en realidad
74 porque estuve leyendo el catálogo, que
75 dicho sea de paso conseguí uno físico...

76

77 JFS: Sí, supe.

78

79 LGR: Entonces la primera pregunta, una
80 de contextualización, es cuándo lo

JFS: Which will be exhibited in late
October.

LGR: That's great.

JFS: I started two weeks ago, so I'm a bit
in a rush.

LGR: Yes, well, I don't want to take too
much of your time. I just wanted to chat
for a bit...

JFS: I'm going to put headphones on so
you can hear me better. Let's see if you
can hear me better now...

LGR: Yes, perfect, I can hear you
perfectly.

JFS: Yes, it's better now.

LGR: Okay, I wanted to briefly tell you
about what you've probably already read
in the information document. But I wanted
to share with you where I'm coming to
this interview from, what my perspective
is. The idea is to look at Aroztegui's work,
understanding it in the broader sense, not
just the tapestries, but his whole activity,
with this sociopolitical perspective,
bearing in mind the moment the country
was going through. And then I'm also
considering making from a material
culture perspective, being there making
with one's hands. So, right now, this is my
focus, and while it's shifting all the time,
that's the basis for the questions I've
prepared. So, the first thing I wanted to
ask you I already read about in the
catalogue, which by the way, I got a copy
of...

JFS: Yes, I heard.

LGR: So, the first question, for the sake of
contextualizing, is when you met

81 conociste a Aroztegui, en qué momento de
 82 tu vida... Pero como con eso ya estoy
 83 familiarizada me gustaría preguntarte si
 84 hay algo más que me puedas contar que
 85 no esté en el texto del catálogo me
 86 encantaría escucharte, y también
 87 preguntarte acerca de qué es lo que más
 88 destaca para vos de la relación que tuviste
 89 con Aroztegui.

90
 91 JFS: Es muy loco, digamos, porque
 92 Aroztegui fue mi segundo padre. Pero
 93 realmente yo tuve una visión de la
 94 dimensión que tuvo él, no solo para mí,
 95 no, sino en la plástica uruguaya como
 96 docente y también como artista cuando
 97 veinte años después de su muerte empecé
 98 con el proyecto ese de la exposición y del
 99 libro. Porque claro, vos ahí empezás a
 100 investigar y empezás a recuperar los
 101 recuerdos de otro montón de gente y a ver
 102 los documentos, como en toda
 103 investigación que importa, ¿no?

104
 105 LGR: Claro.

106
 107 JFS: Y un poco, bueno, acerca de cómo lo
 108 conocí, fue un poco por casualidad porque
 109 Aroztegui era vecino mío, él se mudó un
 110 tiempo antes del año '70 con su mujer y
 111 sus hijos, de vuelta para la casa de su
 112 madre, y armó un taller en el fondo de
 113 esos caserones de antes, de Montevideo.
 114 Armó su taller y su vivienda, en lo que era
 115 la parte del patio de atrás de la casa de la
 116 madre de Ernesto, que era gigante, y yo
 117 vivía al lado. Y su hijo mayor era de mi
 118 edad, así que empezamos a jugar en la
 119 calle juntos, porque en esa época todavía
 120 se jugaba en las calles. Y Alejandro, que
 121 era el hijo de Ernesto, tenía una chata.
 122 Vivíamos ahí en el Parque Rodó, y la calle
 123 era una bajada, entonces nos largábamos

Aroztegui, at what point in your life... But
 since I'm familiarized with that I'd like to
 know if there's anything else you may be
 willing to share which isn't in the
 catalogue's text I'd love to hear about it,
 and also ask you about what is for you the
 most remarkable aspect of your
 relationship with Aroztegui.

JFS: It's crazy, let's say, because
 Aroztegui was my second father. But I
 really took in his dimension, not only for
 me but for Uruguayan art as a whole, as a
 teacher and as an artist, when, twenty
 years after his death I began the exhibition
 and book project. Because, well, you start
 investigating, and you start recovering the
 memories of a lot of other individuals, and
 to see the documents, as in every research
 project that matters, right?

LGR: Of course.

JFS: And, well, about how I met him, it
 was a bit of a coincidence because
 Aroztegui was my neighbor, he moved
 sometime before 1970 with his wife and
 kids, back to his mother's house, and he
 put together a workshop in the backyard
 of that big house, one of those big houses
 of the old Montevideo. He put together his
 workshop and his house in the back of his
 mother's house, which was huge, and I
 lived next door. His son was my age, so
 we started playing together in the
 sidewalk, because back then that was a
 thing that still happened. And Alejandro,
 Ernesto's son, had a chata²⁸. We lived
 there in Parque Rodó²⁹, and the street
 went downhill, so we went down it with

²⁸ A chata is a thing children play with in the street. A wood board with roller bearings, not unlike a skateboard but more roughly made. It does not have an English translation.

²⁹ A neighbourhood in Montevideo, Uruguay.

124 con esa chata. Y un día la chata se rompió,
 125 entonces ahí salió Aroztegui a tratar de
 126 arreglar la chata en la calle. No pudo,
 127 entonces cargó la chata para dentro de la
 128 casa y nosotros atrás, y ahí fue que conocí
 129 su taller y vi el telar. Lo único que hice
 130 ahí... Bueno, ese día fue muy particular
 131 jaja. Porque bueno, Aroztegui era muy
 132 particular. Y a mí se me ocurrió contarle,
 133 en mi ingenuidad, porque él estaba
 134 escuchando un disco de Vinicius de
 135 Moraes, que en la escuela habíamos
 136 cantado La Garota de Ipanema... ¡Para
 137 qué! Me hizo cantar La Garota de
 138 Ipanema a capella... ¡Qué vergüenza!
 139 Jaja. Yo colorado...

140

141 **LGR: Jaja.**

142

143 JFS: Colorado como un tomate. Me
 144 acuerdo que ese día también... Él sacaba
 145 tema de conversación, te hacía
 146 preguntas... En las escuelas en aquel
 147 momento hacíamos lo que se llama
 148 manualidades, entonces él me dio una
 149 trenza que tenía ahí, como de yute, y me
 150 dijo “a ver, hacé algo”. Y ahí yo hice un
 151 posa mate que él lo tuvo toda su vida...

152

153 **LGR: Wow.**

154

155 JFS: Y yo no dije nada, pero quedé
 156 fascinado porque él estaba tejiendo como
 157 yo ahora jaja.

158

159 **LGR: Sí, claro.**

160

161 JFS: Un tapiz, y eso, no sé... Ese mundo
 162 como que me fascinó. Entonces me fui,
 163 volví a mi casa, y convencí en esas
 164 semanas a mis viejos de que quería
 165 estudiar. Entonces mis viejos me dieron el
 166 dinero, yo fui al carpintero del barrio, hice
 167 un bastidor y un día cuando estaba el
 168 bastidor pronto, le toqué timbre y le dije

that chata. And then one day the chata
 broke, and there Aroztegui came out to try
 and fix it. He couldn't, so he took it inside
 and we went after him, and then it was
 that I first entered his workshop and saw
 his loom. The only thing I did then...
 Well, that day was a particular one haha.
 Because well, Aroztegui was very
 particular. And I thought it would be a
 good idea to tell him, in my naivety
 because he was listening to a Vinicius de
 Moraes record, that in school we had sang
 La Garota de Ipanema... What for! He
 made me sing a capella La Garota de
 Ipanema... What an embarrassment!
 Haha. I blushed...

141 **LGR: Haha.**

JFS: Red as a tomato. I remember that day
 also... He would bring up topics of
 conversation, he asked you questions...
 Back then in school we did what's called
 crafts, so he gave me a braid he had laying
 around, probably jute, and said to me
 “let's see, make something”. And I made a
 posa mate³⁰ which he kept his whole
 life...

153 **LGR: Wow.**

JFS: And I didn't say anything, but I was
 left fascinated, because he was weaving
 like I am now haha.

159 **LGR: Yes, right.**

JFS: A tapestry, and that, I don't know...
 That world kind of fascinated me. So, I
 left, I went back home, and in those
 weeks, I convinced my folks that I wanted
 to study. So, my folks gave me the money,
 and I went to the neighbourhood's
 carpenter, had a frame made, and one day
 when the frame was ready, I rang his bell

³⁰ A *posa mate* is a container for the *mate*. The *mate* and *posa mate* combination is used to drink *mate*.

169 “yo quiero aprender eso que usted hace”,
170 y ahí ta... Jaja.

171

172 LGR: Jaja es maravilloso.

173

174 JFS: ¡Así fue! Y todo fue medio así, él era
175 una persona... Tenía una personalidad
176 muy deslumbrante, era locazo. Pero
177 bueno, fueron todo circunstancias de su
178 vida, ¿no? En ese momento él se estaba
179 divorciando, después Gloria, su primera
180 mujer, se mudó a otra casa con otra pareja
181 y los hijos, y al poco tiempo se vino a
182 vivir a Brasil con los tres hijos, y
183 prácticamente yo ocupé ese vacío,
184 digamos, en la vida de él. Yo salía de la
185 escuela todas las tardes y me iba para la
186 casa de él. Él estaba tejiendo, me acuerdo,
187 y en ese momento estaba ensayando la
188 última obra de teatro que hizo, que está en
189 el libro, que fue Las Reglas del Juego de
190 Pirandello, que yo no lo vi... Yo no lo vi
191 actuar nunca. Porque esa obra era
192 prohibida para menores de dieciocho, o de
193 quince yo qué sé... Yo tenía diez. Pero él
194 ensayaba conmigo la obra para aprender la
195 letra, ponía el libreto en el telar y yo tejía
196 en mi teleracito las primeras cosas, y
197 bueno ahí está un poco lo que cuento en el
198 libro, lo cuenta también, mucho mejor que
199 yo porque escribe mucho mejor que yo
200 Mario España, que fue su primer
201 alumno... Yo uso una de las frases de
202 Mario de uno de sus textos donde dice
203 “todos tejimos arbolitos, flores y
204 pájaros...”

205

206 LGR: Me acuerdo...

207

208 JFS: Porque una de las fuentes, digamos,
209 de Aroztegui, porque él fue autodidacta
210 como dice en el texto, que ya lo habrás
211 leído...

212

213 LGR: Sí.

214

and told him “I want to learn that thing
that you do”, and that was it... Haha.

LGR: Haha That’s just wonderful.

JFS: That’s how it happened! And
everything was kind of like that, he was
someone who... He had a dazzling
personality, he was crazy. But well, those
were all circumstances in his life, right?
At that time, he was divorcing, and then
Gloria, his first wife, moved to a different
house with her new partner and the kids,
and a short while later she came to live in
Brazil with the three kids, and I practically
filled that void, let’s say, in his life. I
would be off school each afternoon and I
would go to his house. He was weaving, I
remember, and at that time he was
rehearsing the last play he participated in,
which is in the, Pirandello’s The Rules of
the Game, which I didn’t see...I never
saw him perform. Because that play was
rated +18 or +15, whatever... I was ten.
But he would rehearse with me to learn
the words, he would place the script on
the loom, and I would weave the first
things in my small loom, and well, there’s
what I share in the book, also told,
although much better because he’s a much
better writer than I am Mario España, who
was his first student... I use one of
Mario’s quotes from one of his texts
where he says “we all wove trees, flowers,
and birds...”

LGR: I remember...

JFS: Because one of Aroztegui’s sources,
let’s say, because he was self-taught as it
says in the text, which you probably
already read...

LGR: Yes.

215 JFS: Sale de Harrania, del libro de
 216 Harrania y de esa escuela de los niños
 217 egipcios, y él un poco hizo como su
 218 especie de Harrania montevideana.
 219 Conmigo, Alejandro, Mariana, que era su
 220 segunda hija, que vive en Río ahora, y
 221 otros gurises del barrio, pero no
 222 demasiado serio, como que empezamos
 223 todos ahí a tejer, un poco porque los
 224 impulsé yo... Pero ta, yo fui el que fui
 225 siguiendo, después ahí fuimos
 226 aprendiendo improvisando, sin la parte
 227 formal de los ejercicios. Hasta, por ahí,
 228 ¿qué fue?, en el año '74, Aroztegui era
 229 docente de secundaria, entonces llegaban
 230 las fechas en verano de los exámenes, y él
 231 estaba tomando exámenes en el liceo 18
 232 donde trabajaba, y era la hora de la clase,
 233 y empezaron a llegar los alumnos, y yo
 234 estaba en el taller, porque era verano,
 235 tejiendo, entonces como que empecé la
 236 clase yo, porque Ernesto no estaba...
 237 Llegaban las mujeres con los telares...
 238 Entonces acomodé a todo el mundo ahí,
 239 con los telares... Era verano, era un patio
 240 con un parral gigantesco, y colgábamos
 241 los telares de la estructura del parral.

242
 243 LGR: ¡Ah!

244
 245 JFS: Sí... Acomodé las sillas, acomodé
 246 todo, y las mujeres empezaron a trabajar,
 247 y al rato llegó Aroztegui ¡y vio toda su
 248 clase armada por mí! Jaja.

249
 250
 251 LGR: Jaja.

252
 253 JFS: Me dijo “bueno, ahora si querés dar
 254 clase conmigo vas a tener que hacer la
 255 franja”. Y ahí hice la franja... Pará que te
 256 la muestro.

257
 258
 259 LGR: ¡Ah, sí!

JFS: It comes from Harrania, the book on
 Harrania and that school for Egyptian
 children, and he kind of put together a sort
 of Montevidean Harrania. With me,
 Alejandro, Mariana, who was his second
 daughter, and who lives in Rio now, and
 other children from the neighborhood, but
 it wasn't overly serious, we all started
 weaving, but mainly because I boosted
 them... But yeah, I was the one who kept
 going, and we started learning by
 improvising, without the formality of the
 exercises. Until, around, what was it? In
 '74 Aroztegui taught in highschool, so the
 exam period came alongside summer, and
 he was supervising exams at highschool
 18 where he worked, and it was time for
 class, and the students started arriving,
 and I was in the workshop, because it was
 summer, weaving, so I kind of started the
 class myself, because Ernesto wasn't
 there... The women started arriving with
 the looms... So, I arranged everyone
 there, with their looms... It was summer,
 and there was a backyard with a gigantic
 vine overhead, so we hang the looms from
 the structure the vine was climbing.

LGR: Oh!

JFS: Yes... I arranged the chairs, arranged
 everything, and the women started
 working, and after a while Aroztegui
 arrived and saw his whole class being led
 by me! Haha.

LGR: Haha.

JFS: He said to me “okay, if you want to
 teach with me, you'll have to complete the
 exercises”. And that's when I made the
 woven exercises... Wait, I can show it to
 you.

LGR: Oh yes!

260

- 261 JFS: Esta es mi franja...
 262
 263 LGR: ¡Espectacular! Qué genial verla...
 264
 265
 266 JFS: ¡Mucho más vieja que vos! Jaja.
 267
 268 LGR: Jaja.
 269
 270 JFS: Y ta, a partir de ahí fui asistente de él
 271 en las clases durante muchos años. En el
 272 taller que Aroztegui hizo en Pocitos, que
 273 era el taller de... ¿cómo se llamaba? Un
 274 pintor, que era el marido de María Luisa
 275 Torrens, ya me voy a acordar el nombre...
 276 Vicente Martín. Vicente Martín, compra
 277 una casa de Pocitos y manda a hacer ese
 278 taller con un amigo arquitecto y el amigo
 279 se mató en un accidente poco antes de
 280 terminar la reforma y Vicente Martín no lo
 281 quiso, se fue... La casa después se vendió,
 282 a un psiquiatra, y a través de una amiga,
 283 de una profesora de literatura amiga de
 284 Aroztegui alquila ese espacio, y fue así,
 285 digamos, el mayor auge de gente, de
 286 clases... Y bueno, en ese momento yo era
 287 asistente de Ernesto en las tardes y Magalí
 288 Sánchez en las mañanas, los dos que
 289 fuimos asistentes de Ernesto. Y daba
 290 clases la segunda mujer de Aroztegui, que
 291 después siguió su carrera como actriz,
 292 Alicia Pascale, madre de su última hija, de
 293 Eugenia. Y todo eso fue en el marco de la
 294 dictadura, que un poco quería llegar a
 295 eso...
 296
 297
 298
 299
 300
 301
 302 LGR: Claro.
 303
 304 JFS: Un poco ahora estamos investigando
 305 con un amigo de acá de Brasil todo el
- JFS: This is my result...
 LGR: Spectacular! It's wonderful to see it...
 JFS: Way older than you! Haha.
 LGR: Haha.
 JFS: And yeah, from then on, I was his assistant in class for many years. Afterwards, well, thw whole workshop we conducted in Pocitos, which was the studio of... What was his name? A painter, who was María Luisa Torrens' husband, I'll remember his name in a second... Vicente Martín. Vicente Martín, he bought a house in Pocitos³¹ with a friend who was an architect, and that friend got himself killed in an accident just before the renovation was completed, and Vicente Martín didn't want to keep it, he left it... After that the house was sold, and through a friend, a literature professor friends with Aroztegui... At that time the studio belonged to a psychiatrist and his family, and Aroztegui rented the space, and that's how it went, let's say, the workshop's peak period in terms of people, in terms of classes... And well, at that time I was Ernesto's assistant in the afternoons and Magalí Sánchez in the mornings, the two of us who were Ernesto's assistants. Someone who also taught classes was Aroztegui's second wife, who afterwards continued her acting career, Alicia Pascale, mother to his last daughter, Eugenia. And all of this was happening parallel to the dictatorship, which is kind of what I wanted to get at...
 LGR: Of course.
 JFS: Right now, with a friend from here, from Brazil, we are researching the topic

³¹ Pocitos is a neighbourhood in Montevideo, Uruguay.

306 tema del arte correo, estamos haciendo un
 307 proyecto... Y pasó lo mismo, el arte
 308 correo se desarrolló en casi toda América
 309 Latina y en los países de atrás de la
 310 cortina de hierro, por así decir, y la
 311 tapicería también. Porque digamos, el
 312 mayor desarrollo de la tapicería fue
 313 Polonia, la escuela de toda la nouvelle
 314 tapisserie más fecunda, que es la tercera
 315 pata de la formación de Aroztegui. Pero,
 316 digamos, en el '66 Polonia hace una
 317 exposición gigante que trae a los tres
 318 grandes tapicistas, entre ellos Magdalena
 319 Abakanowicz. Y esa representación polaca
 320 en la bienal de San Pablo después va a
 321 Uruguay, y Aroztegui la ve en la sala que
 322 ahora es la Zavala Muniz, que era el salón
 323 Nacional... en Uruguay era ahí, los
 324 salones nacionales eran en el Solís. Y
 325 queda fascinado con todo eso, y bueno,
 326 él... Toda su formación fue en base a eso
 327 porque en Uruguay no existía quien
 328 enseñara esa técnica. Y yo como que tomé
 329 conciencia de eso cuando hice el libro...
 330 ¿Cómo hizo este hombre en tan poco
 331 tiempo para hacer todo esto? Jaja.

332
 333 LGR: Claro...

334
 335 JFS: Porque además formó gente en
 336 Argentina, formó gente en Brasil. Él
 337 impulsó los movimientos en Uruguay y
 338 también acá en Brasil. Teniendo un
 339 vínculo y estando conectado con artistas
 340 de los países vecinos impulsó lo que era la
 341 realización de las exposiciones, y de los
 342 encuentros, y después exposiciones entre
 343 los tres países juntos... Y yo un poco
 344 después seguí eso, porque después que el
 345 organizó el Primer Encuentro de
 346 Miniaturas, que fue en la Asociación
 347 Cristiana de Jóvenes, que se hizo en el
 348 '76. Ahí dijo "bueno yo ya cumplí...
 349 ahora encárguense ustedes" jaja. Y ahí nos
 350 largó jaja. Me acuerdo, con Magalí

of mail art, we are working on a project...
 And the same thing happened with mail
 art, it developed almost all-over Latin
 America and in the countries behind the
 iron curtain, so to speak, and the same
 with tapestry. Because, let's say, the
 greatest tapestry development happened in
 Poland, the nouvelle tapisserie school was
 the most fertile, and it is the third leg of
 Aroztegui's training. In 1966 Poland puts
 together a huge exhibition and brings the
 three great tapestry-weavers, amongst
 whom was Magdalena Abakanowicz. And
 that Polish representation in the São Paulo
 biennial goes, afterwards, to Uruguay, and
 Aroztegui visits it in what now is the
 Zavala Muniz auditorium, which was the
 National Salon... In Uruguay it was there,
 all the national salons were at the Solís³².
 And he is dazzled by it, and well, he... All
 his training is based on that experience,
 because in Uruguay there wasn't someone
 who could teach the technique. And I kind
 of became aware of the fact when I made
 the book... How did this man learned to
 do all of this in so little time? Haha.

332
 333 LGR: Right...

334
 335 JFS: Because in addition to that he also
 336 taught people in Argentina, he taught
 337 people in Brazil, the movements, let's
 338 say... He boosted, in Uruguay and also in
 339 Brazil, because he was friends with his
 340 contemporaries, what had to do with the
 341 exhibitions and gatherings, and afterwards
 342 exhibitions with the three countries
 343 combined... I kept doing some of that
 344 work afterwards, because after he
 345 organized the first encounter of
 346 miniatures, of textile art in miniature,
 347 which was at the YMCA and happened in
 348 '77, around that time, '78, or '76, I don't
 349 remember. Then he said "well I am
 350 done... now you take charge" haha. And

³² Teatro Solís [Solis theatre] is a theatre house in Montevideo, Uruguay.

351 hicimos el Segundo Encuentro de Mini
 352 Tapicería en el '78, inauguramos la sala de
 353 exposiciones de Cinemateca, en
 354 Carnelli... Repartimos las invitaciones
 355 caminando porque no teníamos plata.
 356 Hicimos todo, toda la organización... Y
 357 bueno, para que veas un poco esa parte
 358 heroica...

359
 360
 361

LGR: Es que es impresionante, podría
 quedarme horas escuchándote. Con todo
 esto que me contaste ya me contestaste
 como las primeras siete preguntas que
 tenía preparadas jaja.

367
 368
 369

JFS: Y sí jaja.

370
 371

LGR: Volviendo a algo que mencionaste,
 cómo todo esto que me contas sucedió en
 paralelo a la dictadura, algo que me pasó
 cuando me empecé a familiarizar con todo
 este tema, porque tenía algunas cosas
 escuchadas y sabidas, pero bueno cuando
 empecé a ir más en profundidad, es eso
 ¿no? Cómo surge este movimiento textil
 en Uruguay en un contexto súper crítico.

372
 373
 374
 375
 376
 377
 378
 379
 380

JFS: Empieza un poco antes ¿no? En los
 sesenta, los sesenta fueron fermentales en
 todo... Es también cuando se da, en
 Uruguay, que irrumpen lo que antes se
 llamaba de artes aplicadas.

381
 382
 383
 384
 385
 386
 387
 388

LGR: Ahí va.

389
 390
 391

JFS: Entonces ahí aparece Águeda Di
 Cancro con sus experimentaciones con el
 vidrio, aparecen Abbondanza y Silveira
 con experimentaciones en la cerámica, y
 otro montón de gente... Y aparece la
 tapicería. Un poco la que impulsa eso,

he completely let go haha. I remember,
 with Magalí we took care of the second
 encounter of miniature tapestries, and we
 inaugurated Cinametecca's³³ hall, in
 Carnelli, the exhibition hall... We
 delivered the invitations by walk because
 we had no money. We did everything
 ourselves, the whole organization... And
 well, so you can see a bit of that heroic
 part...

LGR: It's just amazing, I could stay hours
 listening to you. With everything you
 shared with me so far, you've already
 answered close to the seven first questions
 I had prepared haha.

JFS: Haha.

LGR: But going back to something you
 mentioned before, how all of this you're
 telling me about happened parallel to the
 dictatorship, something that happened to
 me when I started familiarizing myself
 with this topic, because some things I
 already knew and I had already heard, but
 well, when I started delving deeper, that's
 it, right? How the textile art movement
 comes along in a super critical context.

JFS: Well, it starts a bit earlier, right? In
 the sixties, the sixties where extremely
 fertile in all of this... It's also when it
 happens, in Uruguay, that what was called
 the applied arts become important.

LGR: Right.

JFS: So, that's when Águeda Di Cancro
 with her experimentation with glass
 appears, Abbondanza and Silveira appear
 with their experimentation with ceramics,
 and a bunch of other people... And
 tapestry appears. María Luisa Torrens is

³³ Cinemateca is a Uruguayan association without lucrative purposes which aims to contribute to the development of cinematographic and artistic culture.

395 digamos, fue María Luisa Torrens, que
 396 organiza una exposición de artes
 397 aplicadas, que ahí es cuando Aroztegui
 398 gana uno de los premios, creo que se
 399 hacen dos, y después viene la reforma del
 400 Salón Nacional, impulsada por los artistas
 401 plásticos, y que es, en ese momento estaba
 402 Sanguinetti, ya que estamos en política,
 403 como presidente de la Comisión de Artes
 404 Plásticas, y su mano derecha, o izquierda,
 405 que fue Kalenberg, y reforman el
 406 reglamento del salón y lo abren a todas las
 407 técnicas, sin distinciones. Y ahí dan diez
 408 premios, y entre ellos ganan premios
 409 Aroztegui, Mario España y Cecilia
 410 Brugnini con tapices. Se entregaron diez
 411 premios a obras textiles. En el '66. No sé
 412 si a nivel mundial hay muchos ejemplos
 413 de premios que incluyan a las artes
 414 aplicadas junto con las expresiones
 415 artísticas más tradicionales sin
 416 distinciones, habría que chequearlo. A
 417 partir de ahí en Uruguay quedó instalado.
 418 Pero por ejemplo en Europa la tapicería
 419 no logra entrar en el circuito de las artes
 420 mayores, y eso es lo que, un poco,
 421 después, a mi entender, genera esa
 422 decadencia en los años '90, que casi
 423 desaparece y ahora no se sabe por qué
 424 vuelve en todo el mundo, como fue en los
 425 '60... Porque no había, ahora hay mucho
 426 más contacto, mucha más información,
 427 pero en los '60 imagínate, en Uruguay...

428
 429 LGR: Sí, sí...

430
 431 JFS: ¡Al loco este se le ocurrió! Jaja.

432
 433
 434 LGR: Jaja.

435
 436 JFS: ¡Claro! Porque era vasco también...
 437 Se le ocurrió redescubrir una técnica de
 438 5000 años, en Uruguay...

439
 440

who encourages it, because she organizes
 an applied arts exhibit, and that's when
 Aroztegui wins one of the prizes, I think
 the exhibit happens twice, and after that
 comes the reform of the National Salon,
 boosted by the artists, and at that time it
 was Sanguinetti, since we are talking
 politics, who was president of the plastic
 arts commission, and his right, or left,
 hand, Kalenberg, and they reform the
 salon's statute, and they open it to all
 techniques without distinction. And that's
 when they give ten prizes, and amongst
 them Aroztegui, Mario España and Cecilia
 Brugnini win prizes with their tapestries.
 In '66. I don't know if there are many
 examples of awards, worldwide, that
 include the applied arts alongside more
 traditional artistic expressions without
 distinctions, it would be necessary to
 check. In Uruguay it was established from
 then on. Because in Europe, for instance,
 tapestries don't manage to become part of
 the circuit of the higher arts, and that's
 what, the way I see it, creates that
 decadence in the 90s, when it almost
 disappears, and now we don't know why
 but it's coming back all over the world,
 like in the 60s... Because there wasn't,
 now distances are so much shorter in
 terms of communication, so much more
 information, but in the 60s can you
 imagine, in Uruguay...

428
 429 LGR: Yes, yes...

430
 431 JFS: And this crazy man came up with it!
 432 Haha.

433
 434 LGR: Haha.

435
 436 JFS: Of course! Because he was Basque
 437 as well... He came up with the idea of
 438 rediscovering a 5000-year-old technique,
 439 in Uruguay...

441 LGR: Bueno, retomando, a lo que me
 442 refería es que esos años previos al golpe
 443 de estado me imagino que tampoco fueron
 444 los más fáciles de navegar, aunque el país
 445 todavía estuviera en democracia, y que
 446 todas estas experiencias que me estás
 447 contando pasaran en ese contexto es
 448 increíble...

449

450 JFS: Yo me acuerdo... Porque Aroztegui,
 451 yo en ese momento no porque era muy
 452 chico, pero acompañaba también en el
 453 relajo. Aroztegui y el taller Montevideano
 454 participan de aquella exposición contra el
 455 Golpe que organiza la Universidad de la
 456 República que fue clausurada por los
 457 militares. Era un momento de mucho
 458 enfrentamiento, justo el Primer Encuentro
 459 Nacional de Tapicería fue en el '73. Qué
 460 setiembre del '73, imaginate lo que era
 461 Montevideo después del golpe. Luego en
 462 1975 se realiza el Segundo Encuentro
 463 Nacional de Tapicería y el Primer
 464 Encuentro Uruguayo Brasileño de Tapices
 465 organizado por María Luisa Torrens y el
 466 ICUB. Y me acuerdo una obra de un
 467 alumno de Ernesto, integrante del taller
 468 Montevideano, Iván Sartor, que ahora vive
 469 en Estados Unidos, fue retirada por el
 470 ejército... La arrancaron de la pared, yo
 471 estaba presente. Iván fue preso, Ernesto
 472 fue preso, María Luisa Torrens y el resto
 473 del jurado van presos... Después los
 474 largaron por suerte... Pero los comienzos
 475 del movimiento de la tapicería fueron en
 476 medio de todo eso.

477

478

479

480 LGR: Claro...

481

482 JFS: Cuando estábamos haciendo el libro,
 483 me acuerdo, Beatriz Oggero me pasa,
 484 porque yo había perdido contacto, el mail

LGR: Well, going back, what I meant was
 that those years before the coup d'état
 can't have been easy to navigate, even if
 the country wasn't under a dictatorship
 yet, and to have all these experiences
 you're telling me about in that context is
 so remarkable...

JFS: I remember... Because Aroztegui,
 not I because at that moment I was too
 young, but I would go along for the fun
 mess as well. Aroztegui and the
 Montevideano workshop participated in
 that exhibit, against the Coup organizaed
 by the Universidad de la República which
 was shut down by the military. It was a
 very confrontational moment, and
 precisely the First National Encounter of
 Tapestry was in '73. You can imagine
 what September of '73 must have been
 like in Montevideo, after the coup. Then
 in '75 the Second National Encounter of
 Tepestry happens and the Frist
 Uruguayan-Brazilian Encounter of
 Tapestry organized by María Luisa
 Torrens and the ICUB³⁴. And I remember
 a piece by one of Ernesto's students, from
 the Montevideano workshop, Iván Sartor,
 who now lives in the United Stated, was
 taken away by the military... They ripped
 it off the wall, I was there. Iván was
 arrested, Ernesto was arrested, María
 Luisa Torrens and the rest of the jury were
 arrested... Afterwards they let them go,
 fortunately... But the beginning of the
 tapestry movement were in the midst of
 all that.

LGR: Right...

JFS: When we were working on the book,
 I remember, Beatriz Oggero gave me,
 because I was no longer in touch, the

³⁴ ICUB. Instituto Cultural Uruguayo-Brasileño [Uruguayan-Brazilian Cultural Institute] is a center for Brazilian studies in Montevideo, Uruguay.

- 485 de Raquel Lejtregger. Raquel Lejtregger fue
486 alumna de Ernesto. contact information for Raquel Lejtregger.
Raquel Lejtregger was a student of
487 Aroztegui's.
- 488
- 489 LGR: ¿En Bellas Artes? LGR: In Bellas Artes³⁵?
- 490
- 491 JFS: No no, fue alumna en el taller JFS: No, no, in the workshop
- 492
- 493 LGR: Ah ta, bien. LGR: Oh okay, right.
- 494
- 495 JFS: Pero fue alumna en el ochenta y pico, JFS: But she was a student in the late 80s
496 durante un tiempo... Y bueno, en ese for a while... And well, at that moment
497 momento Raquel estaba como Raquel was the Subsecretary at the
498 Subsecretaria del Ministerio de Vivienda, Ministerio de Vivienda, Ordenamiento
499 Ordenamiento Territorial y Medio Territorial y Medio Ambiente³⁶ for
500 Ambiente del gobierno de Mujica. Mujica's government. So, I wrote to
501 Entonces le escribí a Raquel y Raquel Raquel and Raquel agreed to collaborate
502 accedió a colaborar. Entonces me dice "yo with us. So, she tells me "I'm short of
503 estoy con muy poco tiempo, pero si vos time, but if you can come by my office at
504 podés venir a mi oficina en el ministry...". So, we had the meeting,
505 ministerio...". Entonces hicimos una with other people as well, and afterwards
506 reunión, con otra gente, y después we kept in touch with Raquel, she started
507 seguimos el contacto con Raquel, ella collaborating with me. One day I go to the
508 empezó a colaborar conmigo. Un día fui a office, and we started talking, and I was
509 la oficina y empezamos a hablar, y yo looking for a tapestry which belonged
510 estaba buscando un tapiz, que era precisely to that exhibition from '75, at
511 justamente de esa exposición del Subte del Subte, Maternidad³⁷. All the information
512 '75, Maternidad. Pero la única she had was that it had been sold to the
513 información que tenía era que ese tapiz executive of the company L'Oréal in
514 había sido vendido para el gerente de la Buenos Aires. Raquel tells me she knew
515 empresa L'Oréal de Buenos Aires y esa the executives from L'Oréal in Buenos
516 era la única información con la que Aires, and that's how we found out that
517 contábamos. Raquel me dice que ella the daughter of the chief executive from
518 conocía a las autoridades de L'Óreal en L'Oréal had kept the tapestry and still
519 Buenos Aires y así descubrimos que la lived there. We managed to track down
520 hija del gerente de L'Óreal se había the tapestry and bring it for the exhibition.
521 quedado con el tapiz y todavía vivía ahí. So, we kept talking, and whatnot, and I
522 logramos rastrear el tapiz y conseguir shared with her... (Raquel's father was a
523 traerlo para la exposición. Y ahí seguimos political prisoner), so I tell her that with
524 con Raquel conversando y averiguando, y Aroztegui, I don't know in what year, we
525 le conté... (el padre de Raquel fue preso started making a series of looms for the

³⁵ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

³⁶ Ministerio de Ordenamiento Territorial y Medioambiente [Ministry of Territorial Planning and Environment] of Uruguay.

³⁷ La Maternidad [Motherhood].

526 político), que nosotros con Aroztegui, no
 527 sé en qué año, empezamos a fabricar toda
 528 una serie de telares para el Penal de
 529 Libertad. Y Raquel se pone a llorar porque
 530 su padre había tejido en uno de esos
 531 telares...

532

533 LGR: Ah...

534

535 JFS: Y todo el diagrama del curso que yo
 536 publico en el libro, Aroztegui lo hizo a
 537 pedido de Inés Liard porque su cuñada
 538 estaba presa. Para que aprendieran. No sé
 539 qué iban a poder hacer... Y no estoy
 540 seguro de que el diagrama haya llegado al
 541 Penal de Punta de Rieles. Pero ta. Digo,
 542 todo estuvo relacionado con esa época que
 543 fue muy fuerte. Pero a su vez como que
 544 esa reclusión de la gente en la casa
 545 también favoreció el trabajo este que,
 546 digamos, es muy demorado. Pero se fue
 547 armando toda una organización de
 548 resistencia cultural que después, al volver
 549 la democracia, es cuando se produce el
 550 salto en las exposiciones y en público. Yo
 551 me acuerdo que en esos años en el ranking
 552 de las exposiciones más visitadas en
 553 Uruguay, en primer lugar estaba La Feria
 554 del Libro, todas se hacían en el subte que
 555 era lo único que había... La Feria del
 556 Libro, y después al mismo nivel estaba
 557 Águeda Di Cancro y nosotros, los
 558 tapiceros, en más de 10.000 espectadores,
 559 que para Uruguay... Y siguió, porque
 560 ahora la exposición de Aroztegui llevó
 562 muchísima gente, muchísima gente, en
 562 treinta y tres días creo que fueron más de
 563 12.000 personas.

564

565 LGR: Brutal.

566

Penal de Libertad³⁸. And Raquel starts
 crying because her father had woven in
 one of those looms...

LGR: Oh...

JFS: And the whole diagram of the course
 which I publish in the book, Aroztegui
 made because Inés Liard ask him to, since
 her sister in law was imprisoned. For them
 to learn. I don't know what they were
 going to be able to achieve... And I'm not
 sure it actually got to the Penal de Punta
 de Rieles³⁹. But yeah. I mean, everything
 was related to that time, which was so
 critical. But at the same time, it was like
 that reclusion people were led to, being in
 their homes, also favored this work,
 which, let's say, is slow. But an organized
 cultural resistance started taking shape
 which, after the return of democracy, is
 when a leap is produced in terms of
 exhibitions and audience. I remember that
 in those years the ranking of most visited
 exhibitions was led by the Feria del
 Libro⁴⁰, all of those were at the Subte
 which was the only place available... The
 Feria del Libro, and then, in the same
 level were Águeda Di Cancro and us, the
 tapestry-weavers, with more than 10.000
 spectators, which for Uruguay... And that
 kept happening, because the exhibition on
 Aroztegui now brought a lot of people, a
 lot of people, in thirty-three days I think
 more than 12.000 visited it.

LGR: Amazing.

³⁸ Penal de Libertad is a security prison that was built in 1972 with the purpose of keeping political prisoners.

³⁹ Penal de Punta de Rieles is a security prison that was used for the purpose of keeping political prisoners in the years leading to the coup d'état as well as the years of dictatorship.

⁴⁰ Feria del Libro y el Grabado [Book and Engraving Fair], a yearly artistic and cultural exhibition in Montevideo, Uruguay.

567 JFS: Sí, una cosa así.

568

569 LGR: Sabés, me haces pensar con esto
570 que me estás contando, medio sobre el
571 final del libro cuando están hablando de la
572 obra esta Justicia.

573

574 JFS: Sí.

575

576 LGR: Hay una cita que dice que como que
577 de alguna forma buscaba redimirse por no
578 haber sido suficientemente político
579 durante los años de dictadura. Y eso que
580 me quedó, a mi entender, se contradice
581 con todo lo que me estás contando.

582

583

584 JFS: Es que es la visión de Olga
585 Larnaudie, que es la única que se anima a
586 escribir de esa obra. Esa obra fue
587 totalmente relegada. Es decir, la pasaron
588 por alto en Uruguay porque no era el
589 momento... También Olga con su
590 formación y su militancia en el Partido
591 Comunista también tenía una visión muy
592 crítica del abordaje de Aroztegui. Porque
593 Aroztegui hizo una cosa muy lanzada, en
594 el sentido que... Aroztegui tenía una
595 formación católica, su familia era muy
596 católica, entonces hizo un abordaje de eso,
597 lo mezcló con cosas del pop, porque a su
598 vez transformó... Hay una parte de la
599 instalación donde con la imagen la hizo
600 serigrafiar e hizo almohadones, hizo
601 camisetas, hizo un montón de tapas de
602 inodoro... La banalización como con la
603 imagen del Che. Hizo una cosa así, como
604 muy... Y era, no era una obra que podías
605 no verla. Vos no encontrás una crítica
606 sobre esa obra que se expuso en un
607 encuentro nacional y era toda una pared
608 entera del Subte, la instalación. Y por eso
609 yo quería rescatar eso porque la obra
610 prácticamente se perdió, hubo unas partes
611 que no las pudimos exponer porque
612 estuvieron a la intemperie y eran de

JFS: Yes, something like that.

LGR: You know, with these things you're
telling me you made me think, in the final
part of the book, when the piece Justicia is
being talked about.

JFS: Yes.

LGR: There's a quote which gives the
idea that with that piece he wanted to
redeem himself for not having been
political enough during the years of
dictatorship. And that quote that got stuck
with me, the way I see it, stands in
contradiction with what you're telling me.

JFS: The thing is, that that's Olga
Larnaudie's vision, the only one who
dares write about that piece. That piece
was absolutely relegated. I mean, it was
ignored in Uruguay because it wasn't the
right time... Also, Olga, with her training
and her being part of the Communist
Party, had a very critical vision of
Aroztegui's approach. Because Aroztegui
did a very bold thing, in the sense that...
Aroztegui had a catholic upbringing, his
family was very catholic, so he
approached it from there, mixing it with
elements from pop culture, but which at
the same time were transformed... There's
a part of the installation where he had the
image on a silkscreen and with it he made
pillows, he made t-shirts, he made a bunch
of toilet covers... the banalization as with
the image of Che. He did a thing like that,
like so... And it was, it wasn't a piece you
could not see. It's virtually impossible to
find a single critic of the piece, which was
exhibited in a national gathering, and it
took a whole wall in the Subte, the
installation. And that's why I wanted to
rescue it, because the piece was
practically lost, there were some parts we
couldn't exhibit because they were left

613 papel... Esas cosas que pasan siempre. Y
 614 sacamos unas fotos, que son las que están
 615 en el libro, de más o menos lo que estaba
 616 recuperable. Todo un montón de otras
 617 cosas se perdieron. Y quise poner ese
 618 texto para marcar. El tema de lo político y
 619 lo no político, hasta el día de hoy es difícil
 620 que alguien reconozca ese movimiento
 621 como un movimiento de resistencia
 622 cultural. De la misma manera que no se
 623 reconoce todo lo que hizo el teatro
 624 independiente y el teatro joven porque
 625 nadie escribió una palabra sobre eso.

626

627

628

629 LGR: Claro.

630

631 JFS: Uruguay es muy bravo para esas
 632 cosas. No hay memoria. Y todo empieza a
 633 partir de la vuelta a la democracia.
 634 Cuando vuelven los exiliados, cuando
 635 salen los presos, y todo lo que hubo en el
 636 medio se perdió. Algún día se escribirá
 637 sobre eso... Porque fue muy grande lo que
 638 se hizo. Yo participé de los dos
 639 movimientos. También como hice teatro
 640 estuve con toda la gente del teatro
 641 independiente, el Teatro Circular, el
 642 Movimiento de Teatro Joven, festivales de
 643 teatro... Hacíamos teatro en las
 644 cooperativas de vivienda, nos prohibían
 645 las obras, los actores... Hacíamos
 646 cualquier relajo jaja.

647

648 LGR: Jaja.

649

650 JFS: No sé cómo pensás encararlo vos...
 651 Todo este gran tema.

652

653 LGR: Claro, claro. Te cuento que lo
 654 primero que me vino a la cabeza cuando
 655 empecé a familiarizarme más con el tema,
 656 después de hablar con Beatriz, la

outside, and they were made out of
 paper... Things that always happen. And
 we took some photographs, which are the
 ones in the book, of what was more or less
 recoverable. A huge number of other
 things were lost. And I wanted to include
 that text to bring attention to it. The
 political and the not political, to this day
 it's difficult to find someone who would
 acknowledge that movement as a cultural
 resistance movement. The same way
 everything the groups of independent
 theatre and young theatre did is not
 acknowledged, because nobody wrote a
 single word about it.

629 LGR: Right.

JFS: Uruguay is difficult for those things.
 There's no memory. And everything starts
 from the return to democracy. When the
 exiled return, when the political prisoners
 are released, and everything that happened
 in between got lost. Someday those things
 will be written about... Because what got
 done was huge. I participated in both
 movements. Also, because I did theatre, I
 was with all the people from independent
 theatre, the Teatro Circular⁴¹, the
 Movimiento de Teatro Joven⁴², theatre
 festivals... We did theatre in the housing
 cooperatives, our plays got banned, the
 actors... We did all kinds of things haha.

648 LGR: Haha.

JFS: I don't know how you are thinking to
 approach this... This whole huge topic.

LGR: Sure, sure. Let me tell you that the
 first thing that came to mind when I
 started familiarizing myself with the topic,
 after talking with Beatriz, the prospect of

⁴¹ Teatro Circular [Circular Theatre] is a theatre house in Montevideo, Uruguay.

⁴² Movimiento de Teatro Joven [Young Theatre Movement].

657 perspectiva de charlar contigo... Lo
 658 primero que siento es como mucha
 659 presión, una responsabilidad muy grande,
 660 porque es un momento en el tiempo que
 661 yo no viví, o sea que todo lo que yo
 662 pueda...

663
 664 JFS: Bueno mejor, porque nosotros
 665 tenemos todos nuestros enfrentamientos,
 666 nuestras facciones políticas jaja.

667
 668 LGR: Bueno sí jaja. Pero estoy hablando
 669 de cosas que yo no viví. Y que me parecen
 670 impresionantes. Por ejemplo, lo que vos
 671 mencionabas recién de la resistencia
 672 cultural que se dio... Obviamente no me
 673 puedo poner en el lugar de ustedes, pero
 674 cómo lo que me cuentan se cruza con mi
 675 sensibilidad me permite reconocer lo que
 676 fue. De todas formas, si bien las líneas
 677 temáticas las tengo claras, el hacer, los
 678 materiales, el arte político, su rol de
 679 maestro y las experiencias de sus
 680 estudiantes, a medida que voy
 681 conversando con más personas e
 682 interiorizándome más en el tema todo se
 683 sigue reajustando. Es algo vivo el proceso
 684 ¿no?

685
 686 JFS: También es un poco la visión, porque
 687 que la obra de Aroztegui no tenga, entre
 688 comillas, una cosa política en las
 689 imágenes que usa, digamos, eso hasta
 690 cierto punto, porque hay algunas obras de
 691 Ernesto que son políticas. Dentro de lo
 692 que se podía hacer ¿no? Porque tampoco
 693 era simple. O sea, existía una censura
 694 muy, muy grande. Pero si lo pensás del
 695 punto de vista de lo que él creó como
 696 movimiento, de la gente que formó,
 697 fueron muy pocos los que se quedaron en
 698 Uruguay a formar gente. Porque Bellas
 699 Artes estuvo cerrada durante la dictadura.
 700 Y toda mi generación y varias
 701 generaciones, porque estuvo 14 años
 702

talking with you... The first thing I feel is
 like a lot of pressure, a big responsibility,
 because it's a moment in time didn't live
 through, so everything I could...

JFS: Well, it's for the better, because we
 have our confrontations, our political
 factions haha.

LGR: Well, yes haha. But I'll be talking
 about things I didn't love through. And
 that I find remarkable. For example, what
 you were talking about just now regarding
 the cultural resistance that happened...
 Obviously I cannot put myself in your
 shoes, but how what you're telling me
 crosses paths with my sensibility allows
 me to acknowledge what it was. Anyway,
 while the themes are clear for me, making,
 materials, political art, his role as teacher
 and the experiences of his students, as I
 talk to more people and delve deeper into
 the topic everything keeps readjusting.
 The process is something that's alive,
 right?

JFS: It has to do with the vision, because
 that Aroztegui's work doesn't have, in
 quotation marks, a political thing in the
 images he uses, let's say, to a certain
 extent, because there are some of
 Ernesto's pieces which are political.
 Within what could be done, right?
 Because it wasn't that simple. I mean,
 there was some heavy censorship. But if
 you think about it from the perspective of
 what he created as movement, of the
 people he taught, it was just a few who
 stayed in Uruguay to teach people.
 Because Bellas Artes was closed during
 the dictatorship. And all my generation
 and other generations, because it remained

703 cerrada la escuela, no tuvimos acceso a la
704 formación. Por ese motivo.

705

706 LGR: Te da una idea ¿no?

707

708 JFS: Como estaba la cosa tan
709 compartimentada, cuando Olga escribió
710 ese texto del Políptico Político no tenía
711 toda esa información... También yo lo
712 pongo en el libro porque fue así. A
713 Aroztegui lo jubilaron con 50 años porque
714 él se negó, por el '78, a ir a cantar el
715 himno a la sala 18 de Mayo. O sea, la sala
716 18 de El Galpón, que había sido usurpada
717 por la dictadura. Y el director en ese
718 momento, que no recuerdo el nombre, del
719 liceo Zorrilla lo invitó después, muy
720 cordialmente a jubilarse... Aroztegui
721 había participado en los años 50 del
722 movimiento de teatro independiente y
723 actuado en numerosas puestas en escena
724 hechas por el Teatro El Galpón. Fue así.
725 Él no tenía, digamos, una militancia como
726 otra gente que fue presa, ni clandestina ni
727 nada, pero tenía una formación del punto
728 de vista humano y político que lo llevó a
729 actuar de esa manera. Otra gente no.

730

731

732

733 LGR: Claro.

734

735 JFS: Y en Uruguay, digamos, los tres
736 talleres que funcionaron y que formaron a
737 toda mi generación y a otras generaciones
738 fue Nelson Ramos, Aroztegui, Miguel
739 Ángel Pareja y Guillermo Fernández.
740 También el Club del Grabado y el Foto
741 Club. Fueron ello, digamos, el resto
742 silencio, no había nada. Y con Bellas
743 Artes cerrada no tenías para donde
744 agarrar. Después en el '86 con la

close for fourteen years, didn't have
access to education. For that reason.

LGR: It gives you an idea, right?

JFS: Due to everything being so
compartmentalized, when Olga wrote that
text, she wasn't aware of all that
information... Also, I put it in the book
because that's how it was. Aroztegui was
invited to retire with fifty years because
he refused, around '78, to go and sing the
national anthem at the 18 de Mayo
auditorium. I mean, auditorium 18 of El
Galpón, which had been usurped by the
dictatorship. And the director at that time,
whose name I don't remember, of the
Zorrilla high school afterwards cordially
invited him to retire... Aroztegui had
participated in the 50th anniversary of the
independent theatre movement and
performed in many plays at El Galpón.
That's how it happened. He wasn't
actively involved in politics like other
people who went to prison, he wasn't
clandestine or anything, but he had an
education from a human and political
point of view which led him to act in that
way. Other people didn't.

LGR: Right.

JFS: And in Uruguay, let's say, the three
workshops that were active and educating
my whole generation and others were
Nelson Ramos, Aroztegui, Miguel Ángel
Pareja and Guillermo Fernández. The
Club del Grabado⁴³ and the Foto Club⁴⁴ as
well. It was them, the rest, silence, there
wasn't anything. And with Bellas Artes
closed you had nowhere to go. Afterwards
in '86 with the reopening of the school,

⁴³ Club del Grabado de Montevideo was a non-profit institution dedicated to the production and dissemination of engraving, active from 1953 to the early 1990s.

⁴⁴ Foto Club Uruguayo is a non-profit cultural and social association dedicated to the teaching, debate and dissemination of photography founded in 1940.

745 reapertura de la escuela, que se hace un
 746 concurso, ahí es cuando Aroztegui entra
 747 para un taller fundamental de la escuela.
 748 Gana un concurso y otros profesores
 749 también. Y empieza esa otra etapa donde
 750 prácticamente el primer año solo, porque
 751 él tenía la tarde y la noche, dio un poco de
 752 clases de textiles, y después hizo otra
 753 experiencia totalmente diferente que era
 754 dirigida a la creación, y no a la técnica del
 755 textil. Y ahí bueno, es otra historia...
 756 Podés entrevistar a alguno, te paso los
 757 contactos jaja.

758
 759

760 LGR: Jaja ahí va... Y cambiando un poco
 761 la línea, con respecto a los materiales que
 762 usaba en su trabajo... Alguna
 763 particularidad, por ejemplo, que buscara
 763 materiales innovadores, o era más de
 765 mezclar cosas, o iba directo a la lana...

766

767 JFS: Si vos ves las obras, los trabajos de
 768 Ernesto tienen de todo un poco. Había
 769 mucho material que juntábamos en la calle
 770 en aquella época, todavía existían las
 771 cuerdas de sisal que eran de los barcos
 772 entonces se encontraban en las playas...
 773 Me acuerdo una vez que estábamos en
 774 Buenos Aires, en La Boca, que juntamos
 775 un montón de cuerda y nos las trajimos en
 776 el barco, una mugre terrible aquello...
 777 Después las poníamos en la calle Jackson,
 778 que todavía pasaban los ómnibus, para
 779 que se ablandaran. Los ómnibus las
 780 pisaban y después se abrían las cuerdas. Él
 781 trabajaba con muchos materiales. Pero
 782 tenía lana, cuerdas, yute, sisal, cuerda de
 783 papel... Hay un tapiz que no logré
 784 encontrarlo, que lo busqué, lo busqué, lo
 785 busqué, pero no lo pude encontrar, que es
 786 del año '77, que es una obra que va a
 787 Polonia después cuando lo invitan a la
 788 Trienal de Lodz. No sé dónde encontré
 789 ese material, tirado en la calle seguro.
 790 Eran restos de los telares de tela de

when a contest is held, that's when
 Aroztegui gets assigned a fundamental
 workshop at the school. He wins the
 contest and other professors as well. And
 that other phase starts, when practically
 the first year alone, because he had classes
 in the afternoon and in the evening, he
 taught textiles for a bit, and then he put
 together a completely different experience
 focused on creation and not the technique
 of textiles. And there, well, it's a different
 story... You can interview some of his
 students from that period, I can put you in
 touch haha.

LGR: Haha right... And changing topics a
 bit, regarding the materials he used for his
 work... Any particularity, for example,
 did he look for innovative materials, or
 was more prone to mix things, or did he
 go straight for wool...

JFS: If you look at his pieces, Ernesto's
 work has a bit of everything. There were a
 lot of materials that we would pick from
 the streets in those times, sisal ropes still
 existed, from the ships, so you could find
 those at the beach... I remember one time
 that we were in Buenos Aires, in La Boca,
 and we picked up a lot of rope and we
 brought it with us in the ship, it was so
 filthy... Afterwards we would place them
 in Jackson Street, where buses still passed,
 so they would soften. Buses would run
 over them and afterwards the ropes would
 open up. He worked with a lot of
 materials. But he had wool, ropes, jute,
 sisal, paper rope... There's a tapestry,
 which I didn't manage to find, I looked
 for it, I looked for it, I looked for it, but I
 couldn't find it, which is from '77, it's a
 piece that goes to Poland, afterwards,
 when he's invited to the Lodz Triennial. I
 don't know where he did find that
 material, discarded in the street most
 likely. It was like the remains from the

791 sábanas, todas hechas así un matete, y el
 792 fondo de ese tapiz lo hizo con eso, y
 793 también con las cuerdas, aquellas cuerdas
 794 que juntamos en Buenos Aires también
 795 estaban por ahí... Ese tapiz lo compró un
 796 banco que después se fundió. Y yo rastree
 797 hasta dónde pude, a ver si estaba en algún
 798 lugar, pero no pude, no lo encontré. Algún
 799 día aparecerá...

800

801 LGR: ¿Y cómo era en frente al telar?
 802 Porque leí también en el libro que incluso
 803 a veces tener música como que lo sacaba
 804 del proceso, como que lo distraía... Era
 805 muy de ultra concentrarse en lo que estaba
 806 o...

807

808 JFS: No no, escuchábamos música el día
 809 entero. Yo era el dj jaja.

810

811 LGR: Jaja.

812

813 JFS: Y hasta el día de hoy sigo
 814 escuchando las mismas cosas porque...
 815 Bueno, dios era Piazzola, al lado de
 816 Piazzola estaba Billie Holiday que en
 817 aquel momento no era el ícono en el que
 818 después se transformó en los años
 819 ochenta, no la conocía nadie, y Aroztegui
 820 tenía dos discos. Uno era las tres divas del
 821 jazz, que eran Ella Fitzgerald, Sarah
 822 Vaughan, y Billie Holiday, de los años
 823 cuarenta, y otro de Billie Holiday.
 824 También había una cosa que
 825 escuchábamos siempre, que me fascinaba,
 826 que era un cuarteto de Bartók para
 827 cuerdas... La consagración de la
 828 primavera de Stravinsky, y música
 829 brasilera por supuesto, toda. Desde
 830 Vinicius de Moraes que te conté al
 831 principio, después Chico Buarque con
 832 Caetano Veloso, el show de los '70 que es
 833 maravilloso. Después yo fui adjuntando a
 834 Maria Bethania y cada vez que vendíamos
 835 algo y tenía plata compraba los discos.
 836 También el show de Chico Buarque con

sheet weaving looms, a bit of a mess, and
 the background of that tapestry he made
 with that, and also the ropes, those ropes
 we picked up in Buenos Aires were also
 there... That tapestry was bought by a
 bank which later shut down. I tracked it
 down to the extent I could, to see if it was
 anywhere to be found, but I couldn't, I
 didn't find it. Someday it'll show up...

LGR: And what was he like in front of the
 loom? Because I also read in the book that
 even having music playing could take him
 out of the zone, like it distracted him...
 Was he the kind that's super focused in
 what he was doing or...

JFS: No no, we would listen to music all
 day long. I was the dj haha.

LGR: Haha.

JFS: And to this day I still listen to the
 same things because... Well, god was
 Piazzola, next to Piazzola was Billie
 Holiday who back then wasn't the icon
 into which she transformed in the 80s, no
 one knew her, and Aroztegui had two
 albums. One was the three divas of jazz,
 who were Ella Fitzgerald, Sarah Vaughan,
 and Billie Holiday, from the 40s, and
 another one by Billie Holiday. There was
 also a thing we would always listen to,
 which I was fascinated by, that was one of
 Bartók's string quartets... Stravinsky's
 The Rite of Spring, and Brazilian music of
 course, all of it. From Vinicius de Moraes,
 which I told you about at the start, then
 Chico Buarque with Caetano Veloso, the
 show from the 70s which is wonderful.
 Later I included Maria Bethania and every
 time we sold something, and I had money
 I would buy the albums. Also, Chico
 Buarque's show with Maria Bethania from
 seventy something is another wonderful
 album... We listened to music all the time.

837 Maria Bethania del setenta y pico es otro
 838 disco maravilloso... Escuchábamos
 839 música todo el tiempo. Y Aroztegui era la
 840 persona menos que tú te puedas imaginar
 841 que ese ser podía sentarse a tejer, porque
 842 era la ansiedad total, caminaba por las
 843 paredes. También teníamos que bailar,
 844 cada música... Hemos bailado todo. La
 845 consagración de la primavera, por
 846 supuesto Piazzola... Porque él tenía la
 847 teoría de que uno tenía que bailar para sí
 848 mismo. Entonces él bailaba. También nos
 849 representaba las escenas de las obras de
 850 Brecht, de los personajes que él había
 851 hecho con Atahualpa del Cioppo jaja ¡Por
 852 eso está todo eso en el libro!

853

854 LGR: Está todo conectado, ¡claro!

855

856

857 JFS: Todo el mundo me decía que ese
 858 material se había perdido para siempre. Yo
 859 digo, no puede ser, alguien tiene que
 860 tenerlo. Yo en los años '80 en el Circular
 861 fui asistente de dirección de Jorge Curi,
 862 que murió hace poco, el maestro Curi.
 863 Entonces lo llamé a Curi y me dice "ah
 864 eso está en cajas, pero yo no tengo
 865 ganas... Pero lo único que tengo yo son
 866 las fotos en que estoy yo, no sé si tengo
 867 alguna foto que esté Ernesto...". Entonces
 868 seguí, seguí, seguí, seguí, hasta que hablé
 869 con la gente de El Galpón. La gente de El
 870 Galpón siempre me dijo que cuando entró
 871 el ejército se llevaron todos los archivos y
 872 eso se perdió para siempre, que era un
 873 gran agujero negro. Entonces yo pensaba
 874 que el fotógrafo de El Galpón era Aurelio
 875 González, que habían encontrado el
 876 archivo de Aurelio hace poco. Entonces
 877 habíamos entrevistado a Aurelio, yo lo
 878 llamé y me dice "no, yo no era el
 879 fotógrafo de El Galpón, era Musitelli,
 880 Ferruccio Musitelli". Entonces llamé a la
 881 gente de El Galpón, me pasaron el número
 882 del hijo de Musitelli. Lo llamo al hijo de

And Aroztegui was the last person you
 could imagine that that being could sit
 down to weave, because he was absolute
 anxiety, he couldn't sit still. We also had
 to dance to each type of music... We have
 danced to all kinds of things. The Rite of
 Spring, Piazzola of course... Because he
 had the theory that one had to dance for
 oneself. So, he danced. He would also
 represent the scenes from Brecht's plays,
 from the characters he had played with
 Atahualpa del Cioppo haha That's why all
 of that is in the book!

LGR: Everything was connected, of
 course!

JFS: Everyone would tell me that that
 material was lost for good. I said it
 couldn't be, someone must have it. In the
 80s at the Teatro Circular, I was assistant
 director for Jorge Curi, who recently died,
 maestro Curi. So, I called Curi and he tells
 me "oh, that's all in boxes but I don't feel
 like... But the only thing I have is
 photographs in which I appear, I'm not
 sure I have any with Ernesto on them...".
 So, I kept going, kept going, kept going,
 kept going, until I spoke to the people at
 El Galpón. The people at El Galpón
 always told me that when the military
 marched in, they took all the archives and
 that that material got lost for good, that it
 was a big black hole. Then I thought that
 the photographer at El Galpón was
 Aurelio González, that they had found
 Aurelio's archive not long ago. So, we had
 interviewed Aurelio, I called him, and he
 tells me "no, I wasn't the photographer at
 El Galpón, Musitelli was, Ferruccio
 Musitelli". So, I called the people at El
 Galpón and they gave me the number of
 Musitelli's son. I called Musitelli's son...

883 Musitelli... También tenés que entender
884 que El Galpón original y El Galpón actual
885 tienen sus divergencias. Entonces el hijo
886 de Musitelli me chequeó, a ver quién era
887 yo jaja.

888

889 LGR: Jaja.

890

891 JFS: Entonces me hicieron preguntas, y ya
892 conociendo toda la historia me dice “ah
893 vos sos el alumno de Aroztegui...”

894 Aroztegui fue profesor de mi madre
895 cuando daba clases de historia del arte en
896 la escuela de El Galpón, y yo actué con
897 Aroztegui”. “Sí, le digo, vos actuabas en
898 la obra de Brecht que eras el niño”.

899 “¿Cómo sabes?”. “Porque Aroztegui me
900 contó”. Me dice “yo tengo todos los
901 archivos de mi padre, vení y elegí lo que
902 quieras”. ¡Me lo dio todo gratis!

903 Imaginate, eso no existe... Él mismo me
904 las escaneó en alta definición y me mandó
905 todos los archivos. Y gracias al hijo de
906 Musitelli pude colocar todo ese capítulo
907 de Aroztegui actor en el libro.

908

909

910

911 LGR: Jorge no te quiero tener mucho más,
912 pero otra cosa que me resultó fascinante
913 cuando empecé a leer sobre eso fue lo del
914 tejido directo.

915

916 JFS: Sí.

917

918 LGR: Si me contas lo que vos percibís que
919 le haya aportado a él, más allá de lo obvio
920 de tomar decisiones en el telar mismo, y
921 para vos mismo también, si después fue
922 algo que seguiste aplicando en tu trabajo y
923 qué implicó para vos no tener todo tan
924 definido de antemano... El estar ahí con
925 los materiales... Dibujando, de alguna
926 forma.

927

928

You need to understand that El Galpón
from back then, and El Galpón now
diverge. So, Musitelli’s son had me
checked, to see who I was haha.

LGR: Haha.

JFS: They asked me some questions, and
knowing the whole story he says to me
“oh, you’re Aroztegui’s student...
Aroztegui was my mother’s teacher when
he taught history of art classes at the
school in El Galpón, and I performed with
Aroztegui”. “Yes”, I tell him, “you
performed in Brecht’s play, you were the
kid”. “How do you know?”. “Because
Aroztegui told me about it”. He tells me “I
have all my father’s archives, come and
chose what you want”. He gave me
everything for free! Can you imagine, it
doesn’t exist... He himself scanned the
photographs in high definition and sent
me the files. And thanks to Musitelli’s son
I was able to include that whole chapter
about Aroztegui’s stage actor phase in the
book.

LGR: Jorge, I don’t want to keep you
much longer, but something else I found
fascinating when I started reading about it
was the notion of direct weaving.

JFS: Yes.

LGR: If you could tell what you perceive
this afforded him, besides the obvious of
making decisions on the loom itself, and
for yourself as well, if afterwards it was
something you kept using in your work
and what it afforded you the fact of not
having everything perfectly defined
beforehand... Being there with the
materials... Drawing, somehow.

929 JFS: Sigo hasta ahora. Es la forma que nos
 930 enseñó. Lo único es que... O sea, se hace
 931 un boceto, un cartón, pero con las líneas
 932 fundamentales solamente, lo otro se
 933 resuelve con la técnica y el material
 934 directamente en el tejido. Eso viene de la
 935 escuela de Harrania y de los polacos... Es
 936 como la vuelta al artista que hace sus
 937 propias obras. Porque con los grandes
 938 talleres de tejido eso se perdió, con la
 939 escuela francesa. O sea, era el pintor, que
 940 hacía el diseño, después el pintor
 941 cartonista que lo adaptaba a la técnica del
 942 tapiz y los tejedores que reproducían eso,
 943 y que siguen teniendo los mismos cartones
 944 y lo pueden reproducir cada uno de esos
 945 igual forever.

946

947 LGR: Ene veces.

948

949 JFS: Y eso es lo contrario. Aroztegui lo
 950 toma un poco de la escuela polaca, donde
 951 vuelven al propio artista a hacer sus obras,
 952 y no a trabajar con tejedores. Y así...
 953 Todas las obras de Ernesto las hizo él
 954 mismo. Solo una obra, que la pongo ahí en
 955 el libro, que es una obra con un fondo
 956 azul.

957

958 LGR: Sí, la ubico.

959

960 JFS: Que la hace la hermana de
 961 Kazanchián, un alumno de él. Que fue un
 962 intento ahí como comercial, pero que no
 963 funcionó... No fue muy comercial jaja.

964

965 LGR: Jaja Bueno, pienso que podemos
 966 dejar por acá... Puede parecer medio
 967 abrupto, pero cuando se da la entrevista
 968 como se dio acá es tan rico, cuando la
 969 charla fluye así. Te fui haciendo las
 970 preguntas que tenía preparadas en un
 971 orden distinto, y algunas directamente me
 972 las contestaste sin que yo las hiciera en
 973 voz alta... Así que muchas gracias por
 974 darme un rato de tu tiempo. Cuando la

JFS: It's something I still do today. It was
 the way he taught us. The only thing is... I
 mean, a sketch is made, a cartoon, but
 only with the fundamental lines, the rest is
 worked out with the technique and the
 materials directly on the weave. That
 comes from the Harrania school and the
 Polish weavers... It's like the return to the
 artist who makes their own pieces.
 Because with the big weaving workshops
 that was lost, with the French school. I
 mean, the painter who made the design,
 then the cartoon painter who adapted it to
 the tapestry technique, and the weavers
 who reproduces that, and who still have
 the same cartoons and can reproduce each
 one of those the same way forever.

LGR: Many many times.

JFS: And that's the opposite. Aroztegui
 takes it from the Polish school, where they
 go back to the artist making their own
 pieces, and not working with weavers.
 And that's... All of Ernesto's pieces were
 made by him. Only one piece, which I
 include in the book, which is a piece with
 a blue background.

LGR: Yes, I know the one.

JFS: Which is made by the sister of one of
 his students, Kazanchián's sister. It was a
 commercial attempt, but it didn't... It
 wasn't very commercial haha.

LGR: Haha Okay, I think we can leave it
 here... It might seem a bit abrupt, but
 when the interview happens as this one
 did it turns out to be super rich, when the
 talk flow like that. I asked you the
 questions I had but in a different order,
 and some of them you even answered
 without me asking them out loud... So,
 thank you so much for your giving me
 some of your time. When the transcription

975 transcripción quede pronta la comparto
976 contigo así nos aseguramos que ambos
977 estamos conformes con el resultado.

978

979 JFS: Muy bien, quedo a la espera.

980

981 LGR: Gracias Jorge.

is complete, I will share it with you to
make sure we are both happy with the
result.

JFS: Okay, I'll wait for it.

LGR: Thank you, Jorge.

Appendix K

Interview transcript – participant: Muriel Cardoso
In person, 05 February 2024

MC Muriel Cardoso
LGR Lucia Gago Ross

-

1 LGR: Primero que nada Muriel quería
2 agradecerte por acceder a la entrevista, y
3 preguntarte en qué momento fuiste
4 alumna en el taller de Aroztegui.

LGR: First of all Muriel, I'd like to thank
you for agreeing to the interview, and ask
you when were you a student in
Aroztegui's workshop.

5
6 MC: Tendría veintitrés años yo, más o
7 menos... Y fui alumna de las primeras
8 alumnas. No sé si de la primera camada,
9 pero sí de las primeras... Me acuerdo que
10 nos habíamos presentado porque mi
11 esposo es muy curioso con todo lo que es
12 arte también y ha hecho escultura. Y venía
13 el primer encuentro nacional de tapiz, que
14 iba a ser en la Asociación Cristiana de
15 Jóvenes, y me acuerdo que Sara Pacheco
16 que era muy amiga mía, Sara Pacheco
17 falleció, también otra alumna de Ernesto
18 del taller. Y entonces nos presentamos y
19 por supuesto nos rechazaron. Y claro,
20 porque no sabíamos tejer. De puro
21 audaces nos presentamos, por el gusto
22 de...

MC: I was around twenty-three years
old... And I was one of the first students. I
don't know if from the first group, but yes
one of the first... I remember we had
presented ourselves because my husband
is very curious with everything art-related
and he has done some sculpting. And the
first national tapestry encounter was
approaching, it was going to be at the
YMCA, and I remember that Sara
Pacheco who was a very close friend of
mine, Sara Pacheco passed, also another
one of Ernesto's students at the workshop.
So we entered and of course were
rejected. Of course, we didn't know how
to weave. We entered out of boldness, for
the pleasure of...

23
24 LGR: Claro.

LGR: Right.

25
26 MC: Y Juan Carlos decía se teje así y así,
27 se pasa una por arriba, una por abajo...
28 Entonces Ernesto con su generosidad,
29 porque era algo que lo pintaba así, era un
30 ser más generoso, que te transmitía todo lo
31 que sabía, te entendía, y se daba cuenta de
32 cosas que de pronto uno no se daba cuenta
33 de uno mismo, ¿viste? Muy psicólogo
34 también jaja. Sí, sí... yo digo que también
35 fue como mi segundo padre, ¿no? Porque
36

MC: And Juan Carlos would say weaving
goes so and so, one goes over, one
under... So, Ernesto with his generosity,
because that's how he was, he was such a
generous being who would share
everything he knew, and he understood
you, and realized things that most likely
would go unnoticed about oneself, you
know? Very psychologist as well haha.
Yes, yes... I say he was like a second
father to me, right? Because with some

37 en algunas cosas me ayudó muchísimo, en
38 la vida... No solamente en el arte...

39

40 LGR: Mucho más allá diría.

41

42 MC: En el arte ni que hablar, fue el
43 puntapié inicial, pero en la vida en cosas
44 que después te voy a contar...

45

46 LGR: Bueno.

47

48 MC: Entonces él nos llamó a Sara
49 Pacheco y a mí. Se ve que nos vio pinta
50 que podíamos seguir haciendo, y nos
51 becó.

52

53 LGR: ¿Para el taller?

54

55 MC: Yo fui becada dos años al taller de
56 Ernesto. Tengo ese privilegio de decirlo
57 porque realmente es un orgullo.

58

59

60 LGR: Sí, claro...

61

62 MC: Me emociona recordarlo... Y ta, yo
63 me acuerdo que le dije "bueno yo quiero
64 aprender la técnica así hago diseños de mi
65 esposo...". "Ah bueno, entonces te vas",
66 así de una... "Porque no no, acá venís a
67 crecer y si no, no". Y bueno, por supuesto
68 lo corrió del taller jaja, después fueron
69 grandes amigos jaja, pero de entrada dijo
70 no, no, ella es la que va a aprender. Por
71 eso te digo que fue un crecimiento
72 personal, me dio confianza en mí misma,
73 que yo no la tenía. Confiaba más en lo que
74 me decía mi esposo, que ta, es muy artista
75 y un gran arquitecto y todo lo que quieras,
76 pero ta, yo tenía que ser yo.

77

78

79

80 LGR: Claro, una cosa no quita la otra.

81

82

things he helped me enormously, life
things... Not only in art...

LGR: Well beyond I would say.

MC: In art of course, it was the starting
point, but in life, with things I'll tell you
about...

LGR: Okay.

MC: So, he called Sara Pacheco and me.
He probably saw something in us, some
potential, and he offered us scholarships.

LGR: For the workshop?

MC: I had a scholarship for two years to
attend Ernesto's workshop. I have that
privilege, to say it, it makes me really
proud.

LGR: Yes, of course...

MC: It makes me emotional, to remember
it... I remember I told him "okay I want to
learn the technique so I can weave my
husband's designs...". "Oh well, then
you'll need to leave", just like that...
"Because no no, you come here to grow
and if not, then no". And of course, he
kicked him out of the workshop haha,
later they became good friends haha, but
from the start he said no, no, she's the one
learning. That's why I tell you it was
personal growth, he gave me confidence in
myself, Which I didn't have before. I
trusted more in what my husband had to
say, who sure, is an artist and a great
architect, and all you want, but I had to be
true to myself.

LGR: Of course, one doesn't eliminate the
other.

83 MC: Si no estaba a la sombra de él.
 84 Este... Y bueno, ya te digo, era muy
 85 exigente. Lo cual... yo aprendí disciplina
 86 también. No es que no fuera disciplinada,
 87 porque yo soy ordenada, pero esa
 88 disciplina de ustedes son becas pero
 89 tienen que traer el ejercicio terminado
 90 clase a clase. Era así. Una tira por año, no
 91 eso de como mis alumnas jaja que yo no
 92 tengo esa fuerza de voluntad de exigirles y
 93 demoraban dos años en hacer la tira jaja.

94
 95

96 LGR: Ahí va jaja.

97

98 MC: Bueno jaja. Pero a mí me sirvió
 99 muchísimo. Y después me enseñó técnicas
 100 para la docencia textil.

101

102 LGR: ¡Ahí va! De eso te iba a preguntar
 103 también.

104

105 MC: Eso fue muy interesante. Fue
 106 también otro año que me dijo tú te podés
 107 dedicar a la docencia allá en Rocha.
 108 Porque entre medio nos vinimos a vivir a
 109 Rocha.

110

111 LGR: Ah, arrancaste en Montevideo y...

112

113

114 MC: Exactamente. Hice el curso con él
 115 estando En Montevideo y ya había
 116 empezado a tejer alguna cosa, me había
 117 presentado a un encuentro de miniaturas,
 118 ahí me había ido bien. Yo todavía no tenía
 119 hijos, y aparentemente no podía tener
 120 hijos, ¿ta? Digo aparentemente porque
 121 después resultó que sí. Entonces
 122 adoptamos. Nuestra primera hija es
 123 adoptiva, que tiene ahora 46 años jaja. Y
 124 Ernesto me dijo “bueno ahora no vas a
 125 tejer más”. Entonces yo le dije “mirá
 126 Ernesto, dos cosas importantes de mi vida
 127 no las puedo hacer bien a la vez. Así que
 128 ahora me voy a dedicar a la crianza de mi

MC: Otherwise, I would've remained in
 his shadow. And well, as I told you, he
 was very strict. I learned discipline as
 well. Not that I wasn't disciplined,
 because I am, but that discipline of being
 on a scholarship and having to complete
 the exercises for each class. That's how it
 was. One set of exercises a year, not like it
 is with my students haha with whom I
 don't have that same strong will to
 demand it of them and they took two years
 to complete one set haha.

LGR: Right haha.

MC: Well haha. But it helped me a lot.
 And after that he taught me techniques for
 teaching textiles.

LGR: Right! I was going to ask you about
 that.

MC: That was so interesting. It was a
 different year that he told me you can
 dedicate yourself to teaching in Rocha.
 Because in the middle of all that we came
 to live in Rocha.

LGR: Oh, so you started in Montevideo
 and...

MC: Exactly. I completed the course with
 him while I was still in Montevideo, and I
 had began to weave some things, I had
 participated in a miniatures gathering
 where I did well. I didn't have children
 and apparently couldn't, okay? I say
 apparently because afterwards, it turned
 out I could. So, we adopted. Our first
 daughter is adopted, who is 46 years old,
 haha. So, Ernesto said to me “so, you
 won't be weaving now”. So I told him,
 “Ernesto look, two important things in my
 life I cannot do well at the same time. So,
 now I will dedicate myself to raising my
 daughter and afterwards I will come

129 hija y después voy a volver”. Y así fue.
 130 Cuando ella tenía dos o tres años retomé
 131 de vuelta la formación docente con él y
 132 técnicas experimentales. Que ahí viajaba
 133 yo, viajaba de acá para hacer eso. Pero
 134 valía la pena, re valía la pena.

135

136 LGR: ¡Me imagino!

137

138 MC: Me cambió la vida. Yo de trabajar en
 139 el Hospital de Clínicas como técnica de
 140 registros médicos, pasar a tener mis
 141 propios talleres de arte textil... Me subía
 142 en el auto y me iba a Lascano, a
 143 Velázquez, a Rocha, al Chuy, tenía acá...
 144 talleres en todos lados, todos los días de la
 145 semana me iba a algún lugar a dar clase
 146 que me encantaba...

147

148 LGR: Te llenaba...

149

150 MC: ¡Ah! Lo hacía con un gusto, con
 151 mucho placer.

152

153 LGR: ¿Y cómo coincide esto que me estas
 154 contando con los años de dictadura?

155

156

157 MC: Fue en plena dictadura. Fue en El
 158 año '72 o '73...

159

160 LGR: En esos años álgidos...

161

162 MC: Sí, sí, en dictadura o pre-dictadura.
 163 No me acuerdo si fue '72 o '73... Yo me
 164 casé en el '71 y fue casi enseguida

165

166

167 LGR: ¿Cuál sería un aspecto destacable
 168 que vos rescatarías de esa experiencia? Un
 169 poco ya me estuviste contando...

170

171

back”. And that’s how it happened. When
 she was 2 or 3 years old I resumed my
 teacher training with him and
 experimental techniques. For that I
 traveled, I traveled from here for that. But
 it was worth it, it was so worth it.

LGR: I can imagine!

MC: It changed my life. From working at
 the Hospital de Clínicas⁴⁵ as medical
 records technician I went to having my
 own textile art workshops... I would get
 in the car and go to Lascano, Velázquez,
 Rocha, Chuy⁴⁶, I had... I had workshops
 all over, every day of the week I went
 somewhere to teach, which I loved...

LGR: It fulfilled you...

MC: Oh! I did it with such pleasure.

LGR: And how do these things you are
 telling me about coincide with the years of
 dictatorship?

MC: It was during the dictatorship. It was
 in '72 or '73...

LGR: Those peak years...

MC: Yes, yes, dictatorship or pre-
 dictatorship. I don’t remember if it was
 '72 or '73... I got married in '71 and it
 was right after

LGR: What would be a remarkable aspect
 you identified from the experience?
 You’ve been telling me something
 already...

⁴⁵ Hospital de Clínicas [Clinics Hospital], is a public hospital in Montevideo, Uruguay, managed by the Universidad de la República [University of the Republic].

⁴⁶ Lascano, Velázquez, Rocha, and Chuy are all towns in Rocha, a department of Uruguay.

172 MC: La generosidad de él y la sapiencia.
 173 Porque él como nos dijo a Sara y a mí,
 174 ustedes hubieran llegado a tejer muy bien,
 175 pero les habría llevado unos cuantos años,
 176 yo les ahorro esos años. Mostrándoles la
 177 técnica yo les ahorro esos años de
 178 experimentar...

179

180 LGR: Aparte, un conocimiento que él fue
 181 adquiriendo sólo...

182

183 MC: ¡Sólo!

184

185 LGR: Cuando empecé con este tema no
 186 sabía tanto y a medida que me empecé a
 187 interiorizar no podía creer.

188

189

190 MC: No, no, ¡increíble! Una vez lo
 191 invitamos acá a casa y vino con Cata, y
 192 estuvieron un fin de semana acá. Este, la
 193 verdad que mucho cariño...

194

195 LGR: Otra cosa de la que no estaba muy
 196 al tanto antes de empezar este proyecto es
 197 la idea de tejido directo, de ir al telar sin
 198 demasiada planificación previa.

199

200 MC: ¡Ah sí, sí!

201

202 LGR: ¿Eso cómo lo viviste?

203

204 MC: Lo hice, lo hice... Di que yo no
 205 tengo... Alguno lo vendí, aunque no te
 206 creas que es muy fácil... Este, y uno de
 207 los que vendí fue tejido directo. Yo partí
 208 de un diseño chiquitito y de ahí tejí un
 209 tapiz de uno cincuenta por dos metros. Yo
 210 tengo un telar grande con el diseño de
 211 Aroztegui. Él me lo dibujó todo en un
 212 papelito el telar...

213

214 LGR: ¿Para llevarle al carpintero?

215

216

217

MC: His generosity and his sapience.
 Because as he said to me and Sara, you
 would've gotten to weave pretty well, but
 it would've taken you a few years, I can
 save you those years. By showing you the
 technique I can save you those years of
 experimenting...

LGR: Besides, a knowledge he acquired
 by himself...

MC: All alone!

LGR: When I started looking into this
 topic I didn't know that about him and as I
 started delving deeper I couldn't believe
 it.

MC: No, no, amazing! Once we invited
 him over and he came with Cata, they
 spent the weekend here. A lot of love
 around, really...

LGR: Soemthing else I wasn't aware of
 before starting this project was the notion
 of direct weaving, of going to the loom
 without much previous planning.

MC: Oh yes, yes!

LGR: How did you experience that?

MC: I did it, I did it... I don't have... I
 sold some, although don't think it's very
 easy... And um, one of the ones I sold was
 direct weaving. I started from tiny design
 and from there I wove a tapestry of one
 fifty by two meters. I have a big loom of
 Aroztegui's design. He drew it in a small
 piece of paper...

LGR: To take to the carpenter?

- 218 MC: Sí. Después lo presté ese diseño a
219 una brasilera y lo perdió... Era un
220 testimonio, yo lo tenía como una reliquia.
221
- 222 LGR: Claro...
223
- 224 MC: Sí, sí, sí... Igual tengo la carpeta que
225 él me hizo para que yo diera clase.
226
- 227 LGR: Ah mirá
228
- 229 MC: Sí, sí
230
- 231 LGR: ¿Con indicaciones?
232
- 233 MC: Te la muestro.
234
- 235 LGR: Me encantaría verla sí.
236
- 237 MC: No sé si fue que la hizo para él y la
238 fotocopió para mí, pero sé que me lo dio y
239 me dijo con esto vos podés dar clase. Y
240 todavía lo uso, porque en este momento
241 tengo tres amigas que me pidieron, yo
242 hace diez años que no doy más clase...
243
- 244
- 245 LGR: ¡Ah, son estas instrucciones! De
246 esto tenía una copia Jorge.
247
- 248 MC: ¡Claro!
249
- 250 LGR: Escaneado, y lo compartió
251 conmigo, es impresionante.
252
- 253 MC: Bueno, con estas tres amigas, que
254 una vez por semana nos juntamos, de onda
255 así, porque nos gusta, a veces lo uso
256 también.
257
- 258 LGR: Jorge también a veces me decía, hay
259 cosas que hago tan automáticas que tengo
260 que pensar cómo explicarlas.
261
- 262
- 263
- MC: Afterwards I lent the design to a
Brazilian woman who lost it... It was a
testimony, I kept it like a relic.
- LGR: Of course...
- MC: Yes, yes, yes... Still, I have the
folder he made for me to teach with.
- LGR: Oh really
- MC: Yes, yes
- LGR: With instructions?
- MC: I'll show it to you.
- LGR: I'd love to see it, yes.
- MC: I don't know if he made it for
himself and photocopied it for me, but I
know he gave it to me and told me with
this you can teach. And I still use it,
because right now three friends of mine
asked me to teach them, I haven't taught
in over ten years...
- LGR: Oh, it's those instructions! Jorge
had a copy of these.
- MC: Of course!
- LGR: Scanned, and he shared it with me,
it's amazing.
- MC: Well, with these friends, with who I
get together once a week, just for the
pleasure of it, because we like it, I
sometimes use it as well.
- LGR: Jorge sometimes would say as well,
there's things I do so automatic that I have
to stop and think about how to explain
them.

- 264 MC: A mí me pasó lo mismo con estas
265 chicas.
266
- 267 LGR: Entonces iba a las instrucciones y
268 chequeaba cosas.
269
- 270 MC: Treinta años dando clases hay cosas
271 que las haces automáticas
272
- 273 LGR: Claro, sin pensarlo.
274
- 275 MC: Pero me sirvió mucho. Tuve cientos
276 de alumnas... Pero viste que como que la
277 gente... Es una técnica que como lleva
278 tanto tiempo y es tan laboriosa, no mucha
279 gente sigue. Pero el otro día me gratificó
280 mucho porque me encontré con una chica
281 que su mamá fue alumna mía. Una de las
282 buenas alumnas, que hasta el día de hoy
283 sigue tejiendo. Y yo hace más de quince
284 años que no doy clase, y a ella más porque
285 en Rocha dejé antes.
286
- 287
- 288 LGR: Y para vos eso es divino...
289
- 290 MC: Para mí es un orgullo. Saber que
291 alguien, por lo menos una, sigue haciendo
292 cosas impresionantes.
293
- 294 LGR: Y bueno no sé cómo lo sentís vos
295 como artista, pero como que lo textil, en
296 ciertos ámbitos no tiene le mismo
297 reconocimiento que otras técnicas...
298
- 299 MC: Siempre era la hermana pobre del
300 arte, sí... Estaba entre el arte y la
301 artesanía.
302
- 303 LGR: Estuve con María Luisa Scapusio,
304 no sé si te suena el nombre... Que fue
305 psiquiatra de Aroztegui...
306
- 307 MC: ¡Ah!
308
309
- MC: The same happened to me with these girls.
- LGR: So, he would go to the instructions and check things.
- MC: Thirty years teaching there's things you do automatic.
- LGR: Right, without thinking.
- MC: But it was very useful. I had hundreds of students... But you know how people kind of... It's a time consuming technique and it's so labour-intensive, not many people follow through. But the other day it gratified me because I run into a girl whose mother had been a student of mine. One of the good students, who still weaves to this day. And I haven't taught in over fifteen years, and to her even longer because I stopped going to Rocha even before.
- LGR: And for you that's beautiful...
- MC: It makes me so proud. To know that, at least one, is still doing amazing things.
- LGR: And well, I don't know how you feel it as an artist, but it's like textiles, in certain contexts doesn't have the same recognition as other techniques do...
- MC: It was always art's poor sister, yes... It was between art and craft.
- LGR: I was with María Luisa Scapusio, I don't know if the name rings a bell... Who was Aroztegui's psychiatrist...
- MC: Oh!

310 LGR: Yo la contacté por medio de Jorge
311 Soto, porque ella tiene tapices. Tiene tres.
312 Uno de los de Freud, el de papel, tiene
313 San Jorge y el Dragón, y tiene también el
314 de Cúneo.

315

316 MC: ¡Mirá!

317

318 LGR: Para mí poder verlos, porque no hay
319 en casi ningún museo... Hay uno en el
320 Blanes, pero lo tienen archivado. Yo me
321 puse en contacto y pude ir a verlo, pero
322 está guardado, no expuesto. La Gran
323 Oreja, también tejido en papel. Y después
324 en la Biblioteca Nacional está El Triunfo
325 del Amor. Entonces bueno, me puse en
326 contacto con ambas instituciones y pude
327 verlos.

328

329

330 MC: ¡Te has movido eh!

331

332 LGR: Es que viste que estas cosas...
333 Podés ver fotos pero no es lo mismo que
334 estar frente a la obra... Me pasó una cosa
335 que me resultó re linda. Yo había visto
336 fotos del de Cúneo, que es impresionante.
337 Muy buenas fotos, de muy buena calidad,
338 pero fotos. Cuando lo vi en vivo me di
339 cuenta que el marco de los lentes estaba
340 tejido con un hilado plástico distinta del
341 resto del tapiz. ¡Y eso no lo había visto en
342 las fotos!

343

344

345 MC: ¡Claro! En el Borges también usa
346 mucho hilado plástico.

347

348 LGR: Y esas cosas te las perdés, no es lo
349 mismo que ver la foto... Entonces cuando
350 lo vi fue hermoso. Y pensaba menos mal
351 que pude hablar con ella y ver los tapices
352 en persona.

353

354

355

LGR: I got in touch with her through
Jorge, because she has tapestries. She has
three. One of the Freud ones, the paper
one, she has San Jorge y el Dragón, and
she also has the one of Cúneo.

MC: Look at that!

LGR: For me being able to see them in
person, because there're almost none in
museums... There's one in the Blanes
museum, but it's archived. I got in touch
and was able to go and see it, but it's
archived, not exhibited. La Gran Oreja,
also woven with paper. And then at the
Biblioteca Nacional they have El Triunfo
del Amor. So well, I got in touch with
both institutions and was able to see
them.

MC: You've been active!

LGR: It's just that with these things... You
may see photographs but it's not the same
a standing in front of the thing itself... A
super nice thing happened to me. I had
seen photographs of the one of Cúneo,
which is amazing. Very good photographs,
very good quality, but photographs. When
I saw it in person I realized that the
glasses' frame was woven with a plastic
thread different from the rest of the
tapestry. And I hadn't seen that in the
photographs!

MC: Of course! In the one of Borges he
also uses a lot of plastic threads.

LGR: And those things go unnoticed, it's
not the same as looking at the
photograph... So, when I saw it it was
beautiful. And I was thinking thank
goodness I could talk to her and see the
tapestries in person.

356 MC: ¡Qué bueno! Ricardo, no me acuerdo
357 el apellido, que es psiquiatra... Bueno, un
358 amigo de mi marido, le prestó el taller en
359 una época. Él daba clases en Pocitos en el
360 taller de Ricardo.

361

362 LGR: ¿En algún momento que estaba
363 entre lugares?

364

365 MC: Sí, sí... Estaba pasando por algunos
366 momentos particulares... Y Ricardo le
367 prestó el taller, un lugar precioso, se lo
368 prestó para trabajar.

369

370 LGR: Eso también habla de cómo era él,
371 ¿no? Porque es una actitud como de
372 solidaridad, no le prestas un taller a
373 cualquiera...

374

375 MC: ¡Me acordé! Ricardo Bernardi, yo
376 sabía que me iba a salir. En Pocitos era. Y
377 la mujer es psicóloga, Beatriz de León. Y
378 creo que el... Yo no sé si el verdadero, el
379 original Freud no se lo había regalado a
380 Ricardo...

381

382 LGR: Ah mirá.

383

384 MC: Sí, creo que sí.

385

386 LGR: Vos sabés que ahora que dijiste el
387 nombre me suena... Viste que acá está
388 toda la información de quien los tiene. Yo
389 de ahí fue que saqué muchos datos, capaz
390 que me suena de ahí...

391

392

393 MC: Claro, claro.

394

395 LGR: Al irme familiarizando con el tema
396 de investigación, cada cosa nueva que leía
397 subrayaba lo abierto que era con su
398 conocimiento... Que ya lo estuvimos
399 conversando...

400

401

MC: Good! Ricardo, I don't remember his
surname, he's a psychiatrist... Well, a
friend of my husband's, lent him the
studio at a moment in time. He taught in
Pocitos in Ricardo's studio.

LGR: At some point when he was
between places?

MC: Yes, yes... He was going through
some particular moments... And Ricardo
lent him the studio, a beautiful place, he
lent it for him to work.

LGR: That also says something about how
he was, right? Because it's an attitude of
solidarity, you don't just lent your studio
to anyone...

MC: I remembered! Ricardo Bernardi, I
knew I'd remember it. It was in Pocitos.
And his wife was a psychologist, Beatriz
de León. And I think he... I don't know if
the real one, the original Freud, he didn't
gift to Ricardo...

LGR: Oh okay.

MC: Yes, I think so.

LGR: You know that now that you
mentioned his name it rings a bell... All
the information about who has each
tapestry is here. That's where I got much of
the information I now have, perhaps that's
why it sounds familiar...

MC: Sure, sure.

LGR: As I familiarized myself with the
research topic, each new thing I read
remarked on how open he was with his
knowledge... Which we've been talking
about...

- 402 MC: Y te diría que él era el padre de la
403 tapicería uruguaya.
- 404
- 405 LGR: Sí, ¿no?
- 406
- 407 MC: Y sí, porque más allá de, bueno de
408 Cecilia Brugnini, que también fue pionera
409 pero desde otro lado, desde otro punto de
410 vista. No critico.
- 411
- 412 LGR: Distinto.
- 413
- 414 MC: Distinto. Y anteriormente había
415 habido una experiencia de cartones que no
416 fueron tejidos, yo qué sé... Pero él, con la
417 generosidad de él, de transmitir, de formar
418 talleres, de divulgar la tapicería. De darle
419 un lugar en el arte con las bienales que se
420 organizaban en el subte...
- 421
- 422 LGR: Más que uno dominar la técnica lo
423 clave fue compartirla, ¿no? Y también eso
424 de pinchar a sus estudiantes a que salieran
425 a dar clase... Ahora sé que vos también
426 enseñaste.
- 427
- 428 MC: ¡Claro!
- 429
- 430 LGR: Independizate y andá a enseñarle a
431 otros.
- 432
- 433 MC: Claro, claro. Estás en condiciones,
434 andá a hacerlo...
- 435
- 436 LGR: Cuando hice el taller con Jorge una
437 de las clases le comenté... Porque yo me
438 estaba quedando con mis padres y mi
439 madre un día me vio tejiendo y se re copó,
440 y aparte mi abuela había hecho tapiz
441 también.
- 442
- 443 MC: ¡Ah, qué lindo!
- 444
- 445 LGR: Entonces mi madre cuando me vio
446 me dijo que ella también quería aprender.
447 Entonces le conté a Jorge y me dijo y
- MC: And well, I'd say he was the father of
Uruguayan tapestry.
- LGR: Yes, right?
- MC: Yes, because beyond, well, Cecilia
Brugnini, who was also a pioneer but
coming from another place, from another
perspective. I'm not criticizing.
- LGR: Different.
- MC: Different. And before that there had
been an experience with cartoons which
were never woven, what do I know... But
him, with his generosity, his sharing,
creating workshops, making tapestry
known. Of giving it a place in art with the
biennials organized at the Subte...
- LGR: More than just mastering the
technique, the key was sharing it, right?
And also that thing of pushing his students
to teach themselves... Now I know you
also taught.
- MC: Of course!
- LGR: Become independent and go teach
others.
- MC: Of course, of course. You are ready,
go do it...
- LGR: When I did the workshop with Jorge
I told him one class... Because I was
staying with my parents, and my mother
saw me weaving one day and she was
fascinated, and besides, my grandmother
wove tapestries as well.
- MC: Oh, how nice!
- LGR: So, when my mother saw me she
told me she wanted to learn as well. So I
shared that with Jorge and he said to

- 448 claro, le vas a enseñar vos, va a ser tu
449 primera alumna. También Jorge estaba
450 como en ese modo...
- 451
- 452 MC: Es que claro, Arozteguito le
453 decíamos a Jorge jaja.
- 454
- 455 LGR: Felipe me contó sí jaja.
- 456
- 457 MC: Sí, Jorge... Eh, yo tengo un amigo
458 que es productor de cine, que se casó con
459 una brasilera, está viviendo en San Pablo.
460 Y me dijo, ¿conocés a alguien que me
461 pueda dar clases? ¡Pero claro! Le digo yo.
462 El otro día vino y me encontré con él y me
463 dice voy lento, pero voy. Sigo yendo, hace
464 como un año y sigo yendo.
- 465
- 466
- 467 LGR: Yo tuve una experiencia divina con
468 él. Le mandé in mail contactándolo y me
469 contestó un mail larguísimo, me mandó el
470 pdf del libro. Un pdf como de revisión
471 todavía pero para que yo tuviera acceso a
472 ese material.
- 473
- 474 MC: ¡Ah!
- 475
- 476 LGR: Porque yo no tenía cómo acceder,
477 estaba en Canadá. O sea, una generosidad
478 también...
- 479
- 480 MC: Y sí, eso no te lo sacás más...
- 481
- 482 LGR: Con respecto al estar en el taller,
483 ¿cómo era la dinámica? ¿Conversaban
484 mucho? ¿Había mucha gente? ¿Había
485 música o no?
- 486
- 487 MC: Éramos poquitos porque era en la
488 casa de él en Jackson. Creo que era 888 o
489 777... Éramos cuatro por taller, éramos
490 poquitos porque no tenía mucho espacio.
491 Me acuerdo que estaba Luisa Dicancro
- me, but of course, you're going to teach
her, she'll be your first student. Jorge had
that perspective as well...
- MC: But sure, we called him
Arozteguito⁴⁷ haha.
- LGR: Felipe told me about that haha.
- MC: Yes, Jorge... Um, I have a friend
who's a film producer, who got married to
a Brazilian woman, he's living in Sao
Paulo. And he said to me, do you know
anyone who can teach me? But of course!
I say to him. The other day he came here
and we met, and he said I'm slow but
moving forward. I still attend class, it's
been a year and I still attend.
- LGR: I had a beautiful experience with
him. I sent him an email to get in touch
and he replied with the longest email, and
he sent me the pdf of the book. A pdf that
was a draft, but so I could have access to
that material.
- MC: Oh!
- LGR: Because I had no way of accessing
it, I was in Canada. So, super generous as
well...
- MC: Well, that stays with you...
- LGR: Regarding being in the workshop,
what was the dynamic like? Was there a
lot of talking? A lot of people? Did you
play music or not?
- MC: We were a few because it was at his
house in Jackson. I think it was 888 or
777... It was four of us in the workshop,
we were few because there wasn't a lot of
space. I remember there was Luisa

⁴⁷ Arozteguito is a diminutive of Aroztegui. Here it is used fondly to refer to a student who was a younger version of his teacher.

492 que era la hermana de Águeda Dicancro,
 493 muy naif, divina, un amor. Estaba Sara
 494 Pacheco, estaba yo. No me acuerdo la otra
 495 persona, alguien de Salto creo que era,
 496 que venía de vez en cuando. Pero ya te
 497 digo, no daba mucho el espacio. Los
 498 telares los colgábamos. En el techo tenía
 499 unos pitones con unas piolas y
 500 colgábamos los telares. Tejíamos en el
 501 aire...

502

503 LGR: Ah mirá...

504

505 MC: Muy interesante también...

506

507 LGR: En el aire pero inclinados ¿no?

508

509

510 MC: Seguro... Mirá yo en un momento di
 511 clases acá... ¿Ves esos pitones en el
 512 techo? Bueno, habían dos camas
 513 empotradas fijas... Porque como en
 514 realidad era el estudio de Juan Carlos, este
 515 cuarto no existía... Yo daba clases acá y
 516 colgábamos los telares del techo.

517

518 LGR: Reproduciendo lo del taller.

519

520 MC: ¡Claro! Jaja Y un poco de alguna
 521 manera recordar todo lo que viví en el
 522 taller. Porque era un ambiente lindísimo.
 523 Ya te digo, él era exigente y venía y te
 524 corregía. Te miraba y te decía no eso está
 525 mal, deshacé. E ibas y deshacías. Te decía
 526 andá a corregir eso. No... Pero la verdad
 527 es que yo adoraba el taller, era como la
 528 terapia.

529

530

531 LGR: ¿Se sentía como un espacio de
 532 poder conversar tranquilos? Teniendo un
 533 poco en cuenta el contexto en que estaban,
 534 por lo que estaba pasando el país...

535

536 MC: ¡Sí! Por ejemplo, con Luisa teníamos
 537 una diferencia de edad importante porque

Dicancro who was Águeda Dicancro's
 sister, very naive, lovely. There was Sara
 Pacheco, there was me. I don't remember
 the other person there, someone from
 Salto I think they were, but they would
 come every once in a while. But as I said,
 there wasn't a lot of space. We would
 hang the looms. In the ceiling there were
 hooks with ropes and we would hang the
 looms. We wove in the air...

LGR: Oh look at that...

MC: Very interesting as well...

LGR: In the air but with a certain
 inclination, right?

MC: Sure... Look at one point in time I
 taught classes here... See those hooks in
 the ceiling? Well, there were two beds
 fixed to the wall... Because since it was
 Juan Carlos' studio this room didn't
 exist... I taught my classes here and we
 would hang the looms from the ceiling.

LGR: Imitating the workshop.

MC: Exactly! Haha And in a way
 remembering everything I experienced in
 the workshop. Because it was such a lovely
 environment. As I said, he was very
 demanding, he would come and correct
 your work. He would look at you and say
 to you this is wrong, undoit. And you
 would go and undoit. He would say go
 and correct that. No.. But the truth is I
 adored the workshop, it was like therapy.

LGR: Did it feel like a space where you
 could talk calmly? Considering the
 context in which you were, what the
 country was going through...

MC: Yes! For instance, with Luisa we had
 a significant age difference because she

538 ella ya era mayor... Bueno, era un amor.
539 Tengo muy lindos recuerdos del taller. Y
540 él tejiendo...

541
542 LGR: ¡Ah! ¿Él tejiendo?

543
544 MC: ¡Sí, sí!

545
546 LGR: ¿Su trabajo?

547
548 MC: Sí, él tenía su telar grande. Me
549 acuerdo él tejiendo... A ver... Se me
550 Lluve la Carpa era uno que estaba
551 tejiendo y el huevo...

552
553 LGR: ¿El huevo de la serpiente?

554
555 MC: ¡El huevo de la serpiente! Sí, ese
556 también... Y después ya había empezado
557 a tejer los anamorfoseados... Pero tejía y
558 tejía horas... Él decía hay que hacer
559 muchas horas de estar sentado, lo decía
560 con otra palabra jaja.

561
562 LGR: Jaja.

563
564 MC: Y yo cuando nacieron las chicas, que
565 fue cuando más tejí, después que la casa
566 se aquietaba... Porque mi esposo tenía las
567 mesas de dibujo acá. Él se levantaba
568 temprano a trabajar en el estudio porque
569 después tenía obras. Él construía además
570 de proyectar. Entonces se levantaba
571 temprano a trabajar en el estudio y se
572 acostaban temprano. Entonces ahí cuando
573 la casa se quedaba quietita yo me venía,
574 que tenía el telar ahí, y tejía hasta las tres
575 o cuatro de la mañana... A veces nos
576 cruzábamos jaja...

577
578
579 LGR: Jaja.

580
581 MC: Mi marido se levantaba a trabajar y
582 yo me iba a acostar. Horas y horas... Yo
583 me acuerdo que ponía radio guaiba de

was older... Well, she was lovely. I have
very fond memories of the workshop. And
him weaving...

LGR: Oh! Him weaving?

MC: Yes, yes!

LGR: His pieces?

MC: Yes, he had a big loom. I remember
him weaving... Let me see... Se me
Lluve la Carpa was one of the ones he
was weaving and the egg...

LGR: El Huevo de la Serpiente?

MC: El Huevo de la Serpiente! Yes, that
one as well... And he had also started
weaving the anamorphosed ones... But he
wove and wove for hours... He said that a
lot of sitting down hours were needed,
though he said it with other words haha.

LGR: Haha.

MC: And myself when the girls were
born, which was when I wove the most,
after the house quieted down... Because
my husband had his drawing tables here.
He would wake up early to work in his
studio because afterwards he had to be at
the constructuon sites. He built in addition
to designing. So, he would wake up early
to work in his studio and he would go to
bed early. So then, when the house quieted
down I would come here, where I had my
loom, and I'd weave until three or four in
the morning... Sometimes we crossed
paths in the morning haha...

LGR: Haha.

MC: My husband would get up for work
and I was going to bed. Hours and
hours... I remember I would tune in

584 Brasil que tiene una música de madrugada
585 espectacular, y con esa música y algún
586 cigarrito, porque en aquella época fumaba
587 todavía, o alguna copita de licor.

588
589

590 LGR: Un ambiente de disfrute total.

591

592 MC: Sí, de disfrute total, total. Después te
593 voy a mostrar que tengo adentro, yo
594 indagué mucho cuando empezamos con
595 las técnicas experimentales en cosas, por
596 ejemplo, una cosa que experimenté fue
597 con envases de chicles, y tengo unos
598 tapices...

599

600 LGR: ¡Mirá!

601

602 MC: Sí, tengo unos tapices adentro,
603 después te los muestro

604

605 LGR: Sí, ¡me encantaría verlos!

606

607 MC: Y me acuerdo el primero que hice,
608 que no lo tengo acá, lo tengo en una de las
609 casitas que alquilo... Yo ahí me largué por
610 cuenta propia, yo ya vivía acá, lo hice
611 todo enorme del ancho del telar que era
612 ancho, de 1,55 o 1,60 por 2,10. Se lo llevé
613 y me dice, ah espectacular la técnica me
614 dice, que pobre el diseño...

615

616

617 LGR: Jaja así no más.

618

619 MC: Jaja así era él, ¿pero viste eso? En
620 vez de tirarme abajo me dijo que voy a
621 hacer otro y el próximo que le llevé me
622 dijo este es tu Cien Años de Soledad. Era
623 muy justo, muy justo. Si te tenía que decir
624 las cosas te las decía... Una vez me
625 acuerdo que me dijo, cuando íbamos a las
626 clases experimentales que yo viajaba de
627 acá y llegaba en hora, porque para eso
628 era... Y para estar en clase, entre las cosas

toguaiba radio station from Brasil which
has some spectacular music in the early
morning, and with that music and one or
two cigarettes, because back then I still
smoked, or a small glass of liquor.

LGR: An atmosphere of total enjoyment.

MC: Yes, of total enjoyment, total.
Afterwards I'll show you, I have inside, I
explored with things a lot when we started
with the experimental techniques, for
example, something I experimented with
was chewing gum packages, and I have
some tapestries...

LGR: Oh wow!

MC: Yes, I have some tapestries inside,
later I'll show you.

LGR: Yes, I'd love to see them!

MC: And I remember that the first one I
made, which I don't have here, I have it in
one of the houses I rent out... At that
point I set out on my own, I was already
living here, I made it very big, taking up
the loom's whole width which was 1,55 or
1,60 by 2,10. I took it to him and he tells
me, oh the technique is spectacular, but
what a poor design...

LGR: Haha just like that.

MC: Haha that's how he was, but do you
see it? Instead of bringing me down he
told me I was going to make another one,
and the next one I took to him he said to
me this is your One Hundred Years of
Solitude⁴⁸. He was so fair, so fair. I he had
to tell you something he would tell you...
One time I remember he told me, when
we were going to the experimental classes
and I traveled from here and would get

⁴⁸ Referencing Gabriel García Márquez's work to say that the tapestry was Muriel's masterpiece.

629 que me dijo, era que tenía que estar bien
 630 arreglada, no podía dar la clase mal
 631 arreglada o mal peinada o desprolija, no.
 632 Bien prolija, en la clase bien presentable.
 633 Y llegar en hora. Y me acuerdo que uno,
 634 no me acuerdo si fue Felipe o qué, llegó
 635 un poquito tarde y no lo dejó entrar. Y yo
 636 le dije y si yo hubiera perdido el ómnibus,
 637 no te dejaba entrar... Pero está bárbaro,
 638 porque eso es disciplina. Porque para tejer
 639 hay que tener disciplina.

640
 641
 642
 643

644 LGR: Exacto.

645

646 MC: Para cualquier cosa que hagas en la
 647 vida. Para cualquier cosa tenés que tener
 648 disciplina, porque si no... No funciona.
 649 Yo cuando di clase era muy responsable,
 650 no faltaba salvo que estuviera enferma,
 651 pero... O que se me hubiera enfermado
 652 una de las chiquilinas. Me acuerdo una
 653 vez que no tenía la camioneta, Juan Carlos
 654 la necesitaría, no sé, nos turnábamos,
 655 teníamos un solo auto. Me fui en ómnibus,
 656 el ómnibus se rompió en el camino, y
 657 terminamos con un profesor que iba a dar
 658 clases a Velázquez, arriba de un camión
 659 que pensamos que nos iba a llevar en la
 660 cabina y nos hizo subir atrás arriba de una
 661 carga de leña...

662

663 LGR: ¡No!

664

665 MC: Yo dije no, las cosas que uno hace
 666 cuando es responsable... Jaja.

667

668 LGR: Lo importante era llegar.

669

670

671 MC: Lo importante era llegar... Pero de
 672 verdad que fueron unas vivencias muy
 673 lindas, presentarnos a los encuentros, las
 674 exposiciones... Esa cuerda que ves

there on time, because that was the
 thing... And to be in class, amongst the
 things he said to, was that I needed to be
 well groomed, I couldn't teach the class in
 a state of disarray, or with my hair not
 combed, no. Very neat in class, well
 presented in class. And to be there on
 time. I remember one, I don't remember if
 it was Felipe or who, who got there a bit
 late and he didn't let him in. And I said to
 him, and if I had lost the bus, I wouldn't
 let you in... But it's great, because that's
 discipline. Because to weave you need to
 be disciplined.

LGR: Exactly.

MC: For anything you do in life. For
 everything you need to be disciplined, if
 not... I doesn't work. When I taught
 classes I was very responsible, I wouldn't
 miss a class unless I was sick, but... Or if
 one of the girls had gotten sick. I
 remember once I didn't have the car, Juan
 Carlos probably needed it, I don't know,
 we'd take turns with it, we only had one
 car. I went by bus, the bus broke down on
 the way, and we ended up with a teacher
 who was on his way to teach in
 Velázquez, on a truck which we thought
 would carry us in the cabin, but they had
 us climb in in the back with a load of fire
 wood...

LGR: No!

MC: I said to myself no, the things one
 does when one is responsible... Haha.

LGR: The important thing was to get
 there.

MC: The important thing was to get
 there... But really, they were very nice
 experiences, to show up for the
 gatherings, the exhibits... That rope you

675 colgada allí, que ahora me la tapó la
676 vegetación, se incorporó al jardín...
677 Bueno, fue mi primera obra con volumen,
678 y después tengo otra cuerda que también
679 está integrada al jardín pero del otro lado,
680 que también está con wrapping.

681
682

683 LGR: ¡Me encanta! Y con respecto a la
684 experimentación que me contaste con los
685 envases de chicles... O sea, el proceso era
686 empezar con las tiras... A ver, llegabas
687 como un estudiante nuevo, hacías las tiras,
688 y después tenían libertad de seguir
689 experimentando, pero como parte del
690 taller, o eso era por cuenta propia y le iban
691 a mostrar...

692
693

694 MC: Mirá, en mi caso como él dijo que
695 iba a hacer un curso experimental yo me
696 anoté. Pero hubo gente que no... Me
697 acuerdo que Inés Liard por ejemplo,
698 bueno Inés creo que hizo el curso
699 experimental, pero Gino Vidart no, aunque
700 iba y le mostraba cosas hechas. Nazar
701 Kazachián también... No sé si Nazar fue
702 alumno también o si era amigo no más de
703 Ernesto... Debe haber sido alumno en
704 algún momento también. Nazar dio clases
705 en Punta del Este muchos años.

706
707

708 LGR: Bueno ahora que me estás
709 nombrando a estas otras personas te iba a
710 pedir si me sugerías con quien más te
711 parece que tendría que conversar.

712

713 MC: Estoy pensando... Raúl Sengotita
714 creo que fue al taller, Inés Liard
715 pertenecía al Taller Montevideo, que fue
716 el primer taller que tuvo Ernesto... Pero
717 Inés yo no sé, yo ya la conocí como
718 integrante del taller Montevideo, no sé si
719 antes fue alumna de Ernesto o no, vos
720 sabés que no me acuerdo de eso...

see hanging there, which is now covered
by the vegetation, it's incorporated into
the garden... Well, it was my first work
with volume, and then I have another rope
which is incorporated into the garden as
well but on the other side of the house, it's
also made with the wrapping technique.

LGR: I love it! And about the
experimentation you told me about with
the chewing gum packages... I mean, the
process entailed getting started with the
exercises... Let's see, you arrived as a
new student, you completed the exercises,
and afterwards you were free to keep
experimenting, but as part of the
workshop, or was that on your own and
you'd show him your results...

MC: Look, in my case, since he said he
was going to teach an experimental course
I signed up. But there were people who
didn't... I remember that Inés Liard for
instance, well I think Inés did the
experimental course, but Gino Vidart
didn't, although he would go and show
him completed things. Nazar Kazachián as
well... I don't know if Nazar was a
student or if he was just a friend of
Ernesto's... He must have been a student
at some point as well. Nazar taught classes
in Punta del Este for many years.

LGR: Well, now that you're mentioning
these other individuals I was going to ask
you if you could suggest who else I should
talk to.

MC: I'm thinking... I think Raúl
Sangotita attended the workshop, Inés
Liard was part of the Taller Montevideo,
which was Ernesto's first workshop... But
Inés, I don't know, I knew her already as
part of the Taller Montevideo, I don't
know if she was Ernesto's student or not,
you know, I don't remember about that...

721

722 LGR: Bien.

723

724 MC: Gino Vidart también, pero Gino
725 Vidart no fue me parece... Estoy tratando
726 de acordarme de la gente... Bueno, hay
727 gente que aparecía en el taller así, viste, a
728 mostrar cosas... Era un lugar... Era
729 divino.

730

731 LGR: Súper con movimiento me suena,
732 vivo...

733

734 MC: Sí, eso, vivo... Mucha gente en el
735 taller...

736

737 LGR: ¿Y armaste amistades nuevas que te
738 hayan durado en la vida?

739

740 MC: Felipe, ah bueno pero Felipe no fue
741 al taller, tenés razón... Creo que de la
742 plástica es mi más amigo, Felipe... Y del
743 taller... Bueno, Beatriz Oggero.

744

745

746 LGR: Ah, Beatriz

747

748 MC: Con Beatriz Oggero hasta el día de
749 hoy me escribo viste... Bueno con Jorge
750 también.

751

752 LGR: Me crucé con la idea de que el
753 trabajo de Aroztegui no podía
754 considerarse político. No de forma
755 explícita, pero la idea estaba ahí. Como
756 que su trabajo no tenía una carga de
757 reclamo...

758

759 MC: Tenía uno que era de los mineros.

760

761 LGR: Ese no lo tengo muy presente.

762

763 MC: Estuvo en el Subte. No me acuerdo
764 exactamente cómo se llamaba, pero
765 estaban en cuevas los mineros. Era
766 contestatario... Pero es cierto, no creo que

LGR: Okay.

MC: Gino Vidart also, but I don't think
Gino Vidart... I'm trying to remember the
people... Well, there were people who
would appear at the workshop just like
that, you know, to show things... It was a
place... It was beautiful.

LGR: It sounds like full of movement,
alive...

MC: Yes, that's it, alive... A lot of people
in the workshop...

LGR: And did you make new friendships
that lasted you a lifetime?

MC: Felipe, oh well but Felipe didn't
attend the workshop, you're right... I
think that from the art world Felipe is the
one I'm closes to... And from the
workshop... Well, Beatriz Oggero.

LGR: Oh, Beatriz.

MC: I'm still in touch with Beatriz to this
day... Well, with Jorge as well.

LGR: I came across the idea that
Aroztegui's work couldn't be ocnsidered
political. No explicitly, but that was the
idea. As if his work didn't have a protest
component...

MC: He had one about the miners.

LGR: I'm not surte which one that is.

MC: It was at the Subte. I don't remember
what it was called exactly, but the miners
were in caves. It criticized... But it's true,
I don't think he was very politicized.

767 estuviera muy politizado. Porque hizo
768 personajes, pero tampoco pensando desde
769 un punto de vista político...

770

771 LGR: Yo te digo qué impresión me dio
772 cuando me empecé a familiarizar más y
773 vos me interrumpís si en algo no estás de
774 acuerdo. Algunos, aunque de pronto no
775 tienen nada escrito, no tienen un cartel, no
776 son imágenes súper definidas... Por
777 ejemplo, el que se llama La Maternidad, y
778 que es del setenta y algo, podría tener una
779 lectura con contenido crítico, ¿no?

780

781

782 MC: Sabés que no me acuerdo de ese
783 tapiz...

784

785 LGR: A ver si lo encuentro acá en el
786 libro...

787

788 MC: Si lo veo me voy a acordar, pero solo
789 por el nombre no me acuerdo...

790

791 LGR: Claro, yo porque los tengo frescos
792 de haber estado estudiándolos...

793

794 MC: El Borges ese es increíble...

795

796 LGR: Totalmente... Es este, pero esto es
797 un detalle, no encuentro el tapiz entero, te
798 das cuenta cuál es?

799

800 MC: ¡Ah sí! Claro, claro. No me acordaba
801 que se llamaba La Maternidad, lo ubico sí.

802

803

804 LGR: Yo qué sé, viste que uno a la lectura
805 le pone mucha carga de lo que uno trae,
806 entonces...

807

808 MC: Es cierto.

809

810 LGR: La lectura es muy personal.

811

812

Because he made characters, but not
thinking from a very political point of
view...

LGR: I'll share what's the impression I
got when I started familiarizing myself
more and you just interrupt me if you
don't agree with something. Some of the
tapestries, even if there's nothing written
on them, no signs, not super defined
images... For example, the one called La
Maternidad, and it's from seventy
something, could be read as having
content centered on being critical, right?

MC: You know, I don't remember that
tapestry...

LGR: Let me see if I can find it here in the
book...

MC: If I see it I'll remember, but just by
name I don't remember...

LGR: Of course, me because I have them
fresh from having been studying them...

MC: The one of Borges is incredible...

LGR: Totally... This is the one, but this is
a detail, I can't find the whole tapestry.
Can you see which one it is?

MC: Oh yes! Of course, of course. I didn't
remember it was called La Maternidad, I
know which one it is.

LGR: I don't know, you know that one put
a lot of personal stuff in how one sees
art...

MC: That's true.

LGR: It's very personal.

- 813 MC: Es según el ojo del espectador. Pero
814 sí, estábamos viviendo una época difícil,
815 muy difícil... Tampoco te podías jugar
816 demasiado.
- 817 LGR: Claro.
- 818
819
- 820 MC: No te podías jugar mucho, fue
821 duro...
- 822 LGR: Yo no lo viví, pero una gran parte
823 de mi familia sí, así que tengo los cuentos.
- 824
825
- 826 MC: Nosotros tenemos una hermana de
827 Juan Carlos que vive en Venezuela que se
828 tuvo que ir exiliada. Un primo mío que se
829 tuvo que ir también, que vive en París, a
830 mí me mataron un primo...
- 831 LGR: Es escalofriante.
- 832
833
- 834 MC: Exacto, escalofriante.
- 835 LGR: Yo nací después, pero cuando creces
836 en cierto entorno familiar es inevitable
837 irse empapando de esto... Y a mí lo que
838 me resulta impresionante es que todo este
839 movimiento textil sucedió en paralelo a
840 esto, me vuela la cabeza...
- 841
842
- 843 MC: Sí, sí, sí... Es que era algo de qué
844 agarrarte, ¿no? Yo creo que era como la
845 tabla salvadora, sí, volcarte para el arte...
- 846
847
- 848 LGR: Ahora que vino esto a colación, en
849 el '73 cerraron Bellas Artes, ¿no? La
850 clausuraron, y ahí muchos artistas
851 abrieron sus talleres.
- 852
853
- 853 MC: Es cierto.
- 854
855
- 855 LGR: ¿Se podría ver el taller Aroztegui
856 desde esa perspectiva?
- MC: It depends on the eye of the observer.
But yes, we were living through a difficult
time, very difficult... You couldn't say
whatever you wanted.
- LGR: Right.
- MC: You couldn't say whatever you
wanted, it was tough...
- LGR: I didn't live through it, but a great
of my family did, so I've heard the stories.
- MC: We have a sister of Juan Carlos' who
lives in Venezuela who had to go into
exile. A cousin of mine also had to leave,
he lives in Paris, I got a cousin killed...
- LGR: It's spine-chilling.
- MC: Exactly, spine-chilling.
- LGR: I was born afterwards, but when
you grow up in a certain family
environment it's inevitable to learn about
it... And what I find remarkable is how
this whole textile art movement happened
in parallel, it blows my mind...
- MC: Yes, yes, yes... The thing is, it was
something to hold on to, right? I think it
was like a life jacket, yes, to throw
yourself to art...
- LGR: Now that this came up, in '73
Bellas Artes⁴⁹ was closed, right? It was
shut down and then many artists opened
up their workshops.
- MC: That's true.
- LGR: Could Aroztegui's workshop be
seen from that perspective?

⁴⁹ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

857

858 MC: Bueno sí, pero Ernesto no era de
859 Bellas Artes. Era profesor de secundaria.
860 Él fue profesor de Bellas Artes después
861 que volvió la democracia...

862

863 LGR: Pero sí te parece que haya
864 recibido... Porque claro, supongo que la
865 gente que hubiera querido ir a Bellas Artes
866 y se quedó sin escuela porque estaba
867 clausurada como que empezaron a derivar
868 hacia...

869

870 MC: ¡Ah es posible! Es posible sí, que
871 pasara eso. Igual Bellas Artes no tenía
872 ninguna cátedra de textiles. Se le daba
873 poca importancia.

874

875 LGR: Claro, porque no había una
876 tradición conocida... Antes de los
877 europeos no sabemos qué pasaba.

878

879 MC: ¡Exacto!

880

881 LGR: Y después tampoco, como que
882 nunca hubo algo contundente, este
883 movimiento fue lo primero que hubo en el
884 país... Entonces, algo ya hablamos de
885 esto, pero siguió siendo un referente para
886 vos incluso después de dejar de ser
887 alumna en el taller, no?

888

889 MC: Ni que hablar, todo el tiempo, sí, sí.
890 Y en los encuentros, muchas veces que él
891 era jurado también... O íbamos a
892 Montevideo e íbamos al taller... Sí, sí. Y
893 él quedó muy contento que yo armara mis
894 talleres. La verdad que entendió que me lo
895 merecía y que lo estaba haciendo bien.

896

897

898

899 LGR: Y seguir llegando a otras personas y
900 en otros lugares, afuera de Montevideo.

901

902

MC: Well yes, but Ernesto's wasn't part of
Bellas Artes. He was a highschool teacher.
He was a professor in Bellas Artes after
the return of democracy...

LGR: But you do think he received...
Because right, I guess the people who
would have wanted to go to Bellas Artes
and was left without a school because it
was closed started drifting to...

MC: Oh that's possible! It's possible yes,
that that happened. Anyway, Bellas Artes
didn't have a textile department. It was
paid little mind.

LGR: Right, because there was no known
tradition... Before the Europeans we don't
know what was happening.

MC: Exactly!

LGR: And neither afterwards, it's like
there never was something solid, this
movement was a first in the country... So,
we've already talked about this, but he
remained a referent for you even after you
stopped being a student at the workshop,
right?

MC: Without question, all the time, yes,
yes. And in the gatherings, many times he
was part of the jury as well... Or we
would go to Montevideo and go to the
studio... Yes, yes. And he was very happy
about me putting together my own
workshop. Really, he understood I
deserved it and that I was doing a good
job of it.

LGR: And to keep reaching other people
in other places, outside Montevideo.

- 903 MC: ¡Claro! En Lascano hubo una que un
 904 tiempo siguió dando clase, una de mis
 905 alumnas, pero ahora, a esta altura me
 906 parece que no hay nadie... A veces me
 907 preguntan si yo no quiero volver a dar
 908 clase, y digo no jaja
 909
 910 LGR: Jaja gracias, pero no.
 911
 912 MC: Esto que te contaba lo hago con estas
 913 tres amigas porque me da placer reunirnos
 914 una vez por semana, tomarnos un tecito,
 915 charlar, y son tres amigas...
 916
 917
 918 LGR: Claro, partís de ahí.
 919
 920 MC: Y sí...
 921
 922 LGR: Es más una excusa para juntarse
 923 jaja.
 924
 925 MC: ¡Y claro! Jaja.
 926
 927 LGR: Sí, claro, entiendo totalmente...
 928 Bueno, un placer la verdad que escuchar
 929 tus experiencias e irlas entendiendo
 930 sumadas a lo que ya me han contado
 931 otros, y sumadas también a mí experiencia
 932 de haberme puesto en la piel de la
 933 estudiante de tapiz, es increíble.
 934
 935 MC: Y es que además tuviste al mejor
 936 profesor, el mejor.
 937
 938 LGR: Fue un placer, fue un mes al palo
 939 pero muy gratificante.
 940
 941 MC: Bueno claro, ¿hasta dónde llegaste?
 942
 943
 944 LGR: Llegué a hacer las figuras
 945 geométricas.
 946
 947 MC: ¡Ah!
 948
- MC: Of course! In Lascano there was one
 of them who continued to teach for a
 while, one of my students, but now, at this
 point I don't think there's anyone left...
 Sometimes I'm asked if I don't want to
 teach, and I say no haha
- LGR: Haha, thanks, but no.
- MC: This thing I was telling you about
 with my three firends it's because it gives
 me pleasure to get together with them
 once a week, have a cup of tea, talk, and
 they're three friends...
- LGR: Right, that's your starting point.
- MC: Well yes...
- LGR: More than anything it's an excuse to
 geth together haha.
- MC: But of course! Haha.
- LGR: Yes, sure, I totally understand...
 Well, delightful to hear your experiences
 and understand them paralell to what other
 have already shared with me, and added
 also to my experience of having been a
 tapestry student, it's incredible.
- MC: And besides you had the best teacher,
 the best.
- LGR: It was a pleasure, it was a month of
 hard work, but so gratifying.
- MC: Well of course, how far did you
 reach?
- LGR: I got to make the geometric figures.
- MC: Oh!

- 949 LGR: Las últimas que llegué a hacer
950 fueron las figuras con degradé y el fondo
951 con el degradé inverso...
952
- 953 MC: Bueno, pero bárbaro.
954
- 955 LGR: Sí, Jorge me dijo que para el tiempo
956 que habíamos tenido habíamos avanzado
957 bastante...
958
- 959 MC: Sí, sí
960
- 961 LGR: Yo nunca había hecho tapiz pero sí
962 tejo en telar, o sea, tejo tela.
963
- 964 MC: ¡Ah claro!
965
- 966 LGR: ¡Y me encanta! Entonces tenía
967 mucho del vocabulario y varios conceptos
968 ya conocidos.
969
- 970 MC: Sí, claro... ¿Y con la percha de los
971 lizos y todo?
972
- 973 LGR: Sí, sí. Eso lo armamos con Jorge.
974 Yo nunca lo había hecho y la percha la
975 tuve que hacer yo. Conseguí el bastidor,
976 pero sin la percha...
977
- 978 MC: Con Ernesto en un momento...
979 Porque era más pesado con la percha, y
980 trasladarte y eso... Entonces él nos dijo
981 que otra posibilidad era que los lizos
982 fueran de plumerillo.
983
- 984 LGR: Mmm...
985
- 986 MC: Hacíamos montoncitos y tirábamos
987 así para arriba. Y es mucho más... Yo
988 muchas veces a las alumnas no les hacía
989 hacer el telar con la percha porque para
990 estar trasladándolo...
991
- 992 LGR: Claro... Sabés que ahora me hacía
993 pensar, nunca le pregunté a Felipe, porque
994 no sabía esto que me estás contando de la
- LGR: The last ones I got to were the
figures with the colour gradient and the
background with the opposite gradient...
- MC: Well, that's great.
- LGR: Yes, Jorge said that for the amount
of time we had had we advanced quite a
bit...
- MC: Yes, yes...
- LGR: I had never woven tapestry but I do
weave, I mean, I weave fabric.
- MC: Oh, right!
- LGR: And I love it! So, a lot of the
vocabulary and many concepts I already
knew.
- MC: Yes, of course... With the heddle
support and everything?
- LGR: Yes, yes. That we put together with
Jorge. I had never done it, and I had to
make the heddle support myself. I got the
frame but without the heddle support...
- MC: At one point with Ernesto... Because
it was heavier with the heddle support,
and to commute and everything... So he
told us another option was for the heddles
to be gathered in groups.
- LGR: Mmm...
- MC: We would group a few warp threads
and pull upwards. And it's a lot more...
Many times I instructed my students not
to make the heddle support because to be
moving it around...
- LGR: Right... You know, you made me
think, I never asked Felipe, because I
wasn't aware of this you're telling me of

- 995 alternativa a la percha que a veces usaban, this alternative to the heddle support you
 996 pero en el Centro de Diseño usamos, en la sometimes used, but at the Centro de
 997 materia de tejido plano, unos bastidores Diseño⁵⁰ we use, in the weaving course,
 998 chiquitos y le hacemos eso. Solamente small frames and that's what we do for the
 999 que les llamamos ascensores en vez de heddles. We just name them elevators
 1000 plumerillos. instead.
 1001
 1002 MC: ¡Ah mirá! MC: Oh look at that!
 1003
 1004 LGR: Y ahora se me ocurre que capaz eso LGR: And now I'm thinking that maybe
 1005 lo traje Felipe al Centro de Diseño... Felipe brought it to the Centro de
 1006 Diseño...
 1007
 1008 MC: Yo no sé si Felipe fue autodidacta o MC: I don't know if Felipe was self-
 1009 si fue con alguien... taught or if he went with someone...
 1010
 1011 LGR: Fue con alguien, él me contó pero LGR: He went with someone, he told me
 1012 ahora se me escapa el nombre... but nos the name escapes me...
 1013
 1014 MC: Eso nunca le pregunté a Felipe... MC: I never asked Felipe that... But with
 1015 ¿Pero también con la técnica de Aroztegui's technique as well?
 1016 Aroztegui?
 1017
 1018 LGR: Sí, sí... LGR: Yes, yes...
 1019
 1020 MC: Ahora te voy a mostrar alguna cosa MC: I'll show you some of the things I
 1021 de lo que hice en esos años... made in those years...
 1022
 1023 LGR: Bueno podemos ir a eso porque la LGR: We can do that now because the
 1024 entrevista que tenía planificada ya la interview I had prepared had been covered
 1025 cubrimos en esta charla que tuvimos. by the talk we had. Thank you so much
 1026 Muchísimas gracias de nuevo por por receiving me, for making the time for
 1027 haberme recibido, por haberte hecho un this.
 1028 ratito para esto.
 1029
 1030 MC: Pero ni que hablar, yo me reservé la MC: Don't mention it, I left the whole
 1031 tarde para vos. Lamento que te hayas afternoon free for you. I'm sorry you had
 1032 tenido que venir hasta acá. to travel all the way here.
 1033
 1034 LGR: ¡Pero para nada! Yo sabía que LGR: Not at all! I already knew you were
 1035 estabas acá, Felipe me había dicho. here, Felipe had told me.
 1036
 1037 MC: Sí, no estoy yendo mucho a MC: Yes, I'm not going to Montevideo a
 1038 Montevideo... lot...

⁵⁰ Centro de Diseño Industrial [Industrial Design Center], a university level institution to study industrial design in Montevideo, Uruguay.

- 1039
- 1040 LGR: Claro... Y la verdad que pudiendo
1041 prefiero toda la vida venirme hasta acá y
1042 poder charlar en persona. Un poco lo
1043 mismo que conversábamos en relación a
1044 los tapices, no es lo mismo verlos en vivo.
1045
- 1046 MC: Tal cual, tal cual... Adentro te voy a
1047 mostrar alguna cosa tejida. Bueno ese
1048 tapiz, otro que tengo en el cuarto que es
1049 una reproducción de un Diego Rivera, una
1050 traducción de técnica, de una pintura a un
1051 tapiz...
- 1052
- 1053 LGR: ¿Y ese lo hiciste como parte del
1054 proceso de aprender la técnica o fue
1055 después vos porque te interesaba hacerlo?
1056
- 1057 MC: No, fui yo... Yo después tejí, ya te
1058 digo, vendí alguno, regalé, mis hijas
1059 tienen cada una uno... Ese que te digo que
1060 fue tejido directo me lo habían comprado
1061 en un restaurant de acá. Después el
1062 restaurant se fue para Punta del Este, Lo
1063 de Tere, es bastante conocido. Está cerca
1064 del puerto. Y cuando el matrimonio se
1065 volvió para acá y quedaron los hijos a
1066 cargo del negocio ella puso en una
1067 camioneta grande que tenían las cosas más
1068 delicadas para traerse, dentro de las que
1069 estaba el tapiz. Bueno hete aquí que le
1070 robaron la camioneta con todo lo que tenía
1071 adentro...
- 1072
- 1073 LGR: ¡No! Qué dolor...
1074
- 1075 MC: Un dolor... Porque el tapiz ese, ni le
1076 habrán dado... Lo habrán tirado en una
1077 zanja, porque viste...
1078
- 1079 LGR: Bueno me hacés pensar en lo que te
1080 estaba contando hoy y nos fuimos para
1081 otro tema. Esta señora María Luisa que fui
1082 a visitar, que tiene tres tapices de
1083 Aroztegui pero ni siquiera los tiene
1084 colgados porque vive en un apartamento
- LGR: Right... And really, if I can I'd
much rather come all the way here and be
able to talk in person. It's the same thing
we were talking about with the tapestries,
it's not the same to see them in person.
- MC: Absolutely, absolutely... Inside I'll
show you some woven things. Well, that
tapestry, another one I have which is a
reproduction of a Diego Rivera piece, a
technique translation, from a painting to a
tapestry...
- LGR: And that one you made as part of
your learning process or was it because
you were interested in making it?
- MC: No, it was me... Afterwards I wove,
as I told you, I sold some, gifted some,
each of my daughters has one... The one I
told you was direct weaving had been
bought by a restaurant here. Afterwards the
restaurant moved to Punta del Este, Lo de
Tere, is pretty well known. It's close to the
port. And when the couple moved back
here and their kids stayed in charge of the
business she put in a big truck all the
fragile things to transport them, amongst
which was the tapestry. Well, the truck got
stolen with everything inside it...
- LGR: No! How sad...
- MC: Very sad... Because that tapestry,
they probably... They probably threw it in
a ditch, because you know...
- LGR: Well, you make me think about that I
was telling you earlier and we got
distracted with something else. This lady
María Luisa Scapusio, whom I visited, has
three of Aroztegui's tapestries but she
doesn't even have them hanging from a

1085 chico después de perder al esposo.
 1086 Entonces sobre todo el Freud me decía, lo
 1087 cuelgo y se me viene encima... Entonces
 1088 claro, los tiene guardados y los quería
 1089 tasar para ver de venderlos y le viene
 1090 resultando imposible. No se ha encontrado
 1091 con nadie que valorara lo que son esas
 1092 piezas.

1093
 1094

1095 MC: Es que no... Uno que tejió también
 1096 muchísimo fue Sosa. Pero falleció... Tejió
 1097 mucho con Magalí Sánchez también... Ay
 1098 se me olvidó el nombre...

1099
 1100

1101 LGR: Jorge.

1102

1103 MC: ¡Jorge! Ahí va. Eran muy amigos
 1104 también. Yo no sé... Como yo me vine
 1105 para acá no sé quiénes fueron alumnos y
 1106 en qué circunstancias, en qué momento
 1107 fueron alumnos del taller.

1108
 1109

1110 LGR: Claro, entiendo.

1111

1112 MC: Yo me vine hace cuarenta y cuatro
 1113 años para acá.

1114

1115 LGR: ¡Qué divino!

1116

1117 MC: Una vida... Fue una opción que
 1118 tuvimos en determinado momento. Pero
 1119 hete aquí, vivíamos en un apartamento
 1120 alquilado, y teníamos una casona que
 1121 pensábamos reformar. En un momento
 1122 tuvimos que resolver si nos quedábamos
 1123 en la casona sin reformar o si nos
 1124 veníamos. Y yo le digo a Juan Carlos
 1125 vámonos para La Paloma. Yo me había
 1126 criado en el interior. Nos vinimos. La
 1127 mejor decisión de la vida nuestra. La más
 1128 grande tenía dos años y después vino
 1129 Luciana, que vino biológicamente jaja.

1130

wall because she lives in a small
 apartment after losing her husband. So,
 particularly the one of Freud, she told she
 hangs it and it feels like it takes over the
 whole space... So yeah, she has them
 stored and wanted to have them assessed
 to try and sell them, and she's finding it
 impossible. She hasn't foun anyone who
 valued the pieces for what they are.

MC: Yes, it's not... Someone who wove a
 lot as well was Sosa. But he passed
 away... He wove a lot with Magalí
 Sánchez as well... Oh, I forget the
 name...

LGR: Jorge.

MC: Jorge! That's it. They were close
 friends as well. I don't know... Because I
 moved here I don't know who was a
 student and under which circumstances, at
 what point in time they were students at
 the workshop.

LGR: Right, I understand.

MC: I moved here forty four years ago.

LGR: That's lovely!

MC: A lifetime... It was an option we
 were presented with at a certain point in
 time. We lived in a rented apartment, and
 we owned an old house which we were
 thinking about remodeling. We got to the
 point when we needed to decide if we
 were moving to the old house or if we
 were moving here. And I say to Juan
 Carlos, let's go to La Paloma. I had been
 raised in the countryside. We came here.
 The best decision of our lives. The oldest
 was two years old and then came Luciana,
 who came biologically haha.

- 1131 LGR: Jaja
- 1132
- 1133 MC: Por eso te digo, estábamos por
- 1134 adoptar el segundo.
- 1135
- 1136 LGR: Ah ¿en serio?
- 1137
- 1138 MC: Sí, sí, estábamos haciendo los
- 1139 trámites para adoptar el segundo y
- 1140 apareció Luciana... Se llevan cinco años,
- 1141 cuarenta y seis y cuarenta y uno tienen...
- 1142 Ya son grandes... Y no tenemos nietos.
- 1143
- 1144
- 1145 LGR: ¿No tienen nietos? Todavía...
- 1146
- 1147 MC: No... Yo creo que sin nietos la cosa
- 1148 jaja.
- 1149
- 1150 LGR: Y bueno jaja.
- 1151
- 1152 MC: No, la más grande intentó, pero la
- 1153 historia se repite. Ella hubiera adoptado
- 1154 pero el compañero que tenía en ese
- 1155 momento no se animaba... Y es una
- 1156 decisión que tiene que tomar la pareja...
- 1157 Si no la toma la pareja no anda. Por eso yo
- 1158 digo, yo llegué a la adopción gracias a que
- 1159 Ernesto me hizo sentir que yo podía.
- 1160
- 1161 LGR: Qué te parece...
- 1162
- 1163 MC: Sí, es muy emocionante. Pero es así.
- 1164 Sí, sí. Me dio fuerza, me dio valor.
- 1165
- 1166
- 1167 LGR: Brutal la verdad.
- 1168
- 1169 MC: Fue muy importante Ernesto en mi
- 1170 vida. Y después se hizo amigo de Juan
- 1171 Carlos jaja.
- 1172
- 1173 LGR: Claro, jaja.
- 1174
- 1175 MC: Lo apreciaba mucho. Miraba una
- 1176 escultura de Juan Carlos que había hecho
- LGR: Haha
- MC: That's why I was telling you, we were about to adopt the second one.
- LGR: Oh really?
- MC: Yes, yes, we were doing all the paperwork to adopt the second one and Luciana appeared... They are five years apart, they are forty six and forty one... They are grown ups already... and we don't have grandkids.
- LGR: No grandkids? Yet...
- MC: No... I think it's without grandkids haha.
- LGR: Oh well haha.
- MC: No, the oldest tried, but history repeats itself. She would've adopted but her partner at the time didn't dare... And it's a decision the couple needs to make together... If they don't then things don't work. That's why I say, I got to adoption thanks to Ernesto making me feel I could do it.
- LGR: Well...
- MC: Yes, it's very moving. But that's how it is. Yes, yes. He gave me strength, he gave me courage.
- LGR: Amazing really.
- MC: Ernesto was very important in my life. And afterwards he became friends with Juan Carlos haha.
- LGR: Of course haha.
- MC: He really appreciated him. He would look at one of Juan Carlos' sculptures and

1177	de soltero y le decía qué linda escultura,	say that's a nice sculpture, you have to
1178	vos tenés que seguir haciendo esculturas.	keep making sculptures. Then he would
1179	Después miró la casa y le dijo no, seguí	look at the house and say no,keep making
1180	haciendo casas jaja.	houses haha.
1181		
1182	LGR: Jaja.	LGR: Haha.
1183		
1184	MC: Bien de Ernesto... Bueno vamos	MC: Typical on Ernesto... Well, let's go
1185	para adentro y te muestro.	inside so I can show you.

Appendix L

1 LGR: Bueno, muchas gracias Beatriz por
2 todo lo que me estuviste mandando. Ayer
3 estuve leyendo y mirando e incluso
4 agregué cosas a la entrevista que tenía un
5 poco en base a lo que estuve leyendo, así
6 que divino.

7
8 BO: Yo te mandé eso para que tu supieras
9 que me podías preguntar. Para que
10 estuvieras al tanto un poco, y poder tener
11 un diálogo. Porque como es tanta la
12 información...

13
14 LGR: Claro, sí...

15
16 BO: Es muy difícil poderlo decir rápido.

17
18
19 LGR: No, totalmente. La verdad que es un
20 placer, estar en esto y encontrarme así con
21 gente como vos o como Jorge, que ambos
22 tienen un trato divino. Para mí es,
23 bueno... un gusto enorme te podrás
24 imaginar.

25
26 BO: Pero además Jorge, imagínate, él hizo
27 el libro... Jorge era vecino de Ernesto, no
28 sé si te dijo... Él era vecino y a los once
29 años le tocó la puerta, ¿y qué le dijo? "Yo
30 quiero hacer eso que usted hace". Y
31 entonces Ernesto empezó a enseñarles a
32 hacer tapiz a Jorge y a Mariana, su hija. Él
33 tenía tres hijos, y entonces empezó a
34 enseñarles a niños. Lógicamente que no
35 era con la técnica que después él hizo,
36 porque a los niños había que dejarlos que
37 hicieran lo que quisieran más o menos...
38 Él hizo un tapiz junto con los chicos.

39
40
41 LGR: Leí algo en el libro, y después
42 también vos también escribiste algo en

43

LGR: Well, thank you so much Beatriz,
for all the material you've been sending
me. I was reading yesterday and looking
around, and I even added some things to
the interview I already had based on what
I was reading, so lovely.

BO: I sent you that so you would know
you could ask me. So you'd be aware of
things and we could have a dialogue.
Because it's such a big amount of
information...

LGR: Yes, of course...

BO: It's very hard to be able to quickly
say it all.

LGR: No, absolutely. Honestly, it's such a
pleasure, to be researching this and to come
across people like you or like Jorge, both
of you are wonderful people to interact
with. For me it's, well... A huge pleasure
as probably can imagine.

BO: And besides Jorge, imagine, he put
together the book... Jorge was Ernesto's
neighbor, I don't know if he told you
that... He was his neighbor and when he
was eleven years old he knocked on his
door, and what did he say to him? "I want
to learn that thing you do". And so Ernesto
started teaching tapestry to Jorge and
Mariana, his daughter. He had three kids,
so he started teaching children. Logically
it wasn't with the technique he later came
up with, because children had to be left to
do what they wanted more or less... He
made a tapestry with the kids.

LGR: I read something about that in the
book, and then you also wrote something

- 44 Facebook relacionado con eso que me
45 acercó un poco a esa experiencia...
- 46
- 47 BO: Además, Jorge y Ernesto cumplen el
48 mismo día, el veinticinco de agosto.
- 49
- 50 LGR: ¡No sabía que cumplían el mismo
51 día!
- 52
- 53 BO: Yo era como trece años mayor que él,
54 más o menos. Que él y Magalí Sánchez.
- 55
- 56
- 57 LGR: Entonces si te parece, yo tengo una
58 una lista de preguntas pero no quiero que
59 sea como una cosa súper dura y
60 estructurada, o sea, vamos charlando y
61 esto es como una guía.
- 62
- 63 BO: Lógico, lógico.
- 64
- 65 LGR: Bueno para arrancar, si yo te pido
66 que en unas pocas palabras me describas
67 tu relación con Aroztegui, ¿que que me
68 dirías?
- 69
- 70 BO: Aroztegui me despertó. Para mí fue
71 un amigo impresionante. No podría decir
72 un padre, pero él me creó como artista,
73 porque yo nunca pensé que iba a ser una
74 artista. Yo tejía, cosía, me gustaban los
75 hilos, todo eso, pero nunca se me ocurrió,
76 que yo que tejía bufandas, gorros, que
77 cosía la ropa para mis hijas, yo... Bueno,
78 resultó que yo me había formado como
79 profesora de historia en el IPA y en la
80 Facultad de Humanidades. A mí lo que me
81 interesaba además era el arte. Cuando yo
82 tuve que dejar de trabajar porque me
83 habían sumariado por firmar una carta de
84 solidaridad... En el año '70 firmé una
85 carta de solidaridad por unos profesores
86 destituidos. Yo era nuevísima en el año
87 '70 en el Liceo 14, bué... En el año '76,
88 cuando llego de la playa, empiezan las
89 clases y me encuentro con el sumario.
- on Facebook related to that which brought
me a bit closer to the experience...
- BO: Besides, Jorge and Ernesto share their
birthday, August 25th.
- LGR: I didn't know thy shared their
birthday!
- BO: I was something like thirteen years
older than him, more or less. Than him
and Magalí Sánchez.
- LGR: So, if it's okay with you, I have a
list of questions but I don't want this to be
stiff and structured, so, let's chat and this
can work as a sort of guide.
- BO: Sure, sure.
- LGR: Well, to get started, if I ask you to
describe your relationship with Aroztegui
in just a few words, what would you say?
- BO: Aroztegui woke me up. He was an
incredible friend to me. I couldn't say a
father, but he made me as an artist,
because I never thought I would be an
artist. I knitted, I sewed, I liked threads, all
of that, but it never occurred to me, that I,
who knitted scarves, hats, who sewed
clothes, I... Well, it turns out I had trained
as a history teacher at the IPA and the
Facultad de Humanidades. What I was
interested in, besides, was art. When I had
to stop working because I had been
penalized for signing a letter of
solidarity... In 1970 I signed a letter of
solidarity for some professors who had
been removed from their positions. I was
so new in 1970 in the Liceo 14, well... In
1976, when I came back from the beach,
classes start and I find myself penalized.
Penalized in 1976 because in 1970 I had

90 Estaba sumariada en el año '76 porque en
 91 el año '70 había firmado una carta que
 92 había salido en Lectores de Marcha. Y en
 93 el año '76 habían eliminado a Marcha.

94
 95 LGR: O sea, desenterraron aquella carta
 96 de seis años antes.

97
 98 BO: Claro... Además, éramos un montón
 99 de profesores. Yo tuve que ir a la jefatura,
 100 tuve que ir a otro lugar a que me
 101 preguntaran a ver por qué había firmado la
 102 carta, quién era el que me había dado la
 103 carta para firmar... "Y yo qué sé" les digo,
 104 "un profesor dentro de la sala de
 105 profesores...".

106
 107 LGR: Claro...

108
 109 BO: Que si yo estaba de acuerdo con uno
 110 de los sumariados que era comunista
 111 conocido. Yo dije que no, no estaba de
 112 acuerdo con sus ideas, pero me pareció
 113 que era injusto que lo sumariaran. Era
 114 profesor de matemáticas y muy buen
 115 profesor. Todo eso lo tuve que repetir
 116 cinco años después cuando pedí el
 117 pasaporte, me volvieron a interrogar con
 118 todo lo mismo en el año '81. Me dieron
 119 grupos en el Liceo Bauzá, el Bauzá viejo.
 120 Estuve todo el año trabajando ahí con la
 121 directora entrando a mis clases para ver si
 122 yo daba bien las clases. Ella era profesora
 123 de cultura musical. Al año siguiente pedí
 124 que me pusieran en el Larrañaga, y no me
 125 pusieron. Fui y renuncié. En el año '78. Se
 126 acabó. Se acabó yo en secundaria.
 127 Entonces me quedé pensando, y ahora qué
 128 hago... Yo quería pintar, pero mis hijas
 129 tenían 6 y 8 años, y en un apartamento
 130 alfombrado no podía... Mi hermana,
 131 Mariana Oggero, era la directora de la
 132 Galería de la Ciudadela. Me dice "decime
 133 una cosa, vos que te gusta tanto tejer, por

signed a letter which had been published
 in Lectores de Marcha⁵¹. And by '76 they
 had eliminated Marcha.

LGR: So, the dug up that letter from six
 years ago.

BO: Exactly... Besides, it was a lot of us
 teachers. I had to go the police station,
 then I had to go somewhere else to be
 asked why I had signed the letter, who was
 the one who had given me the letter to
 sign... "How would I know" I tell them,
 "a teacher in the teacher's room...".

LGR: Right...

BO: If I agreed with one of the penalized
 who was a known communist. I told them
 no, that I didn't agree with his ideas, but
 that it seemed unfair for him to be
 penalized. He was a maths teacher, and a
 very good one. All of that I had to repeat
 five years later when I lost my passport, I
 was interrogated again with all the same
 questions in 1981. I was given groups in
 the Liceo Bauzá, the old Bauzá. I spent the
 whole year working there with the
 principal coming into my class to check if
 I was teaching properly. She was a teacher
 of music culture. The following year I
 requested to be assigned to the Larrañaga,
 but I wasn't. I went and quit. In 1978. It
 was over. Me teaching highschool was
 over. So, I was left thinking, what do I do
 now... I wanted to paint, but my daughters
 were six and eight, and in a carpeted
 apartment I couldn't... My sister, Mariana
 Oggero, was the director of the Galería de
 la Ciudadela. She says to me, "tell me
 something, you that enjoy knitting so
 much, why don't you go and learn to make

⁵¹ Lectores de Marcha was a section of the Uruguayan weekly left-wing publication Marcha (in print from 1963 to 1974) in which the letters sent by the readers would get published.

134 qué no vas a aprender a hacer tapices con
 135 el mejor maestro de tapicería que hay en
 136 Montevideo, que tiene el taller a dos
 137 cuadras de tu casa”.

138
 139 LGR: No sabía que te quedaba tan
 140 cerquita...

141
 142 BO: Sí, entonces, bueno, me fui al taller
 143 de Aroztegui que estaba en el sótano de
 144 una casa de un psicoanalista. Un sótano
 145 divino a dos cuadras de casa, y entonces le
 146 dije mire yo no sé qué es un tapiz, no
 147 tengo la más pálida idea de lo que es un
 148 tapiz, pero se me ocurre que me va a
 149 gustar... Jaja Entonces me dijo, bueno,
 150 mándese a hacer el telar y venga la
 151 semana que viene. Son una vez por
 152 semana tres horas. Y ahí empecé. Vi las
 153 cosas que habían en el taller, lo vi a él
 154 tejiendo, estaba tejiendo el tapiz del
 155 obispo, el Arnulfo Romero. Lo estaba
 156 tejiendo, porque yo entré en marzo y el
 157 tapiz lo terminó en mayo. Y bueno, nos
 158 pusimos a conversar y todo eso, yo le dije
 159 que era egresada del IPA y que había
 160 tenido que dejar secundaria jaja “Ay”,
 161 dice, él había sido egresado del IPA y lo
 162 jubilaron a los cuarenta y ocho años...
 163 ¿Sabías eso?

164
 165
 166 LGR: Sabía que había sido a una edad
 167 temprana pero no el número exacto...

168
 169 BO: Yo tenía treinta y cinco años en ese
 170 momento y él tenía cincuenta, ¿te das
 171 cuenta qué joven era? Hacía dos años,
 172 cuando tenía cuarenta y ocho, lo jubilaron.
 173 Le dieron a elegir, o lo destituían o lo
 174 jubilaban. Él era profesor del Liceo 18. ¿Y
 175 sabés por qué?

176
 177

tapestries with the best tapestry teacher in
 Montevideo, whose workshop is two
 blocks away from your house”.

LGR: I didn't know it was so close by for
 you...

BO: Yes, so, well, I got myself to
 Aroztegui's workshop, which was in the
 basement of a psychoanalyst's house. A
 beautiful basement two blocks away from
 my house, and so I told him look I don't
 know what a tapestry is, I don't have the
 slightest idea what a tapestry is, but I think
 I'm going to like it... Haha So he said to
 me, well, have a loom made and come
 next week. It's three hours once a week.
 And then I got started. I saw the things
 there were in the workshop, I saw him
 weaving, he was weaving the Bishop's
 tapestry, the Arnulfo Romero. He was
 weaving it, because I started in March and
 the tapestry was completed by May. And
 well, we started talking and all of that, I
 told him I was an IPA⁵² graduate and that I
 had to leave highschool teaching haha
 “Oh”, he says, he was an IPA graduate as
 well and was forced to retire when he was
 forty eight years old... Did you know
 that?

LGR: I knew it had been at an early age,
 but not the exact number...

BO: I was thirty five years old at that
 moment and he was fifty, do you see how
 young? Two years before that, when he
 was forty eight, he was forced to retire. He
 was given a choice, either he was removed
 from his position or he retired. He was a
 teacher at Liceo 18. And you know why?

⁵² IPA stands for Instituto de Profesores Artigas [Artigas Teachers Institute], a university level institution in Uruguay where high school teachers graduate from.

178 LGR: No.
 179
 180 BO: Porque no había ido a cantar el himno
 181 en la antigua sede de El Galpón. Entonces
 182 le dieron a elegir, o lo destituimos o se
 183 jubila.

184
 185
 186 LGR: Muy fuerte.

187
 188 BO: ¿Tú sabes lo que yo aprendí con ese
 189 hombre? Y además hablábamos, y él me
 190 decía el sueño que él tenía de crear una
 191 escuela de tapicería, porque para él el
 192 tapiz... No sé si leíste la la entrevista con
 193 María Esther Gillio...

194
 195 LGR: Sí, sí.

196
 197 BO: Bueno, entonces él quería hacer una
 198 escuela nacional de tapicería. Vos vas a ser
 199 la que te vas a encargar de toda la parte de
 200 la historia de los textiles me dijo. Entonces
 201 yo llegaba, me sentaba y él venía con los
 202 libros, me los ponía en la falda, y me decía
 203 “bueno acá tenés este libro que tiene toda
 204 la historia del tapiz medieval, después este
 205 libro donde estaba toda la historia de los
 206 coptos, el libro de los chiquilines de
 207 Harrania”. Y al mismo tiempo, en el año
 208 ’65, él conoció a Magdalena
 209 Abakanowicz. Magdalena Abakanowicz
 210 vino a la Bienal de San Pablo en el año
 211 ’65 y ganó una mención o algo así, no fue
 212 un primer premio. Y al año siguiente los
 213 tapicistas polacos vinieron a Montevideo.

214
 215
 216 LGR: ¡Ah! Eso no sabía...

217
 218 BO: Los Abakanes de Magdalena
 219 Abakanowicz, que en realidad son unas
 220 vaginas enormes, que además no estaban
 221 contra la pared, sino en el espacio, y no
 222 estaban tejidos como gobelinos, sino
 223 estaban tejidos con sisal, con cuerdas, con

LGR: No.

BO: Because he hadn't gone to sing the national anthem at the old location for El Galpón. So he was given that choice, either you retire or we remove you from your position.

LGR: That's a lot.

BO: Do you know how much I learnt with that man? We would talk, and he would tell me about the dream he had of creating a school of tapestry, because for him tapestry... I don't know if you read the interview with María Esther Gillio...

LGR: Yes, yes.

BO: Well, so he wanted to create a national school of tapestry. You'll be the one in charge of the whole history of textiles section he told me. So, I would get there, he would sit me down and bring the books, place them on my lap and tell me “well, here you have this book which has the whole history of medieval tapestry, then this other book where there's the whole coptic tapestry history, the book of the Harrania children”. And at the same time, in 1965, he met Magdalena Abakanowicz. Magdalena Abakanowicz came to the Sao Paulo Biennial in 1965 and won a mention or something like that, it wasn't the first prize. And the following year the Polish tapestry makers came to Montevideo.

LGR: Oh! I didn't know that...

BO: Magdalena Abakanowicz's Abakans, which actually are some huge vaginas, which, additionally, weren't against a wall, but in the space, and weren't woven like gobelins, but with sisal, with ropes, with whatever the Polish could get their

224 lo que conseguían los polacos después de
 225 la guerra, y resulta que cuando entró en la
 226 segunda Bienal de Lausanne los franceses
 227 estaban horrorizados. Que cómo es
 228 posible, que el grano del tapiz, qué cosa
 229 espantosa... Jaja. Ahí entraron como un
 230 ariete en la segunda Bienal de Lausanne
 231 las polacas, los polacos y Jagoda Buić que
 232 venía de Rumania. Entonces los tapicistas
 233 franceses fueron siendo rinconados hasta
 234 el final. Porque la tapicería se acabó, el
 235 período del gobelin se fue acabando.
 236 Entonces después de eso que él había visto
 237 en el catálogo de Lausanne y la ve en San
 238 Pablo, y después vienen a Montevideo,
 239 entonces Aroztegui que ya estaba
 240 haciendo algo en tapicería, y trabajando
 241 con fibras, decide dejar todo. Deja el
 242 teatro, deja la escuela de El Galpón, deja
 243 todo para dedicarse a la tapicería. Él y
 244 Mario España. Mario España había sido
 245 amigo de él y discípulo de él en El
 246 Galpón.

247
 248 LGR: Ah mirá eso no sabía, que se habían
 249 conocido en El Galpón.

250
 251 BO: ¡Para que vos veas cómo son todos
 252 los vínculos!

253
 254 LGR: ¡Impresionante!

255
 256 BO: Y ahí empezaron a exponer en
 257 concursos, etcétera, etcétera, con la
 258 Brugnini y todo lo demás. Y ahí
 259 empieza... Se odiaron, desde ese
 260 momento se odiaron.

261
 262 LGR: Ah, era tan así, a ese nivel de
 263 animosidad, digamos.

264
 265 BO: Pero por qué se odiaron, más que
 266 nada la odió Aroztegui, porque Cecilia
 267 dijo que le habían dado el premio a
 268 Aroztegui, no sé qué premio, porque uno

hands on after the war, and it turns out that
 when she entered the Lausanne Biennial
 the French were horrified. How's that
 possible, the grain of the tapestry, what a
 hideous thing... Haha. At that moment
 they entered the second Lausanne Biennial
 without an issue, the Polish and Jagoda
 Buić from Romania. And the French
 tapestry makers were being cornered until
 the end. Because tapestry came to an end,
 the gobelin era was ending. So, after that
 he had seen in the Lausanne catalogue and
 seeing the exhibition in Sao Paulo, and
 afterwards them coming to Montevideo,
 so Aroztegui who was already doing some
 things around tapestry, and working with
 fibers, decides to abandon everything. He
 abandons theater, he abandons the school
 at El Galpón⁵³, he abandons everything to
 dedicate himself to tapestry making. He
 and Mario España. Mario España was his
 friend and had been a student of his at El
 Galpón.

LGR: Ah look, I didn't know that, that
 they had met at El Galpón.

BO: So you can see what all the
 connections are!

LGR: Amazing!

BO: And then they started exhibiting their
 work in competitions, etcetera, etcetera,
 with Brugnini and everyone else. And then
 it starts... They hated each other, from that
 moment they hated each other.

LGR: Oh, it was like that, that level of
 animosity, let's say.

BO: But why did they hate each other,
 more than anything Aroztegui hated her,
 because Cecilia said that Aroztegui had
 been given a prize, I don't know which

⁵³ El Galpón [The Warehouse] is a theatre house in Montevideo, Uruguay.

269 de los jurados era amigo de él. Y ese
270 jurado era tío de Cecilia Brugnini.

271

272

273 LGR: Ah, ¿en serio?

274

275 BO: ¿Y además sabés qué? Aroztegui fue
276 siempre de una ética tan impresionante
277 que se puso tan furioso de que esa mujer
278 hubiera acusado a ese tipo que había sido
279 profesor de él en historia del arte, y que él
280 lo admiraba muchísimo. Desde ese día
281 Ernesto Aroztegui a Cecilia Brugnini no la
282 pudo ni ver. Y los parientes de Cecilia,
283 viendo lo que había hecho Mario España,
284 que era todo experimental, dijeron que eso
285 era una porquería. Mario España tampoco
286 la podía ver jaja. Imaginate que todos los
287 alumnos de Aroztegui, que eran todos
288 tapicistas, generalmente profesores de
289 dibujo egresados del IPA como Rosa
290 Barragán, Beatriz Fernández, Nora Rosa.
291 Todos del IPA. O sea, con una ética del
292 IPA.

293

294 LGR: Claro...

295

296 BO: La cosa se separó totalmente. Pero
297 Cecilia es buena tapicista. Lo que pasa es
298 que ella dijo que no había que enseñar.
299 Porque si enseñabas a tantos iba a haber
300 una cantidad de tapicistas y que nadie iba
301 a vender nada.

302

303

304 LGR: Y ahí sí hay un problema, ¿no? Con
305 esa visión...

306

307 BO: En cambio, Ernesto lo que quería era
308 crear un movimiento para que la cosa
309 fuera cada vez mejor, y ahí empiezan los
310 encuentros de tapicería, que son todos
311 hechos por los tapicistas. El primer
312 encuentro de tapicerías fue en el año '73,
313 o sea diez años después de la primera

314

prize, because one of the juries was a
friends of his. And that jury was Cecilia
Brugnini's uncle.

LGR: Oh, for real?

BO: And you what else? Aroztegui's
ethics were always so flawless that he got
furious at having that woman accuse that
guy who had been his history of art
teacher, and whom he admired a lot. Since
that day Ernesto Aroztegui could not look
at Cecilia Brugnini. And Cecilia's
relatives, seeing what Mario España had
done, which was all of it experimental,
said that it was rubbish. Mario España
couldn't see her either haha. Bear in mind
that all of Aroztegui's students, who were
all tapestry makers, generally art teachers
who had graduated from IPA like Rosa
Barragán, Beatriz Fernández, Nora Rosa.
All graduated from IPA. So, with an IPA
ethic.

LGR: Of course...

BO: There was a definite divide from then
on. But Cecilia was a good tapestry maker.
The thing is that she said that they didn't
have to teach. Because if you taught so
many there would be a huge amount of
tapestry makers and nobody would sell
anything.

LGR: And there's a problem, right? With
that vision...

BO: On the other hand, what Ernesto
wanted was to create a movement so
things could get better and better, and
that's when the tapestry gatherings start,
all of them organized by the tapestry
makers. The first tapestry gathering was in
'73, so ten years after the first Lausanne
Biennial. And that's when the Argentinian

315 Bienal de Lausanne. Y ahí empieza el
 316 CAAT argentino también, y empiezan los
 317 brasileros. Yo entré en el quinto encuentro,
 318 después de dos años de estar en el taller de
 319 Ernesto, en el año '80. Si vos leíste mi
 320 blog sabrás cómo fue que tejí el tapiz de
 321 los peces...

322

323 LGR: ¡Sí!

324

325 BO: Él me dijo “este tapiz nadie te lo va a
 326 rechazar. Es de lo mejor que he visto”, y a
 327 todo el mundo le decía lo mismo. Me dijo
 328 “yo te quiero ver mejorar”... Nunca pude
 329 tener esa libertad de nuevo, esa libertad
 330 que tuve fue una cosa impresionante. Y
 331 bueno, ahí fue que yo quedé enganchada
 332 con Ernesto. Todo lo que él dijera para mí
 333 era palabra santa. Tal es así, que después
 334 de su muerte, ya estando en Bolivia,
 335 inventando mis cosas tejidas, yo siempre
 336 me pregunto ¿qué diría Ernesto?

337

338

339 LGR: Eso es hermoso.

340

341 BO: Pero no soy la única, si le preguntás a
 342 Mónica Cardozo ella te dice lo mismo. Si
 343 le preguntás a los alumnos de de Bellas
 344 Artes... ¿Qué diría Ernesto? Y fueron de
 345 los que más pusieron el hombro para la
 346 exposición retrospectiva.

347

348 LGR: Ah, mirá, toda esa generación de
 349 Bellas Artes después cuando volvió la
 350 democracia, ¿no?

351

352 BO: Sí, lo que pasa es que después de la
 353 democracia él se presentó para un taller
 354 fundamental en Bellas Artes, y por eso yo
 355 te puse la carta...

356

357

CAAT⁵⁴ starts as well, and the Brazilians
 also get started. I got in for the fifth
 gathering, after being part of Ernesto's
 workshop for two years, in 1980. If
 you've read my blog you'd know how it
 was that I wove the tapestry of the fish...

LGR: Yes!

BO: He told me “nobody will reject this
 tapestry. It's some of the best work I've
 seen from you”, and he would be the same
 way with everyone. He told me “I want to
 see you get better”... I was never able to
 get that kind of freedom again, that
 freedom I had was something amazing.
 And well, that's when I was hooked on
 Ernesto. Everything he said was holy for
 me. So it is so, that after his death, being
 already in Bolivia, coming up with my
 woven things, I always ask myself, what
 would Ernesto say?

LGR: That's beautiful.

BO: But I'm not the only one, if you ask
 Mónica Cardozo she'd say the same. If
 you ask his students from Bellas Artes⁵⁵...
 What would Ernesto say? And they were
 amongst the ones who contributed the
 most to the retrospective exhibition.

LGR: Oh, look, all that generation from
 Bellas Artes from after the return of
 democracy, right?

BO: Yes, the thing is that after the return
 of democracy he competed for a
 fundamental workshop in Bellas Artes,
 and that's why shared the letter with
 you...

⁵⁴ CAAT stands for Centro Argentino de Arte Textil [Argentinian Centre of Textile Art].

⁵⁵ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

358

359 LGR: ¡Sí, la leí!

360

361 BO: Que la escribió más o menos en una
362 máquina de escribir, lo que él ofrecía. Pero
363 en el taller de Ernesto en Bellas Artes no
364 se tejió un solo telar. Él los sentaba en un
365 banquito... jaja.

366

367 LGR: ¡Leí sobre el banquito sí!

368

369 BO: Hubo una que le dijo que se había
370 tenido que salir del taller porque no había
371 podido, no podía soportar que en algún
372 momento le iba a tocar estar en el
373 banquito. Jorge Soto me decía, “¡lo que se
374 perdió!”. Porque los psicoanalizaba a los
375 alumnos jaja. Estos muchachos alumnos
376 de Ernesto, Eduardo Cardozo... Eduardo
377 Cardozo fue uno de los pocos que usó
378 telas, no sé si viste alguna exposición de
379 Eduardo...

380

381

382 LGR: No...

383

384 BO: Bueno, expuso en el Museo Nacional
385 hace unos años. Es amigo mío en
386 Facebook. Lo que cuenta es que dejó de ir
387 al taller y entonces un día se lo encontró
388 por la calle a Ernesto, y Ernesto le
389 preguntó “¿y por qué no vas?”. Y le dijo
390 porque él se sentía que era demasiado para
391 él... Y Ernesto le dijo, “pero no... Vos
392 tenés que tener en cuenta que entre un
393 alumno y un profesor se crea un lazo de
394 afecto”.

395

396 LGR: Claro.

397

398 BO: “Y yo no puedo pensar que vos no
399 estés en mi clase” le dijo. Entonces lo
400 convenció de tal forma que volvió al taller
401 y nunca más lo dejó. Él había contado la
402 anécdota en el grupo de Facebook donde

LGR: Yes, I read it!

BO: Which he wrote more or less in a
typing machine, what he had to offer. But
in Ernesto’s Bellas Artes workshop not a
single loom was woven. He would sit
them in a small bench... haha.

LGR: I read about the bench, yes!

BO: There was one who told him she
couldn’t attend no more because she
hadn’t been able, she couldn’t stand the
pressure of knowing it would be her turn
on the bench at some point. Jorge Soto
would say to me, “what she missed!”.
Because he would psychoanalyze the
students haha. These kids students of
Ernesto’s, Eduardo Cardozo... Eduardo
Cardozo was one of the few who used
fabrics, I don’t know if you saw any of
Eduardo’s exhibitions...

LGR: No...

BO: Okay, he exhibited at the Museo
Nacional⁵⁶ a few years ago. He’s a
Facebook friend of mine. What he says is
that he stopped going to the workshop and
then one day he met Ernesto on the street,
and Ernesto asked him “and why don’t
you go?”. And he said that because he felt
it was too much for him... And Ernesto
told him, “but no... You need to bear in
mind that between a student and a teacher
a bond of affection is created”.

LGR: Of course.

BO: “And I cannot imagine you not being
in my class” he told him. So he convinced
him in such a way that he returned to the
workshop and never left. He shared that
story in the Facebook group were

⁵⁶ Museo Nacional de Artes Visuales [National Museum of Visual Arts] in Montevideo, Uruguay.

403 se preparaba la retrospectiva de Aroztegui.
 404 Pero ese grupo creo desapareció porque
 405 fue hace mucho tiempo, en el año 2014.
 406 Pero qué pasa, la idea salió de Henrique
 407 Schucman, que era su alumno más
 408 importante en San Pablo. Porque Ernesto
 409 empezó dando clases en Porto Alegre y
 410 después San Pablo. Y él volvía de Brasil y
 411 nos contaba todas las experiencias que
 412 había tenido. **El grupo de Porto Alegre lo**
 413 **adora.** Está Joana Vasconcelos. Joana De
 414 Acevedo. Ella fue jurado del primer
 415 encuentro latinoamericano. Y Henrique
 416 Shucman fue el que dio la idea, para
 417 conmemorar los veinte años del
 418 fallecimiento de Ernesto. Porque Ernesto
 419 se muere a los sesenta y cuatro años en
 420 enero del '94. Yo hace unos años desde el
 421 primero de enero hasta el diecinueve
 422 estuve publicando todos los días cómo fue
 423 mi relación con Ernesto en el taller y todo
 424 lo que yo había descubierto. Entonces una
 425 amiga que era también amiga de Ernesto
 426 porque eran profesores me dijo "Ernesto
 427 está vivo gracias a ti. ¡Ernesto vive,
 428 vive!". Adriana Fuso, que es psicoanalista
 429 pero que ella era profesora de inglés, era
 430 muy amiga de Ernesto porque daban
 431 clases en el mismo liceo, y esposa de
 432 Roberto Copelmayer que era compañero
 433 mío en en el IPA, que falleció hace
 434 muchos años. Adriana Fuso me puso eso.

435
 436
 437 LGR: Mucha fraternidad...

438
 439 BO: **O sea, toda la tapicería se hizo**
 440 **durante la dictadura.**

441
 442 LGR: Eso es algo que a mí me resulta
 443 impresionante, pero también entiendo,
 444 cuando te escucho a vos contarme acerca
 445 de todos esos lazos y esa fraternidad que
 446 se dio como que explica de alguna forma
 447 ¿no? Que surja en ese momento. Como
 448 una necesidad de encontrarse, ¿no? Y de

Aroztegui's retrospective was being
 prepared. But that group disappeared
 because it was a long time ago, in 2014.
 But the thing is, the idea came from
 Henrique Schucman who was his most
 important student in São Paulo. Because
 Ernesto started teaching in Porto Alegre
 and afterwards in São Paulo. And he
 would come back from Brazil and share
 with us all the experiences he had had.
The group from Porto Alegre adores him.
 There's Joana Vasconcelos. Joana De
 Acevedo. She was jury for the first Latin
 American gathering. And Henrique
 Schucman was the one who came up with
 the idea, to commemorate the twenty
 years of Ernesto's passing. Because
 Ernesto dies at sixty four years old in
 January of '94. A few years ago, from
 January 1st to the 19th, I published every
 day how my relationship with Ernesto was
 like as part of the workshop, and
 everything I had discovered. So a friend of
 mine who was also a friend of Ernesto's,
 because they were both teachers says to
 me "thanks to you Ernesto lives. Ernesto
 lives, he lives!". Adriana Fuso, who's a
 psychoanalyst but was an English teacher,
 was close friends with Ernesto because
 they taught in the same highschool, and
 Roberto Copelmayer's wife, who was a
 student with me at IPA, who passed many
 years ago. Adriana Fuso said that to me.

435
 436
 437 LGR: Some comradeship...

438
 439 BO: **I mean, all tapestry was made during**
 440 **the dictatorship.**

441
 442 LGR: That's something that seems
 443 incredible to me, but which I can also
 444 understand when I listen to you telling me
 445 about all those connections and the
 446 comradeship you experienced, it somehow
 447 explains, right? How it came to be at that
 448 point in time. Like the need to get

449 tener espacios de expresión... Se me
 450 ocurre que por ahí se podría empezar a
 451 entender, de pronto, cómo algo tan
 452 maravilloso surge en un momento tan
 453 oscuro de nuestra historia.

454
 455

456 BO: De nuestra historia, de la historia de
 457 Argentina, de la historia de Brasil...

458

459 LGR: Sí, sí, estaba pensando “nuestra
 460 historia” como personas, no
 461 específicamente Uruguay...

462

463 BO: Todo el cono sur ¿te das cuenta? Y
 464 Ernesto enganchado en todo eso. Porque
 465 él daba clases en Porto Alegre, iba una vez
 466 cada tanto, se iba a Porto Alegre en el
 467 ómnibus. Y después hubo contactos con
 468 gente de San Pablo y fue a San Pablo, a
 469 dar clases a San Pablo. Ahí fue que
 470 encontró a Henrique Schucman que le
 471 hizo un retrato... No sé, creo que te
 472 mandé el retrato que hizo de Aroztegui...

473

474

475 LGR: Sí, me lo mandaste.

476

477 BO: Pero además pasaba que había
 478 encuentros entre los tres países, y entonces
 479 se conocían los tapicistas argentinos, los
 480 uruguayos y los brasileros. Y Ernesto fue a
 481 Buenos Aires a dar clases de
 482 perfeccionamiento a tapicistas argentinos
 483 que habían aprendido con otro. Porque
 484 ellos venían a los encuentros del Uruguay.
 485 Cruzaban el charco, se venían a los
 486 encuentros, y yo ahí los conocí. A todas
 487 ellas las conocí cuando el encuentro
 488 Latinoamericano se vinieron todas. De
 489 Brasil se venía un ómnibus entero, lleno
 490 de tapicistas de Porto Alegre y San Pablo
 491 que se venían al encuentro. Zoravia
 492 Bettiol me regaló un grabado de ella que
 493 lo dejé para la biblioteca del CETU.
 494 Zoravia debe tener ochenta y seis años ya.

together, right? And to have a space of
 expression... It occurs to me that that's a
 good place to start trying to understand,
 perhaps, how something so wonderful
 came to be during such obscure times in
 our history.

BO: Our history, Argentina's history,
 Brazil's history...

LGR: Yes, yes, I meant our history as
 people, not specifically Uruguay...

BO: The whole Southern cone, do you
 realize? And Ernesto in the midst of it all.
 Because he would teach in Porto Alegre,
 he'd go every once in a while, he would
 go to Porto Alegre by bus. And then there
 was contact with people from São Paulo
 and he went to São Paulo, to teach in São
 Paulo. That's where he met Henrique
 Schucman who made a portrait of him... I
 don't know, I think I sent you the portrait
 he made of Aroztegui...

LGR: Yes, you sent it to me.

BO: Besides, what happened was that
 there were gatherings of the three
 countries, so the Argentinian tapestry
 makers, the Uruguayan, and the Brazilian
 would meet. And Ernesto went to Buenos
 Aires to teach improvement classes to
 Argentinian tapestry makers who had
 learnt with someone else. They would
 come for the gatherings in Uruguay. They
 crossed the pond, they came for the
 gatherings, and that's when I met them.
 All of them I met at the time of the Latin
 American gathering when all of they
 came. From Brazil came a full bus, filled
 with tapestry makers from Porto Alegre
 and São Paulo who were coming to the
 gathering. Zoravia Bettiol gifted me an
 engraving of hers which I left for the

495 Juan Ojea estaba también en las clases de
 496 Aroztegui, y Juan fue el que me invitó al
 497 grupo conmemoración que salió en el
 498 Facebook. Es decir, todo, todo, todo, todo
 499 eso son vínculos. Con Juan Ojea hablamos
 500 por teléfono más o menos cada dos meses.
 501 Juan Ojea llevó a la octava bienal en
 502 Madrid. Fue precioso. Yo no pude ir, mi
 503 marido estaba muy enfermo y yo tenía una
 504 obra enorme que pesaba como siete kilos
 505 y me salía demasiado caro enviarla.
 506 Además, yo digo, mandarla y no ir yo la
 507 verdad que no... Entonces mandé una
 508 fotografía de la tela de araña jaja Cuando
 509 vinieron a Montevideo todas las
 510 cordobesas estaban enloquecidas.
 511 Entonces yo les dije “sabes que con esto
 512 yo lo tejo y hago carteritas”, “¿Carteritas?
 513 Traelas mañana al desayuno del hotel” me
 514 dice una. ¡Volaron! Y entonces me decían
 515 andaban todas con tus carteritas jaja. He
 516 vendido unas trescientas cincuenta
 517 carteritas. Todas diferentes, porque la idea
 518 es esa. Porque a todas les gusta una cosa
 519 distinta. Y es lo que me ayuda a mí a
 520 comprar los insumos viste... Porque las
 521 obras grandes no se venden. Las tengo
 522 todas acá.

523
 524
 525

LGR: El otro día cuando me escribiste que
 526 estabas en tu casa-taller te imaginaba
 527 rodeada de hilos y materiales...

528
 529
 530

531 BO: Ah, no sabés lo que es el relajo. Hace
 532 un mes lo arreglé todo, tengo tres mesas
 533 de dos metros por uno cincuenta y vacié
 534 una. La dejé pronta para ponerme a
 535 trabajar ¡ya está llena otra vez! El taller es
 536 toda la parte de arriba de la casa. Yo me
 537 había traído, porque mi marido me había
 538 dicho bueno te llevás lo que tú quieras.
 539 Me traje los libros de arte, los libros de
 540 textiles, todos mis apuntes, las cosas que

library at CETU. Zoravia must be eighty
 six by now. Juan Ojea was also part of
 Aroztegui’s classes, and Juan was the one
 who invited me to the commemorative
 Facebook group. I mean, all, all, all, all of
 these are connections. With Juan Ojea we
 speak on the phone every two months give
 or take. Juan Ojea had work at the 8th
 Biennial in Madrid. It was beautiful. I
 couldn’t go because my husband was very
 sick and I had a gigantic piece which
 weighed like seven kilos and it was too
 expensive to send it. Besides, I said, send
 it and not go myself I don’t think so... So
 I sent a photograph of the spider’s web
 haha When they came to Montevideo all
 the women from Cordoba were fascinated.
 So I said to them, “do you know I weave
 this and make small purses?”, “small
 purses? Bring them tomorrow to breakfast
 at the hotel” one of them tells me. They
 disappeared from my hands! And so
 people would tell me they are all wearing
 your purses haha. I’ve sold around three
 hundred and fifty small purses. Each one
 different from the rest, because that’s the
 point. Because everyone likes something
 different. And that’s what helps me to buy
 materials you know... Because the art
 pieces do not sell. I have all of them here.

LGR: The other day when you wrote to
 me you were in your house-workshop I
 imagined you surrounded with yarns and
 materials...

BO: Oh, you cannot imagine what the
 mess is like. A month ago I tidied
 everything, I have three two by one fifty
 meters tables and I emptied one. I left it
 ready to get to work, it’s already full of
 things! The workshop occupies the whole
 upper floor of the house. I had brought
 with me, because my husband told me,
 okay you take with you whatever you
 want. I brought with me my art books, my

541 yo había hecho, todos los catálogos del
 542 CETU, todo lo que yo tenía, por eso dicen
 543 que yo soy la enciclopedia, porque tengo
 544 todo, ¡me lo traje! Me traje las agendas,
 545 para saber los nombres de la gente, aparte
 546 de que igual me los acuerdo todos. Lo que
 547 yo no me acuerdo ahora es qué era lo que
 548 iba a ir a buscar abajo... No sé si era una
 549 taza o un termo... Llego abajo y no sé.
 550 Pero de lo que hice en mi vida, desde que
 551 era una niña...

552
 553

554 LGR: Cuando Felipe me habló de vos fue
 555 un de las primeras cosas que me dijo, que
 556 tenías una memoria impresionante.

557

558 BO: Y bueno, por eso estudié historia. Y
 559 vos sabés una cosa, me quedé tan
 560 disgustada, conmovida digamos por el
 562 disgusto, cuando este señor que hizo el
 562 libro ese sobre la tapicería uruguaya
 563 entrevistó a todo el mundo, hasta a Mario
 564 España que está en España, hasta el otro
 565 que está en Estados Unidos, etcétera,
 566 etcétera, que hace mil años que no tienen
 567 que ver nada con el Uruguay, y a mí
 568 nada...

569

570 LGR: No te contactó... A mí me llamó la
 571 atención cuando vi el libro...

572

573

574 BO: Y después veía las fotografías, todos
 575 contentísimos de encontrarse, y todos
 576 explicaban por qué eran tapicistas, incluso
 577 algunos que nunca más. Y Cristina que
 578 nunca fue tapicista. Con Cristina
 579 trabajamos impresionante juntas, pero
 580 cuando ella a los dos años se fue, nunca
 581 más. Ni siquiera me saludó en Buenos
 582 Aires. Ahí me encontré con Beatriz Schaaf
 583 que había estado con el Centro de Diseño
 584 en el año '92.

books of textiles, all my notes, the things I
 made, all the CETU catalogues,
 everything I had, that's why they say I'm
 an encyclopedia, because I have
 everything, I brought it all! I brought the
 planners to know people's names, which I
 remember without the planners. What I
 don't remember now is what I was going
 to get downstairs... Was it a cup or a
 bottle... I get downstairs and I don't
 know. But what I did in my life, since I
 was a child...

LGR: When Felipe told me about you
 that's one of the first things he said, that
 you had an incredible memory.

BO: And well, that's why I studied history.
 And you know something, I was left
 feeling so disgusted, so moved but in a
 negative way because of the disgust, when
 this man who made the book about
 Uruguayan tapestry interviewed everyone,
 even Mario España who's in Spain, even
 the other one who's in the United States,
 et cetera, et cetera, who for a thousand
 years have had nothing to do with
 Uruguay, and not me...

LGR: He didn't get in otuch with you... It
 caught my attention when I saw the
 book...

BO: And then I would see the
 photographs, everyone so happy to meet,
 and everyone explaining why they were a
 tapestry-maker, even some who never
 wove again. And Cristina who was never a
 tapestry-maker. With Cristina we worked
 very well, but when she left after two
 years, never again. She didn't even say
 hello to me in Buenos Aires. There I met
 with Beatriz Schaaf who had been part of
 the Centro de Diseño⁵⁷ in '92.

⁵⁷ Centro de Diseño Industrial [Industrial Design Center], a university level institution to to study industrial design in Montevideo, Uruguay.

585

586 LGR: ¡La conocí! Just antes de la
587 pandemia. Ahora te cuento.

588

589 BO: ¿La conociste? ¡Qué bueno! Bueno
590 ella vino en el '92 al Centro de Diseño y
591 trabajamos durante un mes, mañana, tarde
592 y noche para preparar la exposición.
593 Preguntale a Fernando Escuder, era el
594 grupo de Fernando Escuder...

595

596 LGR: Fernando Escuder fue mi director de
597 tesis, cuando me recibí de diseñadora.

598

599 BO: Bueno con Fernando teníamos
600 encontronazos, ¿no? Yo un día les dije
601 “déjenme aprender con ustedes”, y
602 entonces yo pienso que él debe haber
603 pensado que yo le iba a robar las ideas. El
604 día que lo encontré, quince años después,
605 me dice ¡tanta razón que tenías! ¡Porque el
606 profesor aprende con los alumnos!”. Yo
607 tuve que dejar las cosas que más me
608 apasionaban. Por eso el día que me dijeron
609 de ser... Mirá cómo fue, te voy a contar
610 cómo fue el asunto en el Centro de
611 Diseño.

612

613 LGR: Me encanta.

614

615 BO: María Luisa Torrens, que trabajaba en
616 el Ministerio de Educación, no sé qué
617 puesto tenía, lo llamó a Felipe Maqueira
618 para decirle que necesitaban un profesor
619 que desarrollara el área textil del Centro
620 de Diseño. Entonces Felipe me llamó a
621 mí, me dice “yo no sé a quién voy a
622 recomendar, pero vos conocés a tanta
623 gente que seguramente vas a poder
624 recomendar a alguien”. Bueno, yo fui al
625 ministerio, pregunté a ver qué era lo que
626 necesitaban, me contaron, yo me quedé
627 pensando, y pensando, voy a ver si invito
628 a Rosa Barragán, pero no sé si Rosa va a
629 estar de acuerdo. Pero al día siguiente

LGR: I met her! Right before the
pandemic. I'll tell you in a moment.

BO: You met her? How nice! Well she
came in '92 to the Centro de Diseño and
we worked for a month, all day long to
prepare the exhibition. Ask Fernando
Escuder, it was Fernando Escuder's
group...

LGR: Fernando Escuder was my thesis
supervisor, when I graduated as designer.

BO: Well with Fernando we clashed,
right? One day I told them “let me learn
with you”, and I think he might have
thought I was going to steal their ideas.
The day I crossed paths with him, fifteen
years later, he told me “you were so right!
Because the teacher learns with their
students!”. I had to leave the things I was
passionate about behind. That's why the
day they told me... Look how it was, I'm
going to tell you how the thing with the
Centro de Diseño went down.

LGR: I love it.

BO: María Luisa Torrens, who worked at
the Ministerio de Educación⁵⁸, I don't
know what her position was, called Felipe
Maqueira to tell him they were in need of
a professor who would develop the textile
department at the Centro de Diseño. So
Felipe called me, he tells me “I don't
know who I'll recommend, but you know
so many people that, surely, you'll be able
to recommend someone”. Well, I went to
the ministry, asked what was they needed,
they told me, and I was left thinking, and
thinking, I might invite Rosa Barragán,
but I don't know if Rosa will agree. But
the next day Cecilia Brugnini arrives at

⁵⁸ Ministerio de Educación y Cultura [Ministry of Education and Culture] of Uruguay.

630 llega a casa Cecilia Brugnini. Y yo digo,
 631 ¿qué querrá Cecilia Brugnini? Jaja.
 632 Entonces viene y me trae una fotografía
 633 divina, porque ella había hecho una
 634 exposición de fotografía, porque es una
 635 mujer muy inteligente, muy sensible. Y
 636 me dice, “yo te traigo esto en
 637 agradecimiento”, “¿agradecimiento por
 638 qué Cecilia?”, “porque gracias a ti yo me
 639 integré, participé del segundo encuentro
 640 de mini textiles, acá tengo la foto, y
 641 participé del octavo encuentro, yo que
 642 nunca quise participar en nada donde
 643 estuviera Aroztegui” jaja. Y gracias a mí,
 644 porque yo era la presidenta del CETU y la
 645 había invitado. Un día me pide Kalenberg
 646 “convenza a Cecilia Brugnini de que nos
 647 preste el tapiz de ella para el encuentro de
 648 los presidentes en el Country Club”, me
 649 dice “no quiere, no quiere, usted va a tener
 650 que tratar de convencerla”. Ya sabían qué
 651 tapiz querían, uno con espejitos que era
 652 enorme. Entonces fui a ver a Cecilia. “Ah
 653 no” me dice “porque a Aroztegui lo llevan
 654 a todos lados, lo llevan a Alemania, a la
 655 Bienal, a todos lados, y a mí cero. Y ahora
 656 quieren un tapiz mío para adornar el salón
 657 de los presidentes” jaja. Y yo le digo
 658 “Cecilia, sabés lo que pasa, Aroztegui es
 659 el maestro, es el creador de la tapicería
 660 acá, pero vos Cecilia sos la reina.
 661 Necesitamos un tapiz tuyo porque la
 662 verdad que como tapices los tuyos son
 663 algo impresionantes”. Y ella me había
 664 contado que se había hecho socia del Club
 665 de Golf con un tapiz, porque no tenía plata
 666 para pagar todo, entonces les dio un tapiz.
 667 Y yo pensé, de esa manera a Cecilia la ve
 668 todo el mundo en el Club de Golf. Porque
 669 los tapices de Cecilia Brugnini estaban
 670 valuados en quince mil dólares. Y Ernesto
 671 vendió el Einstein por dos mil, ¿te das
 672 cuenta? Entonces yo le dije “lo que pasa
 673 es que vos Cecilia sos la reina. A vos todo
 674 el mundo te conoce como la mejor

my house. And I said to myself, what
 could Cecilia Brugnini want? Haha. So
 she comes and brings me a beautiful
 photograph, because she had made a
 photograph exhibition, because she’s a
 very intelligent woman, very sensitive.
 And she tells me “I bring you this as a
 thank you”, “thank you for what Cecilia?”,
 “because thanks to you I became part, I
 participated of the second gathering of
 mini textiles, here’s the picture, and I
 participated in the eighth gathering, I, who
 never wanted to participate in anything
 were Aroztegui was” haha. And thanks to
 me, because I was president at CETU⁵⁹
 and had invited her. One day Kalenberg
 asks me “convince Cecilia Brugnini to
 lend us a tapestry for the gathering of
 presidents at the Country Club”, he tells
 me “she doesn’t want to, she doesn’t want
 to, you need to try and convince her”.
 They already knew which tapestry they
 wanted, one with small mirrors which was
 huge. So, I went to see Cecilia. “Oh no”
 she says “because they take Aroztegui
 everywhere, they take him to Germany, to
 the Biennial, everywhere, and nothing for
 me” haha. And I say to her “Cecilia, the
 thing is, Aroztegui is the teacher, the
 creator of tapestry here, but you Cecilia,
 you are the queen. We need a tapestry of
 yours because, really, as tapestries yours
 are something impressive”. And she had
 told me she had become a member of the
 Golf Club with a tapestry, because she
 didn’t have the money for pay for it, so
 she gave them a tapestry. That way, I
 thought, Cecilia gets seen by everyone at
 the Club de Golf. Because Cecilia
 Brugnini’s tapestries were valued at
 fifteen thousand us dollars. And Ernesto
 sold the Einstein for two thousand, can
 you see? So I said to her “the thing is you,
 Cecilia, are the queen. Everyone knows
 you as the best tapestry-maker in Uruguay,

⁵⁹ CETU stands for Centro de Arte Textil Uruguayo [Uruguayan Textile Art Center].

675 tapicista del Uruguay, Ernesto es el
 676 maestro. Y a Ernesto lo llevan a las
 677 exposiciones, y a las bienales y todo lo
 678 demás, pero vos sos la reina”. Y entonces
 679 la convencí, mandó el tapiz a la tintorería.
 680 Y Kalenberg, cuando vino Arline Fisch, le
 681 dijo a la que recomendó a Arline Fisch
 682 para que venga a dar clases de metales en
 683 el museo, dice “yo la voy a pedir, pero
 684 siempre y cuando la que organice todo sea
 685 Beatriz Oggero” jaja. Y yo organicé,
 686 todavía era presidenta del CETU, estuve
 687 hasta el '90, organicé el taller de tejido
 688 con metales en el Museo Nacional. Ella
 689 vino con la beca Fullbright, y claro, yo
 690 estuve con Arline todo el tiempo. Yo no
 691 hablo muy bien el inglés, pero nos
 692 comunicamos muy bien, y ella además
 693 como venía de San Diego, no hablaba
 694 español pero entendía, venía de California.
 695 Y nos hicimos muy amigas. Cuando se fue
 696 me dijo tu “estarías de acuerdo con que yo
 697 te haga una recomendación para la beca
 698 Fullbright? Porque yo quiero que tu
 699 conozcas todos los talleres de los
 700 departamentos de diseño de las
 701 universidades americanas”. Pero en
 702 Fullbright me dijeron “nosotros no
 703 pagamos turismo”... Entonces tenía que
 704 elegir una universidad, y elegí el centro de
 705 diseño de Oakland. Pero a mí me llegaban
 706 propuestas de todos departamentos
 707 textiles, de la Cranbrook, de la universidad
 708 de Filadelfia, de la universidad de Nueva
 709 York. Porque ella hablaba por teléfono con
 710 ellos y les decía que quería que yo fuera,
 711 porque yo era la persona que iba a poder
 712 enseñar mucho de lo que aprendiera. Pero
 713 sabes qué, no... La beca no me eligió a
 714 mí. Eligieron a la otra chica que había
 715 venido con ella que fue a trabajar a San
 716 Diego con ella en unas cosas sobre
 717 metales. Pero igual lo que digo es que son
 718 experiencias, son vínculos. Cuando llegó
 719 la exposición de las crafts de Australia al

Ernesto is the teacher. And Ernesto gets
 taken to every exhibition, and biennial,
 and everything else, but you are the
 queen”. So, I convinced her, she sent the
 tapestry to the dry-cleaner. And
 Kalenberg, when Arline Fisch came, told
 the one who recommended Arline Fisch to
 come and teach metals at the museum,
 says “I will ask for it, but as long as the
 one organizing everything is Beatriz
 Oggero” haha. And I organized it, I was
 still CETU’s president, I was the president
 until 1990, I organized the metal weaving
 workshop at the National Museum. She
 came with a Fullbright scholarship, and
 well, I was with Arline the whole time. I
 don’t speak English very well, but we
 communicated just fine, and besides since
 she came from San Diego she couldn’t
 speak Spanish but she understood it, she
 was from California. And we became very
 close friends. When she left she said to me
 “would it be okay if I recommend you for
 the Fullbright scholarship? Because I
 want you to know all the workshops of the
 design departments of the American
 universities”. But from Fullbright they
 told me “we don’t pay for tourism”... So I
 had to choose one university and I chose
 the Oakland’s design center. But I got
 offers from all the textile departments,
 from Cranbrook, from the University of
 Philadelphia, the University of New York.
 Because she would talk to them on the
 phone and tell them she wanted me to go,
 because I was a person who would teach
 much of what she learned. But you know
 what, no... The scholarship didn’t go to
 me. They chose the other girl who had
 come with her from San Diego to work on
 something related to metal work. But still,
 what I’m talking about is the experiences,
 the connections. When the crafts
 exhibition from Australia came to the
 Subte⁶⁰... The exhibition came from Perth

⁶⁰ Subte is an art center in Montevideo, Uruguay.

720 Subte... La exposición venía de Perth
 721 porque Alicia Haber había estado en
 722 Australia y se había conectado con el.
 723 Entonces qué pasó, que la exposición era
 724 de artesanías, y entonces Alicia Haber me
 725 dice “a ver si lo podes invitar a que vaya
 726 al Centro de Diseño a dar una charla”.
 727 Cuando fue la charla en el Centro de
 728 Diseño, me acuerdo perfectamente de mis
 729 alumnos, hablaba inglés perfectamente, se
 730 le entendía absolutamente todo. Y además,
 731 los chiquilines del Centro de Diseño todos
 732 hablaban inglés. Lo llevé incluso a
 733 mostrarle el grupo donde estaba Isabel
 734 Magnosa, Ana Bordaberry... Ana quedó
 735 repetidora, y después ella y Serena
 736 estuvieron en el mismo grupo. Entonces
 737 yo decía, estaban en el mismo grupo
 738 Serena Zitarrosa y Ana Bordaberry, que se
 739 llevaban bárbaro. Porque en el grupo
 740 anterior a Ana no la quería nadie porque
 741 los padres de las que estaban en el grupo
 742 habían estado en el Cilindro. Pero esta
 743 chica Serena, cuya familia se tuvo que ir
 744 para México porque si no lo mataban,
 745 ¿no? Aprendió a urdir los telares y todo
 746 con Ana. Ana nació cuando la dictadura,
 747 ¿te das cuenta? Anita... Y a mí no sabés
 748 cómo me quiere Ana... Porque claro yo
 749 era la profesora, siempre me dice ¡la
 750 maestra que me hizo querer mi profesión!.

751
 752 LGR: ¡Qué lindo eso!

753
 754 BO: Jaja. Entonces, volviendo, yo le dije a
 755 Cecilia Brugnini que llegó a casa, le dije
 756 “sabés que me están pidiendo que
 757 recomiende a alguien para desarrollar el
 758 departamento de textiles del Centro de
 759 Diseño, vos serías la persona más indicada
 760 de todas. Yo iba a recomendar a Rosa
 761 Barragán, pero tú que aprendiste a tejer en
 762 Londres, que tejiste telas...”. Porque ella
 763 me decía que ya había tejido todos los

because Alicia Haber had been there and
 gotten in touch with the director. So, what
 happened was that the exhibition was of
 craft, and so Alicia Haber says to me “see
 if you can invite him to give a talk at the
 Centro de Diseño”. When the talk
 occurred, I remember my students
 perfectly, he spoke English as if he were
 an English teacher, you could understand
 him perfectly. And besides, the kids from
 the Centro de Diseño all spoke English. I
 even took him to visit the group of Isabel
 Magnosa, Ana Bordaberry... Ana had to
 repeat the year, and then she and Serena
 were in the same group. So I would say,
 Serena Zitarrosa and Ana Bordaberry in
 the same group, and they got along very
 well. Because in Ana’s previous group
 nobody liked her because the parents of
 the kids in that group had been at the
 Cilindro⁶¹. But this girl, Serena, whose
 family had to go into exile to Mexico
 because if not his father was going to get
 killed, right? She learnt to warp the looms
 and everything with Ana. Ana was born
 during the dictatorship, do you realise?
 Anita... And you don’t know how Ana
 loves me... Because of course, I was her
 teacher, she always says to me, “the
 teacher who made me love my
 profession!”.

751
 752 LGR: That’s so nice!

753
 754 BO: Haha. So, going back, I told Cecilia
 Brugnini, who appeared at my house, I
 said to her “you know that I’m being
 asked to recommend someone to develop
 the textile department at the Centro de
 Diseño, you would be the most suitable
 person of all. I was going to recommend
 Rosa Barragán, but you who has learned
 to weave in London, who has woven
 fabrics...”. Because she told me she had

⁶¹ Cilindro Municipal was a sports stadium in Montevideo, Uruguay, that was used as a detention and torture center during the dictatorship.

763 tweeds para los ajuares de las novias en
 765 Montevideo. Pero yo después de eso, mis
 766 piernas están deshechas de trabajar en los
 767 telares de pie, mis brazos lo mismo, yo no
 768 quiero saber más nada de eso... La que
 769 tiene que ir a dar clases al Centro de
 770 Diseño sos vos”.

771

772 LGR: ¡Así no más!

773

774 BO: “Yo soy tapicista, ¡de eso no sé
 775 nada!”. Porque para Ernesto eso, la teoría
 776 de las armaduras... Ernesto nunca supo
 777 nada de la teoría de las armaduras, del
 778 gráfico del textil, nada. Y los alumnos
 779 tampoco. “Tú sos la que sabe” le digo yo.
 780 A los quince años ella había ido a Londres
 781 y había estado en un taller.

782

783

784 LGR: Súper joven...

785

786 BO: Sí, porque ella había ido a hacer un
 787 tratamiento, porque tú sabés que Cecilia
 788 era tartamuda. Entonces la mandaron los
 789 padres a Londres a hacer todo un
 790 tratamiento. Algo la mejoraron, pero ella
 791 tenía que hacer algo... Entonces entró en
 792 un taller donde había cuatro o cinco
 793 señoras mayores que tejían en telares. Y
 794 así ella aprendió a hacer eso. Además se
 795 comunicaba muy bien en inglés. Pero era
 796 jovencita, entonces cuando se vino para
 797 Montevideo se trajo el telar de Londres y
 798 se puso a tejer.

799

800 LGR: No sabía que el inicio de ella había
 801 sido así, y no directamente con el tapiz.

802

803 BO: Todo eso contado por Cecilia el día
 804 que la fui a visitar porque estábamos
 805 visitando... Con Cristina fuimos a visitar a
 806 todos los tapicistas que no eran del sector
 807 de Ernesto. Cristina tampoco, ella era del
 808 sector de Nená Badaró, que se murió hace
 809 una semana. Nená Badaró tenía un taller

woven all the tweeds for the bridal
 trousseau’s in Montevideo. “But after that
 my legs are so tired of working on the
 standing looms, the same with my arms, I
 don’t want anything to do with that... The
 one who has to go teach at the Centro de
 Diseño is you.”

LGR: Just like that!

BO: “But I’m a tapestry-maker, I don’t
 know anything about that!”. Because for
 Ernesto, the theory of pedal tie-up...
 Ernesto never knew anything about pedal
 tie-up, of the cloth draft, nothing. And the
 students didn’t either. “You are the one
 who knows” I told her. When she was
 fifteen years old she had gone to London
 and she had been at at workshop.

LGR: Very young...

BO: Yes, because she had gone there for a
 treatment, you know, Cecilia was a
 stutterer. So her parents sent her to
 London for a treatment. She got somewhat
 better, but she needed to do something...
 So she entered a workshop where there
 were four or five older ladies who wove
 on looms. And that’s how she learned to
 do that. Besides, she communicated very
 well in English. But she was very young,
 so when she came back to Montevideo she
 brought the loom with her from London
 and started weaving.

LGR: I didn’t know her first steps were so
 and not directly with tapestry.

BO: All of this told by Cecilia the day I
 went to visit her, because we were
 visiting... Cristina and I went to visit all
 the tapestry-makers who weren’t part of
 Ernesto’s cricle. Cristina wasn’t either, she
 was from Nená Badaró’s circle, who died
 a week ago. Nená Badaró had a studio

810 en el que hacían textiles también pero
 811 nada que ver con tejer. Y yo la conocía a
 812 Nená, era divina. Y Rosa Barragán
 813 trabajaba con ella, pero eran de otro sector
 814 del arte textil que no era tapicería.
 815 Entonces Cecilia me dice “la que tiene que
 816 ir a dar clases ahí sos vos, dame el
 817 teléfono yo voy a hablar con Franca Rossi
 818 que es muy amiga mía y le voy a decir que
 819 ya tengo la persona que va a ir a dar clase
 820 al Centro de Diseño”. Y vos sabés que,
 821 como me dice Felipe, tengo el sí flojo jaja.
 822 No le pude decir que no vos sabés. Franca
 823 me llamó a mí y me dijo “has sido muy
 824 pero muy bien recomendada, y estamos de
 825 acuerdo en nombrarla, venga a hablar
 826 conmigo”. Fui a hablar con ella. Pero tenía
 827 tres alumnas nada más en segundo año,
 828 porque elegían la orientación en tercero.

829
 830

831 LGR: ¡Ah! Ahora es en segundo.

832

833 BO: Ah bueno... Y entonces había
 834 quedado una repetidora, que no pasó a
 835 cuarto, Ángela Rubino. La otra era hija de
 836 un italiano, esa sí era una diseñadora
 837 impresionante. La otra era una chica que
 838 no me acuerdo el nombre. Y yo pensé,
 839 ¿qué hago para enseñarles diseño textil a
 840 estas tres? Las puse a hacer un patchwork
 841 con telas para que armaran almohadones.
 842 Para ver un poco qué idea tenían de las
 843 telas. Y después les enseñé lo que es una
 844 urdimbre y una trama. Entonces con
 845 bastidores les enseñé a hacer la urdimbre y
 846 la trama. Les dije “ahora ustedes lo que
 847 van a hacer es agarrar una revista donde se
 848 vea bien, bien cómo está la tela, o agarrar
 849 una tela de ustedes y copiarla”. Que
 850 copiaran la tela en el bastidor. En este
 851 momento vienen los sastres, los sastres
 852 importantes de Montevideo, que habían
 853 sido invitados para presentar algo en
 854 Italia. Entonces la tana, la tana para hablar
 855 era bárbara pero no sabía nada de nada de

where they made textiles as well, but had
 nothing to do with weaving. And I knew
 Nená, she was lovely. And Rosa Barragán
 worked with her, but they were from an
 area of textile art that wasn't tapestry. So
 Cecilia tells me “the one who has to go
 teach there is you, give me the phone, I'm
 going to talk to Franca Rossi who's a good
 friend of mine, and I'm going to tell her I
 already have the person who's going to
 teach at the Centro de Diseño”. And you
 know, as Felipe tells me, I have an easy
 yes haha. You know, I couldn't say no.
 Franca called me and said to me “you've
 been very, very well recommended, and
 we are in agreement to appoint you, come
 talk to me”. I went to talk to her. But I
 only had three second year students
 because they chose their specialization in
 their third year.

LGR: Oh! It's in the second year now.

BO: Oh well... And so, one was repeating
 her third year, she didn't make it to the
 fourth year, Ángela Rubino. The other one
 was the daughter of an Italian man. She
 was an amazing designer. And the other
 one was a girl whose name I don't
 remember. And I thought, what do I do to
 teach textile design to these three? I had
 them do a patchwork with fabrics to make
 pillows. To get an idea about what they
 knew about fabrics. And after that I taught
 them about warp and weft. So, with
 frames I taught them how to place the
 warp and then the weft. I told them “now
 you'll grab a magazine where you can
 clearly see how the fabric is constructed,
 or grab a scrap of fabric you own, and
 copy it”. I asked them to reproduce that
 fabric on the frame. At that moment the
 tailors come, the main tailors in
 Montevideo, because they had been
 invited to present something in Italy. So,
 Franca, Franca was the best at talking but

856 textiles, les dice, “ay sí, las chicas les
 857 pueden diseñar las telas”. Yo pensaba, “y
 858 cómo van a hacer estas para diseñar las
 859 telas de los sastres”... Bué... Entonces
 860 dice “porque los chicos del Centro de
 861 Diseño tienen mucha creatividad y ellas
 862 van a poder diseñarles las telas”. “Ah
 863 bueno, entonces ta, porque nosotros las
 864 mandamos a hacer en Campomar pero que
 865 ellas vayan a diseñar las telas. Entonces
 866 van las chicas, las de cuarto, que eran
 867 cuatro, al lugar donde hacen los diseños
 868 textiles para hacer la tela. Y bueno, a los
 869 tipos les preguntaban, “y acá qué
 870 hacemos?”, porque las chicas no sabían
 871 nada... Entonces viene una y me dice “ay
 872 Beatriz, no puede ser, la vergüenza que
 873 pasamos, esos tipos nos dijeron ¿y ustedes
 874 qué es lo que estudian? Si no tienen la más
 875 pálida idea de nada”. Entonces le dije a la
 876 Franca “yo renuncio, porque no puedo
 877 concebir que tu digas que las chicas van a
 878 diseñar las telas cuando no tienen ni idea y
 879 yo tampoco, de cómo se hace un diseño
 880 textil”. “Ah”, me dice Franca, “pero acá
 881 llegaron los telares”. Hasta ese momento
 882 no teníamos nada. Fuimos a buscar los
 883 telares. Había dos telares de cuatro lizos y
 884 dos telares de ocho lizos. “¿Entonces con
 885 esto tú podés tejer?”. “Sí, si supiera cómo
 886 se urde un telar, eso sería bárbaro...” jaja
 887 Bueno ahí fui a llorarle a Cecilia Brugnini,
 888 “Cecilia me tenés que enseñar...”. “Ah no,
 889 yo tocar un telar nunca más, acá tenés los
 890 libros”. Me dio dos libros en inglés. Me
 891 los fotocopie, acá los tengo todavía, con
 892 todo lo que se podía hacer con un telar de
 893 cuatro lizos. Pero ta, de diseño textil nada.
 894 Le dije a Franca “yo renuncio porque yo
 895 de esto no sé nada”. Y me dice “no, no,
 896 no, tú esperate, va a venir un técnico de
 897 Perú, del SENATI de Perú, que va a venir
 898 a ocuparse de enseñarte todo lo que
 899 necesites saber. Pero necesita que la hagas
 900 un programa”. Entonces yo agarré una

didn't know the first thing about textiles,
 tells them “oh yes, the girls can design the
 fabrics for you”. And I thought “how are
 they going to do to design the fabrics for
 the tailors”... Well... So, she says
 “because the kids from the Centro de
 Diseño are so creative and they will be
 able to design the fabrics for you”. “Oh
 well, then that's it, because we have them
 made in Campomar⁶², but they should go
 and design the fabrics”. So there they go,
 the fourth year girls, who were four, to the
 place where the textile designs for the
 fabrics are made. And well, they asked of
 the men “what do we do here?”, because
 the girls didn't know anything... So, one
 of them comes to me and tells me “oh
 Beatriz, this cannot be, the embarrassment
 we went through, those guys said to us
 “and what is it that you study? You don't
 know the first thing about anything”. So I
 said to Franca “I quit, because I cannot
 conceive you saying the girls are going to
 design fabrics when they don't have the
 slightest idea and neither do I, about how
 to get a textile design ready”. “Oh” Franca
 tells me, “but we just received the looms”.
 Until that moment we didn't have
 anything. We went to pick up the looms.
 There were two four-heddle looms and
 two eight-heddle looms. “So, can you
 weave with this”. “Yes, if I knew how a
 loom is warped, that would be great...”
 haha And I went knocking on Cecilia
 Brugnini's door, “Cecilia you need to
 teach me...”. “Oh no, I'm never touching
 a loom again, here are the books”. She
 gave me two books in English. I
 photocopied them, here I have them still,
 with everything that could be made with a
 four-heddle loom. But well, I didn't know
 anything about textile design. So I said to
 Franca “I quit because I don't know
 anything about this”. And she says “no,
 no, no, you just wait, a technician is

⁶² Campomar is a Uruguayan company specialized in wool textiles.

901 hoja y empecé a poner todo lo que yo no
 902 sé. La gráfica del textil, la cuestión de
 903 diseño por trama, diseño por urdimbre, y
 904 así. Bueno, entonces como le mandamos
 905 el programa el tipo vino. Manuel Soudre.
 906 Él era un ingeniero textil que iba a Europa
 907 a conocer todas las cosas más
 908 ultramodernas para enseñárselas a los
 909 ingenieros textiles del Perú, cómo manejar
 910 los telares de última generación... O sea,
 911 el tipo sabía muchísimo. Entonces me
 912 dice, “yo lo que no entiendo mucho es este
 913 programa”. Le estábamos pidiendo a él
 914 que era ingeniero, que le enseñaba a los
 915 ingenieros, que viniera al Centro de
 916 Diseño a enseñarle qué a quién. “Lo que
 917 pasa Manuel es que el programa lo hice
 918 yo”. “Bueno, entonces escúchame, ¿todo
 919 eso necesitas saber? Entonces yo estos dos
 920 meses que estoy aquí te voy a enseñar a ti
 921 y a todos los que quieran aprender todo
 922 eso que tú quieres saber”. Y entonces
 923 mandó a hacer en una carpintería un
 924 pizarrón con... No sé si vos lo habrás
 925 visto, un pizarrón todo cuadriculado para
 926 enseñar a hacer el gráfico del textil...

927
 928
 929

930 LGR: ¡Ah! No, no lo llegué a ver...

931

932 BO: Entonces de mañana me enseñaba a
 933 mí y a las chicas, que eran tres, pero no
 934 estaban muy interesadas yo creo... Y de
 935 tarde la directora organizó un curso para
 936 todos los que quisieran venir. Entonces
 937 venían algunos de alguna fábrica, el
 938 profesor de tecnología... Bué... Se fue y
 939 ta. Y entonces llega el año siguiente y qué
 940 pasó, la bibliotecaria me había hecho una
 941 propaganda tan impresionante en
 942 biblioteca que tuve veinticinco alumnos en
 943 segundo. Y los de tercero eran trece.
 944 Entonces mandé a hacer bastidores para

coming from Peru, from the SENATI⁶³ in
 Peru, and he'll take care of teaching you
 everything you need to know. But he
 needs a syllabus from you". So I grabbed
 a piece of paper and started writing down
 everything I didn't know. The cloth draft,
 designing with the weft, designing with
 the warp, and so forth. Well, since we sent
 him the syllabus the guy came. Manuel
 Soudre. He was a textile engineer who
 traveled to Europe to learn about the
 newest stuff and teach it to the textile
 engineers in Peru, how to work with the
 latest looms... So, the guy knew a lot. So
 he says to me "what I don't really
 understand is this syllabus". We were
 asking him, who was an engineer, who
 taught engineers, to come to the Centro de
 Diseño to teach what to whom. "The thing
 is Manuel, I wrote that syllabus". "Well,
 then listen, you need to know all of this?
 So, these two months I'm going to be here
 I'll teach you and everyone who wants to
 learn all these things you want to know".
 So, he had a blackboard made with a
 carpenter... I don't know if you got to see
 it, a squared blackboard to teach textile
 drafting...

LGR: Oh! No, I didn't get to see it...

BO: So in the morning he would teach me
 and the girls, who were three, but weren't
 very interested I think... And in the
 afternoon the chair organized a course for
 everyone who wanted to come. So they
 would come from the mills, the textile
 technology professor... Well... Then he
 left and that was it. So the next year came
 and what happened, the librarian had
 spoken so well of me that I had twenty
 five students in the second year. And the
 third year ones were thirteen. So, I had
 frames made so they could learn how to

⁶³ SENATI stands for Servicio Nacional de Adiestramiento en Trabajo Industrial [National Industrial Work Training Service], Peru.

945 que aprendieran a poner la urdimbre y la
946 trama, y enseñarles el diseño textil, el
947 tomado y el dejado, todo

948
949 LGR: ¿Y estabas vos sola?

950
951 BO: Yo sola... Pero tenía unos genios en
952 las clases... Entonces lo primero que les
953 mandé a hacer fue un estudio sobre el
954 otoño porque empezaba el año. Los
955 colores del otoño en la naturaleza, los
956 colores del otoño en las telas, y lo que la
957 gente usaba en la calle. Bueno, hubo una
958 que me trajo una carpeta impresionante.
959 Divina. Y además les dije “ustedes se
960 ponen a investigar en donde sea, revistas
961 lo que sea, todo lo que sea textiles”. Hizo
962 una carpeta impresionante. Y otra chica
963 también hizo una carpeta preciosa. Pero el
964 resto... Olvidate. Una me trajo un poema
965 sobre el otoño jaja, ¡sí! Porque se había
966 dado cuenta de los colores que tenía el
967 otoño, las hojas rojas, todo eso... El
968 íntimo amigo de Fernando Escuder, que
969 era un genio pero que quedó
970 eliminado porque nunca cumplió con nada
971 ese año, Marcelo Botardo, me trajo una
972 hoja de papel donde había tejido en
973 amarillos la luz del otoño, ¡la luz del
974 otoño! Estaba divino... La Rita Fischer...

975
976 LGR: ¡Fue profesora mía también!

977
978 BO: Una caja me trajo Rita... Una caja de
979 donde salían cables rojos y azules... ¿Qué
980 era la caja? Era una bomba para volar al
981 Centro de Diseño... Por eso yo le decía a
982 un amigo, yo recibí de todo... Y entonces
983 me dice la de la biblioteca “vino acá una
984 muchacha que me dice que es diseñadora
985 textil egresada en Alemania, es uruguaya y
986 fue a estudiar a Alemania, y quiere tener
987 contacto con la persona que esté en la
988 parte de textiles o sea que yo le dije que
989 tenía que comunicarse contigo”. Divino.
990 La otra Beatriz. Beatriz Schaff. Que yo le

place the warp and weave in the weft, and
I could teach them textile design, the
weaving structures, everything.

LGR: And it was only you?

BO: Only me... But I had a few geniuses
in the classes... So, the first thing I asked
them to do was a study of autumn because
it was the start of the year. The colours of
autumn in nature, the colours of autumn in
fabrics, and what people were wearing on
the streets. Well, one of them brought a
spectacular folder. Beautiful. And I told
them “you do your research wherever,
magazines, whatever, everything textile
related”. She put together an amazing
folder. Another girl also brought a
beautiful folder. But the rest... A mess.
One of the brought a poem haha, yes!
Because she had realized the colours
autumn had, the red leaves, all of that...
Fernando Escuder’s closest friend, who
was a genius but failed because he never
completed any of the assignments,
Marcelo Botardo, brought a piece of paper
where he had woven in yellows the light
of autumn, the light of autumn! It was
beautiful... Rita Fischer...

LGR: She was my teacher as well!

BO: Rita brought a box... A box from
which red and blue cables sprang... What
was the box? A bomb to blow up the
Centro de Diseño... That’s why I said to a
friend, I received all kinds of things... So,
the librarian tells me “here’s a young
woman who tells me she’s a textile
designer who graduated in Germany, she’s
Uruguayan and went to study in Germany,
and wants to get in touch with the person
who’s in charge of the textile department,
so I told her she should get in touch with
you”. All very well. The other Beatriz.

991 llevo diecisiete años... Ella tenía treinta y
 992 yo tenía cuarenta y siete. Y bueno, me dijo
 993 “mirá, yo soy uruguaya, nací en Uruguay,
 994 recibí todo de este país porque mis padres
 995 vinieron al Uruguay después de la guerra
 996 y todo lo que tuvieron fue gracias a este
 997 país. Y le quiero devolver a mí país algo
 998 de lo que yo recibí. Entonces tú decime en
 999 qué te puedo servir”. Entonces le digo “ay
 1000 por favor ¡tenés que ayudarme!” jaja.
 1001 “Tenés que ayudarme porque yo tengo dos
 1002 grupos y no sé qué hacer con ellos”.
 1003 “Bueno” me dice, “yo te ayudo a ti y tú
 1004 me ayudas a mí. Comunícate con la gente
 1005 de la cooperación alemana, y entonces les
 1006 decís que necesitás que yo venga durante
 1007 un mes al Centro de Diseño a apoyarte”.
 1008 El director italiano no quería saber nada...
 1009 “¡Una que viene de Alemania!” Ellos no le
 1010 iban a pagar... Van a venir los de la
 1011 cooperación alemana, por favor explicales
 1012 qué es lo que pasa, qué es lo que yo puedo
 1013 aportar”. Ella había egresado como
 1014 diseñadora en Alemania, y además había
 1015 estado en la Création Baumann en una
 1016 beca, y Création Baumann es una de las
 1017 mejores textiles suizas. Estuvo tres meses
 1018 ahí. Y le dieron una mención. Así que
 1019 sabía perfecto. Entonces se logró. La
 1020 cooperación alemana le pagó un sueldo.
 1021 Le pagó para que comprara libros, le pagó
 1022 el viaje, le pagó la estadía... Entonces ella
 1023 dijo, “vamos a hacer lo siguiente, el
 1024 proyecto va a ser hacer telas de tapicería
 1025 para un barco. Entonces van a tener que
 1026 investigar las telas para el comedor, para
 1027 un dormitorio, bueno para todo”. Diseñar
 1028 las telas. Y las iban a hacer en los telares
 1029 que ya habían aprendido a usar, y además
 1030 ya sabían diseño textil... Y me dijo “este
 1031 telar de ocho lizos está al revés” jaja.
 1032 Entonces lo dio vuelta. Y como ella era
 1033 mucho más cercana en edad a los
 1034 muchachos, se dieron cuenta que la
 1035 artesanía que yo les estaba enseñando, por
 1036

Beatriz Schaaf. I'm seventeen years
 older... She was thirty years old and I was
 forty seven. And well, she said to me
 “look, I'm Uruguayan, I was born in
 Uruguay, I received everything from this
 country because my parents came here
 after the war and everything they had was
 thanks to this country. And I want to give
 back to my country some of what I've
 received. So you tell me what can I do to
 help”. So I say to her “oh please, you have
 to help me!” haha. “You need to help me
 because I have two groups and I don't
 know what to do with them”. “Okay” she
 says to me, “I help you and you help me.
 Get in touch with the people at German
 cooperation, and tell them you need my
 support for a month at the Centro de
 Diseño”. The chair who was an Italian
 didn't want to hear about it... “One that
 comes from Germany!”. They weren't
 about to pay anything... Someone from
 the German cooperation is going to come,
 please explain to them what's happening,
 what I can do to help”. She had graduated
 as a designer in Germany, and in addition
 had been at the Création Baumann on a
 scholarship, and Création Baumann is one
 of the best Swiss textile companies. She
 was there for three months. And received a
 mention. So, she knew what she was
 doing. And we did it. The German
 cooperation paid her a salary. They paid
 so she could buy books, they paid for her
 trip, paid her stay... So she said, “let's do
 this, the project will entail making the
 fabrics for a ship. So they will have to
 research the fabrics for the dining room,
 for a bedroom, well for everything”.
 Design the fabrics. And they were going to
 weave with the looms they had already
 learned how to use, and, besides, they now
 knew about textile design... And she tells
 me “this eight heddle loom is facing the
 wrong way” haha. So she turned it around.
 And because she was much closer to the

1037 lo cual era criticada, era lo que se
1038 estudiaba en el primer mundo jaja.

1039

1040

1041

1042 LGR: ¡Les cayó la ficha!

1043

1044 BO: Exacto, les cayó la ficha. Entonces
1045 ella les dijo “bueno vamos a trabajar y van
1046 a hacer los proyectos, van a tejer y si son
1047 cosas como la gente vamos a hacer la
1048 exposición en la Cámara de Industrias
1049 donde yo voy a dar una charla sobre lo
1050 que es un diseñador a los empresarios
1051 textiles”. Trabajábamos mañana, tarde y
1052 noche, hasta la noche. Era así. Iba en auto
1053 y me llevaba todos los libros para el
1054 Centro de Diseño para que los chiquilines
1055 vieran libros de textiles, libros de historia
1056 del arte, lo que fuera. Bueno, se dio la
1057 charla en la cámara de industrias, se
1058 expuso todo.

1059

1060 LGR: Impresionante...

1061

1062 BO: Bueno, después empezamos a
1063 escribimos y ella se dedicó, ya dejó la
1064 parte de los telares y eso, y se dedicó a
1065 hacer fieltro.

1066

1067 LGR: Ahí va, yo hice un taller de fieltro
1068 con ella, justo antes de la pandemia. Ahí la
1069 conocí personalmente y la tuve como
1070 profesora. Divina.

1071

1072 BO: La que lo organizó fue...

1073

1074 LGR: Andrea Bustelo.

1075

1076 BO: ¡Claro! Andrea Bustelo.

1077

1078 LGR: Otra persona divina.

1079

1080

kids in age they realized the craft I was
teaching them, for which I was criticized,
was what was being studied in the first
world haha.

LGR: They realized!

BO: Exactly, they realized. So she told
them “okay we’re going to work and
you’ll get your project done, you’ll weave
and if we get good results we’ll put
together an exhibition at the Cámara de
Industrias⁶⁴ where I’ll give a talk to
business people about what being a
designer entails”. We worked day and
night. That’s how it was. I’d drive my car
there and take all of my books with me for
the kids, books of textiles, books of art
history, whatever. Well, the talk at the
Cámara de Industria happened, the
exhibition happened.

LGR: Wonderful...

BO: Well, afterwards we started writing to
each other and she dedicated herself to,
she left weaving behind, and dedicated
herself to felt making.

LGR: That’s right, I did a workshop with
her, right before the pandemic. That’s
when I met her in person and had her as
my teacher. Lovely person.

BO: The one who organized it was...

LGR: Andrea Bustelo.

BO: Of course! Andrea Bustelo.

LGR: Another lovely person.

⁶⁴ Cámara de Industrias del Uruguay [Chamber of Industries of Uruguay], a Uruguayan institution that promotes industrial development in the country.

1081 BO: Amiga mía de Facebook también jaja,
 1082 por eso es que te digo, todos los
 1083 vínculos... Cuando conozco a Pilar Tobón
 1084 en el 2005, y ella me habla para hacerme
 1085 socia de WTA, le di una miniatura mía, y
 1086 esa miniatura es lo que ponían siempre
 1087 para invitar al salón de miniaturas jaja.

1088

1089

1090 LGR: ¡Mirá! Qué lindo

1091

1092 BO: Entonces decidí presentarme a la
 1093 bienal de Buenos Aires y presenté la obra,
 1094 y entonces la Pilar Tobón me llamó por
 1095 teléfono y me dice “¡te aceptaron! ¡qué
 1096 emoción, tu obra es impresionante!”.
 1097 Bueno... Fue la primera vez que tejí con
 1098 hilo de cobre. Y Beatriz Schaaf presentó
 1099 fieltro. Eran veinticuatro contenedores
 1100 blancos de fieltro en los cuales estaba
 1101 impresa una fotografía, o sea una de
 1102 muchas fotografías, eran veinticuatro. O
 1103 sea, una técnica impresionante imprimir
 1104 sobre fieltro blanco. De la llegada de sus
 1105 padres al Uruguay.

1106

1107 LGR: Sabés que creo que he visto fotos de
 1108 ese trabajo...

1109

1110 BO: Nos encontramos en Buenos Aires,
 1111 diecisiete años después, porque del '92 al
 1112 2009 fueron diecisiete años. Ella venía a
 1113 Montevideo, pero cuando yo ya estaba en
 1114 Bolivia. No coincidíamos... Pero nos
 1115 vimos y fue como si nos hubiéramos visto
 1116 ayer

1117

1118 LGR: Qué hermoso eso.

1119

1120 BO: Entonces nos agarramos del brazo y
 1121 nos fuimos a visitar exposiciones por
 1122 Buenos Aires.

1123

1124 LGR: A pasear juntas...

1125

BO: A friend of mine on Facebook as well
 haha, that's why I tel you, all the
 connections... When I met Pilar Tobón in
 2005, and she talks to about becoming a
 member of WTA⁶⁵, I gave her one of my
 miniatures, and that miniature is what they
 would use for the invitations to the
 miniatures' salon haha.

LGR: Look at that! How nice.

BO: So, I decided to enter the Buenos
 Aires Biennial and present that piece and
 Pilar Tobón called me on the phone and
 says to me “the accepted you! I'm so
 excited, your work is amazing!”. Well... It
 was the first time I was weaving with
 copper thread. And Beatriz Schaaf
 presented felt. It was made of twenty four
 white felt containers in which a
 photograph was printed, they were twenty
 four. I mean, and impressive technique,
 printing on white felt. About the coming
 of her parents to Uruguay.

LGR: You know, I think I've seen
 photographs of that piece...

BO: We met again in Buenos Aires,
 seventeen years after that, because from
 '92 to 2009 seventeen years passed. She
 came regularly to Montevideo, but I was
 already in Bolivia. We didn't coincide. But
 we met then and it was as if only the day
 before we had seen each other.

LGR: That's so beautiful.

BO: So, we took each other by the arm
 and we went to visit exhibitions in Buenos
 Aires.

LGR: To walk together...

⁶⁵ WTA stands for World Textile Art Organization.

1126 BO: ¡Juntas! Pero bueno, yo te he hablado
1127 de muchas cosas ¡y me imagino que todas
1128 tus preguntas están esperando!

1129
1130 LGR: No mirá, fui revisando a medida que
1131 me contabas y hay muchas que ya las has
1132 ido contestando... Pero capaz te
1133 preguntaría algunas cosas más puntuales
1134 que tienen que ver con el enfoque que yo
1135 le estoy dando a mi trabajo. Como decía
1136 en la carta que te mandé por mail, mi
1137 maestría es en Cultura Material. Yo estoy
1138 todo el tiempo haciendo cosas, me gusta el
1139 hacer, el estar trabajando con las manos,
1140 me gusta tejer, ahora te conté que me
1141 gusta hacer fieltro... Es como que necesito
1142 hacer eso, ¿no? Entonces siéndole fiel a
1143 esa parte de mí es que el universo de la
1144 cultura material lo estoy enfocando desde,
1145 me parando desde el hacer de la cultura
1146 material. Y cómo ese hacer nos transforma
1147 como personas. Nos define pero también
1148 nos transforma y yo siento un poco que,
1149 en mí por lo menos, se vuelve la columna
1150 vertebral del camino que me voy armando.
1151 Sin eso es como que me sentiría perdida,
1152 ¿no? Entonces ese es el enfoque que le
1153 estoy dando a esta investigación de
1154 Aroztegui, el movimiento textil, las
1155 experiencias de sus estudiantes...
1156 Entonces la pregunta que te quería hacer
1157 es qué te parece que significó para
1158 Aroztegui el hacer, el estar frente a su telar
1159 tejiendo, o el hacer también en términos
1160 de facilitarles el hacer a sus alumnos... Si
1161 podés identificar alguna particularidad en
1162 su forma de hacer...

1163
1164 BO: Evidentemente. Si vos leíste la
1165 entrevista que le hace María Esther Gilio,
1166 que la debes haber leído..

1167
1168 LGR: ¡La leí sí!

1169
1170 BO: Cuando le dice que él no puede estar
1171 sin hacer... Pero además otra cosa, él

BO: Together! But well, I've been talking
about many things, and I can imagine all
of your questions must be waiting!

LGR: No, look, I've been checking them
while you told me all of this and there's a
few you've already answered... But
perhaps I can now ask you some more
specific things in connection to the
perspective I'm taking for my work. As I
say in the letter I sent you via email, my
master's in Material Culture. I'm making
things all the time, I enjoy the act of
making, to be working with my hands, I
like to weave, I now shared I like to felt...
It's like I need it, right? So, honouring that
part of me I'm taking the perspective of
making in relation to material culture. And
how making transforms us as individuals.
It defines us but also transforms us, and,
the way I feel it, it has become the
foundation of the path I'm making for
myself. Without it I'd be lost, right? So,
that's the perspective I'm taking for this
research on Aroztegui, the textile art
movement, his students' experiences...
So, the question I's like to ask you is what
do you think making meant for Aroztegui,
being in front of his loom weaving, or
making also in terms of facilitating it to
his students... If you can identify any
particularities in his way of making...

BO: Evidently. If you read the interview
María Esther Gilio does, which you
probably have...

LGR: I read it, yes!

BO: When he tells her he can't be without
making... But, something else, he was

1172 estaba tejiendo el Freud, que lo hizo con
 1173 hilos de plástico, vos habrás visto el tapiz
 1174 ese, que además le puso abajo el cartón
 1175 para delimitar lo que fue Freud para afuera
 1176 y el subconsciente. Él dibujaba
 1177 fantásticamente bien porque era profesor
 1178 de dibujo y eso él lo traslada a la docencia.
 1179 Bueno, él era ya profesor de secundaria,
 1180 profesor de historia del arte en El Galpón,
 1181 actor de teatro. Y todo eso él lo volcaba en
 1182 sus alumnos, en sus discípulos. Pero hay
 1183 una cosa, él no quería que nosotros
 1184 copiáramos. Él quería que nosotros
 1185 sacáramos de adentro nuestro, cada uno de
 1186 nosotros. Entonces no hay un sólo
 1187 discípulo de Aroztegui que haya hecho lo
 1188 mismo, aunque hacíamos tapicería. Porque
 1189 él lo que trataba de encontrar era la voz
 1190 interior. Podíamos hacerlo con lana, con
 1191 algodón, con fibra, con cuero, hasta con
 1192 caucho, con goma, cortando gomas de
 1193 auto. Él estaba integrado a lo que era el
 1194 arte textil contemporáneo. Él estaba
 1195 integrado a las bienales de Lausanne
 1196 donde se estaba dando todo. Estudiaba,
 1197 estudiaba, estudiaba. Era un hombre que
 1198 estaba siempre informándose de todo, y
 1199 todo eso lo volcaba dentro suyo y lo
 1200 largaba en los tapices. Porque él largaba
 1201 todo eso. Entonces él nos decía “cuando
 1202 estaba terminando el Freud ya estaba
 1203 pensando cuál iba a ser el próximo tapiz”.
 1204 Porque no podía vivir la etapa del qué
 1205 demonios hago jaja. Y eso era lo que
 1206 nosotros teníamos que estar siempre
 1207 pensando, si termino este tapiz tengo que
 1208 ver el próximo qué va a ser. Y para eso
 1209 teníamos que estudiar, teníamos que
 1210 informarnos, teníamos que estar al tanto
 1211 de qué era lo que pasaba en el mundo, en
 1212 la política, en el cine, en el teatro, y
 1213 muchos no hacían nada de eso jaja,
 1214 entonces él se quejaba. Si leíste la
 1215 ponencia te habrás dado cuenta...

1216

1217 LGR: Sí, totalmente.

weaving the Freud, which he did with
 plastic threads, you must have seen that
 tapestry, which, additionally, he placed the
 cartoon underneath to delimit what was
 Freud to the outside and the subconscious.
 He drew fantastically well because he was
 an art teacher, and he transfers that to his
 teaching of textiles. Well, he already was a
 highschool teacher, history of art teacher
 at El Galpón, stage actor. And he poured
 all of that into his students, his disciples.
 But there's one thing, he didn't want us to
 copy. He wanted us to reach within, each
 one of us. So, there aren't two of
 Aroztegui's disciples who have done the
 same, even if we were all making
 tapestries. Because he aimed to find the
 inner voice. We could do that with wool,
 with cotton, with other fibres, with leather,
 even rubber, cutting car tires. He was part
 of contemporary textile art. He was part of
 the Lausanne biennials where everything
 was happening. He studied, and studied,
 and studied. He was a man who was
 always informed about everything, and all
 of that became part of him and got poured
 into his tapestries. Because he would let it
 all out. He said to us “when I was
 wrapping up the Freud I was already
 thinking what was going to be the next
 tapestry”. Because he couldn't stand the
 phase of what on Earth do I do now haha.
 And that's what we needed to be always
 thinking about, if I complete this tapestry I
 need to think what the next one is going to
 be about. And for that we needed to study,
 we needed to be informed, we needed to
 know about what was happening in the
 world, in politics, with films, with theatre,
 and many didn't do any of that haha, so he
 complained. If you've read his speech you
 will have realized...

LGR: Yes, absolutely.

1218

1219 BO: Él dice que eso es lo que les falta a
1220 los tapicistas. Y que los que llegan a
1221 aprender tapicería son las personas que
1222 menos creatividad tienen, ¿entendés?
1223 Entonces a él eso lo desesperaba, él quería
1224 tener contacto con gente más joven, o con
1225 gente que no fuera tan joven pero que
1226 estuviera formada como todos sus
1227 alumnos profesores...

1228

1229 LGR: Claro, eso es clave. Y eso que
1230 hablábamos más temprano, que estás ahí
1231 con tus ideas y tus materiales... Todo eso
1232 también es imprescindible creo yo para
1233 mantenerse activo, haciendo cosas, siendo
1234 curioso...

1235

1236 BO: Mirá, mi marido se murió el primer
1237 día de la pandemia. Yo estaba haciendo
1238 cordones y se me acabó el hilo de cobre...
1239 Empezó la pandemia y yo no podía salir
1240 de casa, no podía ir a ningún lado a
1241 comprar nada. Entonces decidí que iba a
1242 usar lo que tuviera. Encontré unos pedazos
1243 de una tela de lana que yo había afieltrado,
1244 como hacían en las fábricas con los
1245 casimires, y la había teñido con esto que
1246 me había dejado una alumna que se había
1247 ido para Alemania, con lo que tiñe de
1248 rojo...

1249

1250 LGR: ¿Cochinilla?

1251

1252 BO: ¡Cochinilla! Entonces tenía esos
1253 pedazos y empecé a bordar e hice un
1254 montón de bordados. Entonces me
1255 dediqué a bordar hasta que pude conseguir
1256 el hilo de cobre para seguir la obra de las
1257 espirales. Que fue lo que expuse ahora en
1258 La Paz en agosto. También pesó seis
1259 kilos... Son cosas que no puedo mandar
1260 a ningún lado. La otra, la tela de araña
1261 pesó siete y la expuse acá en una bienal de
1262 arte plástica.

1263

BO: He says that that is what tapestry makers are lacking. And that those who learn tapestry are the people who have less creativity, you know? So that made him desperate, he wanted to be in touch with younger people, or with people not that young but that had an education like his students who were teachers...

LGR: Of course, that's key. And that thing we were talking about earlier, you being there with your ideas, your materials... All of that is also essential, I would say, to stay active, making things, being curious...

BO: Look, my husband died the first day of the pandemic. I was making cords and I run out of copper thread... The pandemic started and I couldn't get out of the house, I couldn't go anywhere to buy anything. So, I decided I was going to use what I had. So, I found some scraps of a wool fabric I had felted, they way they did in the mills for the cashmeres, and I had dyed with this thing a student who had left for Germany had given me, the one that dyes red...

LGR: Cochineal?

BO: Cochineal! So I had those scraps and I started embroidering, and I did a lot of embroidery. So, I dedicated myself to embroidery until I could get my hands on some copper thread to continue the piece with the spirals. Which is what I exhibited here in La Paz last August. It also weighed six kilos... These are pieces I can't send anywhere. The other one, the spider web weighed seven and I exhibited here in an art biennial.

1264 LGR: Claro.

1265

1266 BO: Tengo tres estanterías llenas de
1267 frascos con cosas de cristal, de madera, de
1268 esto, de lo otro, que he ido comprando a lo
1269 largo de los años jaja. Eso me obliga a
1270 estar creativa... Porque yo estoy encerrada
1271 en casa, he estado encerrada en casa
1272 porque no salgo a ningún lado y porque no
1273 salgo sin barbijo tampoco. Salgo a
1274 caminar por el barrio, saco fotografías de
1275 los árboles, de las santa rita, y me he
1276 dedicado a mi jardín, que antes era tierra y
1277 ahora tiene pasto. Yo decía que era una
1278 artista textil, pero en realidad soy una
1279 tejedora. Tejo. Y también tejo mi vida y mi
1280 jardín. Un psicoanalista amigo me dijo “lo
1281 que pasa que tu has tejido tu vida”... Y
1282 todo eso que yo te cuento de los vínculos,
1283 yo no buscaba vínculos para que me
1284 ayudaran, sino que eran vínculos que
1285 nacían de mí y de la otra persona... Vos
1286 guíate por ti misma. Si un día no podés
1287 tejer, no tejas, afieltrá. Si un día no podés
1288 hacer fieltro, bordá. Si un día no podés
1289 bordar dibujá. Si un día no podés dibujar,
1290 pintá con los dedos.

1291

1292

1293

1294

1295 LGR: Con respecto al trabajo de
1296 Aroztegui, y cuando digo trabajo es en el
1297 sentido amplio de la palabra, sus tapices
1298 literalmente y también todo el resto, cómo
1299 se paraba en la vida, cómo se conducía
1300 con los demás, en fin. Una acepción
1301 amplia...

1302

1303 BO: Te cuento una cosa.

1304

1305 LGR: Sí, decime.

1306

1307 BO: Cuando él está en Bellas Artes a mí
1308 me nombran en el Centro de Diseño él se
1309 vino a casa con dos libros me dijo “estos

LGR: I see.

BO: I have three bookshelves full of jars
with crystal things, wood things, this and
that, which I have been buying over the
years haha. That forces me to stay
creative... Because I'm locked up at
home, I've been locked up at home
because I don't go anywhere, and because
I don't go out without a facemask either. I
take walks around the neighborhood, I
take photographs of the trees, the
bougainvillea, and I have dedicated myself
to my garden, which before was only dirt
and now it has grass. I used to say I was a
textile artist, but really I'm a weaver. I
weave. And I also weave my life and my
garden. A friend of mine who is a
psychoanalyst said to me, “the thing is,
you've woven your life”... And all of
these things I tell you about the
connections, I didn't seek those
connections to be helped put, but those
connections were born from me and the
other person... You follow your heart. I
f one day you cannot weave, don't weave,
felt. If one day you cannot felt, embroider.
If one day you cannot embroider, draw. If
one day you cannot draw, paint with your
fingers.

LGR: Regarding Aroztegui's work, and
when I say work it's in the broad sense of
the word, literally his tapestries and all the
rest, his stance in life, how he was with
others, and so on. A broad meaning...

BO: Let me tell you something.

LGR: Yes, tell me.

BO: When he's in Bellas Artes and I was
appointed for the Centro de Diseño he
showed up at my house with two books

1310 dos libros te los vas a copiar”. Es decir,
 1311 ¡para que yo en mis clases me apoyara en
 1312 todo eso! Te cuento esto para mostrarte
 1313 quién es Aroztegui, un hombre de una
 1314 generosidad, de una ética... Un diseñador
 1315 italiano me encargó un tapiz sobre el Río
 1316 de la Plata porque él estaba enloquecido
 1317 con el Río de la Plata.

1318
 1319

1320 LGR: ¡Leí sobre eso!

1321

1322 BO: Entonces yo lo llamé a Ernesto para
 1323 que lo viera. Yo tenía los dos tapices
 1324 colgados. El de la marea salió de un
 1325 consejo de Diana Mines. Porque nos
 1326 vimos una o dos veces nomás, ¡pero la
 1327 recuerdo porque la tengo adentro! Que me
 1328 dijo, sacá fotos con una máquina de las
 1329 viejas, que se te meta la luz por acá y por
 1330 allá, y que las fotos salgan todas medias
 1331 mal. Pero yo tenía una camarita que hacía
 1332 que las fotos fueran todas perfectas. Y
 1333 sacaba fotos de cuando llegaba el mar a la
 1334 orilla, porque yo estaba tan aburrida
 1335 mientras mi marido pescaba. Y con esas
 1336 fotos hice fotocopias, las fotocopias las fui
 1337 mezclando. Todo lo que era negro y
 1338 blanco yo lo transformé en azules y
 1339 blancos. Y lo hice grande, de dos metros
 1340 por uno cincuenta. Entonces cuando vino
 1341 Ernesto, que vino con su mujer a tomar un
 1342 campari con jugo de naranja que le
 1343 encantaba, vino a casa y entonces me dice
 1344 sí “ese está bien, un poco durito... El
 1345 mejor tuyo es la marea ¡porque vos sos la
 1346 reina del desdibujo” me dice! Y bueno...

1347
 1348

1349 LGR: Divinas anécdotas...

1350

1351 BO: Teníamos una amistad... Que no digo
 1352 que la tuviera solo conmigo, la tenía con
 1353 muchos de sus discípulos... Yo ahora
 1354 descubrí que Ernesto era bipolar. Entonces
 1355 los que son bipolares, cuando les viene la

and told me “you are going to make copies
 of these two books”. I mean, so that I
 could have them to support me in my
 classes! I’m telling you this to show you
 who Aroztegui is, a man of such
 generosity, such ethics... An Italian
 designer commissioned me to create a
 tapestry about the Río de la Plata, because
 he was crazy about the Río de la Plata.

LGR: I read about that!

BO: So, I called Ernesto for him to see it. I
 had both tapestries hanging. The one of
 the tide came out of a piece of advice
 Diana Mines gave me. We only saw each
 other once or twice, but I remember her
 because I carry her inside! She said to me,
 take your photographs with an old camera,
 so the light can get in here and there, and
 have the photographs come out a bit
 wrong. But I had a small camera which
 made all the photographs come out
 perfect. And I would take pictures of when
 the sea got to the shore, because I was so
 bored while my husband was fishing. And
 with those photographs I made
 photocopies, those photocopies I
 combined. Everything that was black and
 white I transformed it to blues and whites.
 And I made it big, two meters by one fifty.
 So, when Ernesto came, he came with his
 wife to have a campari with orange juice
 which he loved, he came home, and so he
 says to me “that one’s okay, a bit stiff...
 The best one of yours is the one of the
 tide, because you are the queen of
 blurring” he tells me! Well...

LGR: Lovely stories...

BO: We had such a friendship... I’m not
 saying he had it with me only, he had it
 with many of his disciples... Now I found
 out that Ernesto was bipolar. Everything
 he earned was for his psychoanalysis

1356 cosa de realmente tener mucha inspiración
 1357 y todo eso, no quieren tomar los remedios,
 1358 porque se sienten en el cielo... Y después
 1359 les viene la depresión. Y la depresión fue
 1360 terrible. Cuando Ernesto estaba con todos
 1361 esos problemas, que tenía que tomar litio
 1362 hacía unos líos con las pastillas que no te
 1363 puedo decir... Cualquier cosa...

1364

1365

1366

1367 LGR: Qué bravo...

1368

1369 BO: Sí, y eso lo mato viste. Pero un
 1370 psicoanalista me decía los bipolares
 1371 pueden ser buenas personas, malas
 1372 personas, pero evidentemente que tu
 1373 maestro era una muy buena persona...
 1374 Pero era su enfermedad. Yo un día le
 1375 escribí una carta. Yo le escribía a veces
 1376 cartas... Y un día se aparece—nunca me
 1377 las contestaba, ni de palabra—se aparece
 1378 en el grupo donde estábamos mis tres
 1379 amigas más viejas y yo, y dice “bué...
 1380 Tengo que contarles una cosa. Yo recibí
 1381 una carta. Yo recibí una carta y se la leí a
 1382 mi psicoanalista, y mientras se la leía
 1383 lloraba, y lloraba, y lloraba”. Lástima que
 1384 no me quedó la copia, estaba escrita a
 1385 mano. “Y esa carta” nos dice Ernesto, “fue
 1386 lo que me hizo avanzar en el psicoanálisis.
 1387 Porque en un momento dado le dije a mi
 1388 psicoanalista que esta era la carta que yo
 1389 hubiera debido y querido escribirle a mi
 1390 padre”. El padre de Ernesto se había
 1391 suicidado...

1392

1393 LGR: No sabía eso...

1394

1395 BO: Yo tampoco, nadie sabía... Eso era
 1396 una cosa que tenía muy guardada viste...
 1397 Entonces todas esas cosas él las tenía
 1398 dentro de su subconsciente. Eso de la carta
 1399 fue en el año '83.

1400

1401

sessions. People who are bipolar, when
 they have that rush of being really inspired
 and all of that, don't want to take their
 medicines, because they feel on cloud
 nine... And then the depression comes.
 And the depression was terrible. When
 Ernesto was with all those problems, when
 he had to take lithium, he made such a
 mess with the pills that I can't tell you...
 Such a mess...

LGR: That's tough...

BO: Yes, and that's what killed him, you
 know? But a psychoanalyst told me
 bipolar individuals can be good people,
 bad people, but evidently your teacher was
 a very good person... But it was his
 illness. I wrote him a letter once. I wrote
 many letters to him... And one day he
 shows up—he never replied, not even in
 spoken words—he shows up where I was
 with my three oldest friends, and says
 “well... I have something to tell you. I
 received a letter. I received a letter and
 read it to my psychoanalyst, and while I
 read it I cried, and cried, and cried”. It's a
 shame I didn't keep a copy, it was written
 by hand. “And that letter” Ernesto tells us,
 “was what made me move forward in my
 psychoanalysis. Because at one given
 moment I told my psychoanalyst that this
 was the letter I should have and would
 have wanted to write to my father”.
 Ernesto's father had committed suicide...

LGR: I didn't know that...

BO: Neither did I, nobody knew... That's
 something he kept very close to his chest
 you see... So, he had all those things
 inside his subconscious. That thing with
 the letter was in '83.

1402 LGR: Leyendo el libro que se editó
 1403 cuando la retrospectiva, en un momento
 1404 que se le hace una entrevista a Aroztegui,
 1405 cuando está hablando de Justicia, la obra
 1406 que hizo con la foto de Micheliní y
 1407 Gutierrez Ruiz, él dice: tengo la sospecha
 1408 de por qué hice esta obra, una explicación
 1409 racional que surgió después, que no actuó
 1410 como motivación, creo que podría ser en
 1411 parte para pagar la deuda, aquellas culpas,
 1412 la deuda de mi no militancia. Entonces lo
 1413 que yo te quiero preguntar a partir de eso,
 1414 es si vos dirías que el trabajo de
 1415 Aroztegui, en esta acepción amplia que
 1416 mencionaba más temprano, no se podría
 1417 decir que es político. Por más que algunos
 1418 de sus tapices no fueran explícitos en este
 1419 sentido, si no se puede de alguna forma
 1420 decir que tiene un componente importante
 1421 sociopolítico, su trabajo. ¿Cuál es tu
 1422 opinión en relación a eso?

1423

1424 BO: Yo creo que sí. Lo que pasa que él
 1425 siempre se estaba culpando, ¿no? Se culpa
 1426 de su no militancia... Escuchame, Ernesto
 1427 me mostró una foto del año '56, él había
 1428 sido fichado por la CIA después de
 1429 manifestación por la Ley Orgánica.

1430

1431

1432 LGR: Bueno, tengo una pregunta más, con
 1433 respecto al contexto crítico en el que
 1434 desarrollaron al principio toda su
 1435 actividad. En el taller, cuando estaban
 1436 tejiendo, compartiendo ese espacio, ¿se
 1437 daban conversaciones sobre lo que estaba
 1438 pasando? O era más bien en relación a
 1439 otros temas? De poder charlar con
 1440 tranquilidad, pero de cuestiones más
 1441 mundanas...

1442

1443 BO: Mirá, de la dictadura no hablábamos.
 1444 Porque todos la teníamos clarísima.
 1445 Hablábamos de todo, y hablando de todo
 1446 vos podés saber la ética de la persona...
 1447 Vos fijate una cosa, en el catálogo donde

LGR: Reading the book that was edited
 when the retrospective was put together, at
 one point when Aroztegui is being
 interviewed, when he's talking about the
 piece called Justicia, with the photograph
 of Micheliní and Gutierrez Ruiz he says: I
 have a suspicion of why I made this piece,
 a rational explanation that came forth
 afterwards, that didn't act as motivation, I
 think could be in part to pay the debt of
 my no-militancy. So, in connection to that
 what I wanted to ask you is if you would
 say that Aroztegui's work, in this broad
 understanding of the word I mentioned
 earlier, couldn't be said to be political.
 Even if the tapestries weren't explicit in
 this regard could it not be said that his
 work has an important sociopolitical
 component. What's your opinion in
 relation to that?

BO: I think so. The thing is, he was
 always blaming himself, right? He blames
 himself of his no-militancy... Listen to
 me, Ernesto showed me a photograph
 from '56, he had been put on file by the
 CIA after a manifestation for the Ley
 Orgánica.

LGR: Well, I have one more question
 regarding the critical context in which you
 developed all your activity at the
 beginning. In the workshop, when you
 were weaving, sharing that space, would
 conversation about what was happening
 come up? Or was it more in relation to
 other topics? Just being able to chat
 calmly, but about more mundane things...

BO: Look, we didn't speak about the
 dictatorship. We were all very clear about
 things. We would talk about everything,
 and talking about everything you can
 know the person's ethics... Think about

1448 está el obispo Arnulfo Romero, ¿qué
 1449 publica Aroztegui como comentario? El
 1450 final de la homilía en la cual lo matan.
 1451 Que es totalmente revolucionaria. Ernesto
 1452 era de izquierda por supuesto. Imaginate
 1453 que El Galpón se fue íntegro al exilio. Y él
 1454 se quedó. El Galpón hacía a Brecht.
 1455 Brecht se hizo por primera vez en
 1456 Montevideo en toda América Latina. Lo
 1457 hizo la Comedia Nacional y lo dirigía
 1458 aquel director que no me acuerdo el
 1459 nombre, que era muy alto, que era director
 1460 de El Galpón...

1461

1462 LGR: ¿Atahualpa?

1463

1464 BO: ¡Atahualpa! Atahualpa del Cioppo ha
 1465 sido muy respetado por todo el teatro
 1466 latinoamericano. Así que, Ernesto
 1467 discípulo de Atahualpa, discípulo de los
 1468 grandes profesores de historia del arte en
 1469 la Facultad de Humanidades, de todo eso
 1470 se empapó.

1471

1472 LGR: Algo me comentaste hace un rato
 1473 con respecto a las cosas más prácticas, del
 1474 trabajo en el telar, de los materiales y eso.
 1475 Consideraban, Aroztegui pero también
 1476 ustedes como sus alumnos, el abastecerse
 1477 de materiales de alguna forma en
 1478 particular? Cómo los seleccionaban?
 1479 Bueno, me dijiste que era como muy
 1480 experimental, de querer probar cosas
 1481 nuevas. Leyendo todo el material que me
 1482 mandaste y repasando tu blog, en el
 1483 artículo “Sí se puede enseñar a crear” leí
 1484 algo que me gustó que contás que
 1485 Aroztegui les decía de establecer un
 1486 verdadero diálogo con la materia. Eso
 1487 también lo relaciono con la pregunta
 1488 acerca del abastecimiento materiales que
 1489 ya tenía preparada de antemano. ¿Cómo
 1490 era esa relación con lo material?

this, in the catalogue where the bishop
 Arnulfo Romero is, what does Aroztegui
 as a comment? The end of the homily in
 which he is killed. Which is absolutely
 revolutionary. Ernesto favoured the left of
 course. Imagine that the people from El
 Galpón were all exiled. And he stayed. El
 Galpón put on Brecht. Brecht was played
 for the first time in Latin America in
 Montevideo. By the Comedia Nacional⁶⁶
 and it was directed by that director whose
 name I don't remember, he was very tall,
 he was the head at El Galpón...

LGR: Atahualpa?

BO: Atahualpa! Atahualpa del Cioppo was
 highly respected by all Latin American
 theatre. So, Ernesto a disciple of
 Atahualpa, disciple of the great history of
 art professors at the Facultad de
 Humanidades⁶⁷, he soaked all of that up.

LGR: A while ago you were telling me
 about the practicalities of working on the
 loom, about the materials, and all that. Did
 you, Aroztegui and all of you as his
 students, source the materials in any way
 in particular? How did you select them?
 Well, you told me it was very
 experimental, wanting to try new things.
 Reading all the material you sent me and
 going over your blog again, I read in the
 article titled “Yes you can teach how to
 create” something I liked where you share
 that aroztegui told you to establish a true
 dialogue with the materials. I also connect
 this with the question about sourcing
 materials I had prepared. How was that
 connection with the material?

⁶⁶ Comedia Nacional [National Comedy] is a Uruguayan theatre ensemble.

⁶⁷ Facultad de Humanidades y Ciencias de la Educación [Faculty of Humanities and Educational Sciences] at Universidad de la República [University of the Republic], Uruguay.

1491

1492 BO: Él usaba todo tipo de materiales, y
 1493 usaba mucho hilos sintéticos. El Freud
 1494 está tejido con ese hilo sintético que sirve
 1495 para atar paquetes, blanco y negro. Que
 1496 tiene cierto brillo.

1497

1498 LGR: Sí, y vi también los lentes en el de
 1499 Cúneo, en el marco. Ese fue uno de los
 1500 que pude ver en persona.

1501

1502 BO: Sí... Yo usaba siempre lana, porque
 1503 las lanas uruguayas eran impresionantes.
 1504 Bueno, tejí un tapiz que era todo blanco,
 1505 usé cintas, usé cáñamo, pero todo distintos
 1506 tonos de blanco. Y tenía una simple línea
 1507 bordada en terracota, una línea orgánica.
 1508 Cuando yo presenté ese tapiz que medía
 1509 dos metros por uno cincuenta, y estaba
 1510 inspirado en la caparazón de un molusco,
 1511 lo llevé a un grupo donde estaban las del
 1512 otro grupo e íbamos a hacer crítica. Y
 1513 entonces una me dijo yo lo que puedo
 1514 decir es que eso es la nada, muy
 1514 ambicioso y que da la nada. Y entonces
 1515 Aroztegui me dice “podemos ponerlo al
 1516 revés, que quede como si fueran unos
 1517 cerritos, le bordás un avioncito y queda
 1518 como un chalecito en los Alpes”. Yo me lo
 1519 llevé para casa, traté de pasarle por encima
 1520 una red, no pasaba nada, probé con
 1521 acetatos... Más tarde cuando yo conté lo
 1522 que me había dicho Ernesto, me dice Juan
 1523 Ojea “lo que pasa es que Ernesto, te lo doy
 1524 firmado, con su gran ironía... La ironía no
 1525 era para vos, era para la estúpida que dijo
 1526 que eso era la nada”. Y yo años después le
 1527 dije a Juan “muchas gracias por haberme
 1528 sacado ese problema de la cabeza” jaja.
 1529 Porque realmente pensé que Ernesto
 1530 pensaba que eso era una porquería... Lo
 1531 tengo al tapiz, después te mando las fotos.

1532

1533 LGR: Totalmente. Antes te preguntaba en
 1534 relación a los materiales. Y en relación al

1535

BO: He used all kinds of materials, and he
 used a lot of synthetic yarns. The one of
 Freud is woven with that synthetic thread
 that is used to tie packages, black and
 white. That has a certain shine.

LGR: Yes, and I saw the glasses in the one
 of Cúneo, in the frame. That's one of the
 ones I got to see in person.

BO: Yes... I always used wool, because
 Uruguayan wools were unbelievable.
 Well, I wove a tapestry that was entirely
 white, I used ribbons, I used hemp, but
 they were all slightly different tones of
 white. And it had a simple embroidered
 line in terracotta, an organic line. When I
 presented that tapestry which wastwo
 meters by one fifty, and was inspired in a
 molusc's shell, I took it to a group where
 we were going to be critiquing. And so
 someone tells me “what I can say is that
 this is nothing, too ambitious and it offers
 nothing”. So Aroztegui tells me “we can
 place it upside down, so it looks like some
 small hills, you embroider a small plane,
 and it will look like a small house on the
 Alps”. I took it home, tried to put a net
 over it, nothing happened, I tried with
 pieces of acetate... Afterwards when I
 shared what Ernesto had said to me Juan
 Ojea tells me “the thing is that Ernesto,
 I'm certain, with his great sense of
 irony... The irony wasn't directed at you,
 it was directed at that stupid woman who
 said it was nothing”. Years later I said to
 Juan “thank you so much for getting that
 problem out of my head” haha. Because I
 really thought that Ernesto thought it was
 rubbish... I still have the tapestry, I can
 send you pictures.

LGR: Absolutely. Before I was asking you
 about the materials. And in relation to the

- 1536 telar leí en el libro que él se fabricó su
1537 primer telar.
1538
- 1539 BO: Sí, con dos palos de escoba jaja.
1540
- 1541 LGR: Siguió con esa actitud frente a todas
1542 sus herramientas de trabajo, de fabricarlas
1543 él, estar involucrado en cada paso del
1544 proceso...
1545
- 1546 BO: Absolutamente. Porque él tenía un
1547 carpintero que le hacía los telares.
1548 Entonces con Bigot, que era el carpintero,
1549 entre Ernesto y Bigot buscaron la manera
1550 de hacer bajar más fácil el telar de clase.
1551 Entonces qué se le ocurrió a Bigot...
1552 Poner un tornillo largo con mariposas de
1553 un lado y del otro del bastidor. Entonces
1554 ese tornillo lo desenroscabas y bajabas el
1555 tejido y después enroscabas de vuelta.
1556 Cuando tuve permiso para comprarme el
1557 telar grande, porque había hecho tres
1558 tapices con los tejidos en tiras...
1559
- 1560 LGR: Los peces
1562
- 1563 BO: Jaja. Los peces, el pez gordo y el
1564 Klimt, los tres en tiras en el telar de clase.
1565 Entonces cuando el banco me compró los
1566 peces y el pez gordo Ernesto me dijo
1567 “bueno ahora tenés permiso para hacerte
1568 el telar grande. Andá a hablar con Bigot”.
1569 Y me hice el telar grande. El telar medía
1570 uno cincuenta. Y ahí fue que yo pude tejer
1571 todos mis tapices grandes. Bajando fácil.
1572
1573
- 1574 LGR: En el libro, que verás que le estoy
1575 sacando bastante el jugo porque me refiero
1576 a él todo el tiempo jaja.
1577
- 1578 BO: ¡Me parece bárbaro!
1579
- 1580 LGR: Leí en una de las entrevistas que
1581 Aroztegui menciona que al tejer había
1582 momentos en los que incluso tener música
- loom I read in the book that he made his
first loom.
- BO: Yes, with two broom sticks haha.
- LGR: He kept that attitude in relation to
his work tools, of making them, being
involved in every step of the process...
- BO: Absolutely. Because he had a
carpenter who made him the looms. So,
with Bigot, who was the carpenter,
between Ernesto and Bigot the looked for
a way to make advancing the warp easier
with the class loom. So what did Bigot
think of... To place a long butterfly screw
on both sides of the frame. So you
unscrew, advanced the warp and screw
again. So, when I was given permission to
buy the big loom, because I had made
three tapestries weaving in strips...
- LGR: The fish.
- BO: Haha. The fish, the fat fish, and the
one of Klimt, all three in strips in the class
loom. So, when the bank bought the fish
and the fat fish Ernesto said to me “well,
now you have permission to have the big
loom made. Go and talk to Bigot”. And I
had the big loom made. The loom was one
fifty in width. And that’s when I was able
to make my big tapestries. Easily
advancing the warp.
- LGR: In the book, you can see how I’m
making the most of it, I’m referencing it
all the time haha.
- BO: I think that’s great!
- LGR: I read in one of the interviews that
aroztegui mentions that while weaving
there were moments when even

1583 de fondo lo podía distraer del proceso,
 1584 como que rompía con la concentración.
 1585 Me gustaría preguntarte cómo era él frente
 1586 al telar, cuando estaba tejiendo. Si
 1587 necesitaba cero interacción con su entorno
 1588 porque estaba concentrado, o si eso
 1589 variaba...

1590
 1591 BO: Estaba sentado delante del telar y
 1592 tejía. No tejía todo el tiempo durante las
 1593 clases porque nos estaba dando la clase.
 1594 Pero yo a veces me iba el sábado de tarde
 1595 a sentarme al lado de él y verlo tejer.
 1596 Cuando estaba tejiendo la Golda Meir, era
 1597 tan impresionante el enredo de los hilos...
 1598 Amarillo limón eran los cables de lo que
 1599 ella estaba hablando. La mano era verde y
 1600 la cara era azul creo. Entonces yo me
 1601 sentaba a mirarlo tejer. Y me fascinaba...
 1602 Capaz que hablábamos de algo, pero no
 1603 era necesario... Y después hay un pedacito
 1604 de un reportaje que le hice a Magalí
 1605 Sánchez, cuando cuenta que en semana de
 1606 turismo, cuando todo el mundo se había
 1607 ido de Montevideo, ella se fue al taller y
 1608 se encontró que estaban los tres, Ernesto y
 1609 los dos Jorges, tejiendo, y que para ella
 1610 fue una cosa tan impresionante, la estufa
 1611 de leña prendida, la niebla del taller, ¿no?
 1612 Después si lo encuentro te lo mando, es
 1613 precioso.

1614
 1615 LGR: Qué lindo, sí... Bueno tengo dos
 1616 preguntas más planteadas. Una es que ni
 1617 bien me empecé a meter en este tema, creo
 1618 que una de las primeras idea que me
 1619 quedó fue la asociación entre Aroztegui y
 1620 el tejido directo.

1621
 1622 BO: Ah sí, claro claro, sin cartón

1623
 1624 LGR: Esa ruptura con la idea del tapiz
 1625 hiper definido de antemano y pasar a
 1626 definir en el hacer. Qué dirías que le
 1627 aportó esta forma de trabajar?
 1628

background music could distract him from
 the process, like it disrupted his focus. I'd
 like to ask you how he was in front of the
 loom while weaving. If he needed zero
 interaction with his environment because
 he was focused, or if that would vary...

BO: He was sitting in front of the loom
 and he wove. He didn't weave all the time
 during class because he was teaching. But
 sometimes I would go on Saturday
 afternoons to sit next to him and watch
 him weave. While he was weaving the one
 of Golda Meir the mess of threads was a
 thing... Lemon yellow were the cables
 from the section of what she was
 speaking. The hand was green and the face
 blue I think. So, I would sit and watch him
 weave. And it was fascinating. We might
 have talked about something, but it wasn't
 necessary... Then there's a section of an
 interview I did with Magalí Sánchez
 where she says that during Easter, when
 everyone had left Montevideo, she went to
 the workshop and found the three of them
 there, Ernesto and the two Jorges,
 weaving, and that for her it was something
 else, the fireplace going, the fog of the
 workshop, right? Afterwards if I find it I
 send it to you, it's beautiful.

LGR: Yes, how nice... Well, I have two
 more questions prepared. One is that as
 soon as I started familiarizing myself with
 this topic, I think one of the first ideas that
 stayed with me was the association
 between Aroztegui and direct weaving.

BO: Oh yes, sure, sure, without a cartoon.

LGR: That rupture with the idea of having
 the tapestry hyper-defined in advance,
 moving to defining while making. What
 would you say that way of working
 afforded him?

1629
 1630 BO: Eso lo mamó de la tapicería polaca.
 1631 Cuando él vio la obra de Magdalena
 1632 Abakanowicz en las bienales, que era una
 1633 tapicería sin cartón, hecha por el autor, y
 1634 hecha con todo tipo de materiales—ahí a
 1635 él se le despertó realmente qué era lo que
 1636 él quería hacer. Y por eso dejó todo, dejó
 1637 el teatro, dejó todo para dedicarse a la
 1638 tapicería. En el año '65. Él se encontró
 1639 con los tapices de los niños de Harrania en
 1640 un libro que se compró en Buenos Aires
 1641 en el año '79, que se llama Las Flores del
 1642 Desierto. Entonces vio que el arquitecto
 1643 les daba a los niños los telares y que
 1644 tejieran lo que quisieran, todo directo.
 1645 Para los retratos Aroztegui sí dibujaba
 1646 cartones a partir de fotos, pero los colores
 1647 los iba poniendo a medida que lo iba
 1648 haciendo.

1649
 1650
 1651 LGR: Bueno, para redondear la entrevista,
 1652 y porque mi tema está centrado no
 1653 solamente en Aroztegui sino también en la
 1654 tapicería, qué más se podría decir acerca
 1655 de la combinación Aroztegui-tapiz?

1656
 1657 BO: (piensa) Es difícil, no? Yo te puedo
 1658 decir nada más que lo que me provocó a
 1659 mí.

1660
 1661 LGR: Claro, adelante.

1662
 1663 BO: Porque después Aroztegui no hizo
 1664 más tapiz. Se dedicó a dibujar, coser,
 1665 enseñar a sus alumnos... Y bueno se
 1666 murió joven. Pero Aroztegui no se murió.
 1667 Aroztegui está vivo. No me digas
 1668 Aroztegui más tapiz, decime Aroztegui. A
 1669 mí me cambió la vida. A mí me la cambió
 1670 totalmente. Mi marido nunca tuvo celos de
 1671 nadie, de ningún hombre, pero sí tenía
 1672 celos de Aroztegui porque me decía que
 1673 Aroztegui era mi gurú jaja. Me hizo
 1674 confiar en mí misma... Me hizo

BO: He borrowed that from Polish
 tapestry making. When he saw the work of
 Magdalena Abakanowicz at the biennials,
 which was tapestry without cartoon, made
 by the author, and made with all kinds of
 materials—that's when he realized what
 was it that he wanted to do. And that's
 why he quit everything, he quit theatre, he
 quit everything to dedicate himself to
 tapestry making. In '65. He met the
 tapestries of the children of Harrania in a
 book he bought in Buenos Aires in '79,
 which is called The Flowers of the Desert.
 So, he saw that the architect gave the
 looms to the children and let them weave
 whatever they wanted, everything directly
 on the loom. For the portraits Aroztegui
 would draw cartoons from photographs,
 but he would make the decisions colour-
 wise on the loom.

LGR: Well, to wrap up the interview,
 because my topic is not only centered on
 Aroztegui, but on tapestry-making as well,
 what else could be said about the
 Aroztegui-tapestry combination?

BO: It's hard, isn't it? I can only tell you
 about what he provoked in me.

LGR: Sure, go ahead.

BO: Because after a while Aroztegui
 didn't make tapestry anymore. He
 dedicated himself to drawing, sewing,
 teaching his students... And well, he died
 young. But Aroztegui didn't die. Aroztegui
 is alive. Don't tell me Aroztegui and
 tapestry, tell me Aroztegui. He changed
 my life. He totally changed my life. My
 husband was never jealous of anyone, of
 any man, but he was jealous of Aroztegui
 because he said Aroztegui was my guru
 haha. He made me trust in myself... He

1675 conocerme. Saber quién era yo, todo lo
1676 que podía y lo que pude seguir haciendo.
1677
1678
1679 LGR: Beatriz te agradezco un montón la
1680 entrevista, pero fue un placer escucharte y
1681 conversar contigo pero también dejarte
1682 que me cuentes.
1683
1684 BO: Cualquier cosa que necesites podés
1685 preguntarme lo que quieras, ¡y contame
1686 vos también cómo vas avanzando!
1687
1688 LGR: ¡Totalmente! Muchas gracias.

made me know myself. To know who I
was, everything I was able to do and what
I could still do.

LGR: Beatriz I thank you so much for the
interview, it was a pleasure to listen to you
and chat with you, but also let you share
freely.

BO: Anything you need you can ask me,
and let me know how the project moves
forward!

LGR: Absolutely! Thank you very much.

Appendix M

1	LGR: Hola Jorge, ¿cómo andas?	LGR: Hi Jorge, how are you?
2		
3	JFS: Dame un segundo Lucía porque	JFS: Give me just one second Lucía
4	estoy con problemas técnicos. Mi celular	because I'm having some technical issues.
5	decidió morirse hace quince minutos...	My cell phone decided to die fifteen
6		minutes ago...
7		
8	LGR: ¡No pasa nada!	LGR: No problem!
9		
10	JFS: ¡Enloqueció! Jaja.	JFS: It went mad! Haha.
11		
12	LGR: Jaja Bueno ¿cómo andas? Muchas	LGR: Haha Okay, how are you? Thank
13	gracias por darme un ratito de tu tiempo.	you so much for giving me some of your
14		time.
15		
16	JFS: ¿Todo bien?	JFS: All good?
17		
18	LGR: Todo bien, ¿vos?	LGR: All good, you?
19		
20	JFS: ¿Me ves tejiendo? Para hacer la	JFS: Can you see me weaving? For the
21	entrevista.	interview.
22		
23	LGR: ¡Sí, espectacular!	LGR: Yes, wonderful!
24		
25	JFS: Este es un trabajo que estoy	JFS: This is a piece I'm preparing now, for
26	preparando ahora, para mañana casi.	tomorrow.
27		
28	LGR: ¡Uh!	LGR: Oh!
29		
30	JFS: Una obra de una artista brasileña.	JFS: The work of a Brazilian artist.
31		
32	LGR: Ah mirá...	LGR: Oh look...
33		
34	JFS: Que se va a exponer ahora a finales	JFS: Which will be exhibited in late
35	de octubre.	October.
36		
37	LGR: Qué bueno.	LGR: That's great.
38		
39	JFS: Empecé hace dos semanas así que	JFS: I started two weeks ago, so I'm a bit
40	estoy un poco como loco.	in a rush.

- 41
42 LGR: Bueno sí, yo no te quiero sacar
43 mucho tiempo. Es solo charlar un
44 poquito...
45
- 46 JFS: Voy a ver si me pongo unos
47 auriculares así me escuchás mejor. A ver si
48 se escucha mejor...
49
- 50 LGR: Sí, perfecto, te escucho bárbaro.
51
52
- 53 JFS: Sí, está mejor ahora.
54
- 55 LGR: Bueno te quiero contar brevemente
56 lo que probablemente ya leíste en la carta,
57 pero para contarte un poco de dónde
58 vengo yo para hacerte esta entrevista, o
59 qué enfoque le estoy dando. La idea es ver
60 el trabajo de Aroztegui, entendiéndolo en
61 el sentido más amplio, no solo los tapices
62 sino todo se quehacer con esta perspectiva
63 sociopolítica, pensando en el momento
64 que estaba viviendo el país. Y después
65 también una perspectiva, desde la cultura
66 material, del hacer, el estar ahí con las
67 manos haciendo. Entonces ese es un poco
68 mi enfoque por ahora, que si bien, o sea,
69 está mutando minuto a minuto, esto es un
70 poco de dónde vienen estas preguntas que
71 yo preparé. Entonces, lo primero que
72 quería preguntarte ya lo sé en realidad
73 porque estuve leyendo el catálogo, que
74 dicho sea de paso conseguí uno físico...
75
- 76 JFS: Sí, supe.
77
- 78 LGR: Entonces la primera pregunta, una
79 de contextualización, es cuándo lo
80 conociste a Aroztegui, en qué momento de
81 tu vida... Pero como con eso ya estoy
82 familiarizada me gustaría preguntarte si
83 hay algo más que me puedas contar que
84 no esté en el texto del catálogo me
85 encantaría escucharte, y también
86 preguntarte acerca de qué es lo que más
- LGR: Yes, well, I don't want to take too
much of your time. I just wanted to chat
for a bit...
- JFS: I'm going to put headphones on so
you can hear me better. Let's see if you
can hear me better now...
- LGR: Yes, perfect, I can hear you
perfectly.
- JFS: Yes, it's better now.
- LGR: Okay, I wanted to briefly tell you
about what you've probably already read
in the information document. But I wanted
to share with you where I'm coming to
this interview from, what my perspective
is. The idea is to look at Aroztegui's work,
understanding it in the broader sense, not
just the tapestries, but his whole activity,
with this sociopolitical perspective,
bearing in mind the moment the country
was going through. And then I'm also
considering making from a material
culture perspective, being there making
with one's hands. So, right now, this is my
focus, and while it's shifting all the time,
that's the basis for the questions I've
prepared. So, the first thing I wanted to
ask you I already read about in the
catalogue, which by the way, I got a copy
of...
- JFS: Yes, I heard.
- LGR: So, the first question, for the sake of
contextualizing, is when you met
Aroztegui, at what point in your life... But
since I'm familiarized with that I'd like to
know if there's anything else you may be
willing to share which isn't in the
catalogue's text I'd love to hear about it,
and also ask you about what is for you the

87 destaca para vos de la relación que tuviste
88 con Aroztegui.

89

90 JFS: Es muy loco, digamos, porque
91 Aroztegui fue mi segundo padre. Pero
92 realmente yo tuve una visión de la
93 dimensión que tuvo él, no solo para mí,
94 no, sino en la plástica uruguaya como
95 docente y también como artista cuando
96 veinte años después de su muerte empecé
97 con el proyecto ese de la exposición y del
98 libro. Porque claro, vos ahí empezás a
99 investigar y empezás a recuperar los
100 recuerdos de otro montón de gente y a ver
101 los documentos, como en toda
102 investigación que importa, ¿no?
103

104 LGR: Claro.

105

106 JFS: Y un poco, bueno, acerca de cómo lo
107 conocí, fue un poco por casualidad porque
108 Aroztegui era vecino mío, él se mudó un
109 tiempo antes del año '70 con su mujer y
110 sus hijos, de vuelta para la casa de su
111 madre, y armó un taller en el fondo de
112 esos caserones de antes, de Montevideo.
113 Armó su taller y su vivienda, en lo que era
114 la parte del patio de atrás de la casa de la
115 madre de Ernesto, que era gigante, y yo
116 vivía al lado. Y su hijo mayor era de mi
117 edad, así que empezamos a jugar en la
118 calle juntos, porque en esa época todavía
119 se jugaba en las calles. Y Alejandro, que
120 era el hijo de Ernesto, tenía una chata.
121 Vivíamos ahí en el Parque Rodó, y la calle
122 era una bajada, entonces nos largábamos
123 con esa chata. Y un día la chata se rompió,
124 entonces ahí salió Aroztegui a tratar de
125 arreglar la chata en la calle. No pudo,
126 entonces cargó la chata para dentro de la
127 casa y nosotros atrás, y ahí fue que conocí
128 su taller y vi el telar. Lo único que hice
129 ahí... Bueno, ese día fue muy particular

most remarkable aspect of your
relationship with Aroztegui.

JFS: It's crazy, let's say, because
Aroztegui was my second father. But I
really took in his dimension, not only for
me but for Uruguayan art as a whole, as a
teacher and as an artist, when, twenty
years after his death I began the exhibition
and book project. Because, well, you start
investigating, and you start recovering the
memories of a lot of other individuals, and
to see the documents, as in every research
project that matters, right?

LGR: Of course.

JFS: And, well, about how I met him, it
was a bit of a coincidence because
Aroztegui was my neighbor, he moved
sometime before 1970 with his wife and
kids, back to his mother's house, and he
put together a workshop in the backyard
of that big house, one of those big houses
of the old Montevideo. He put together his
workshop and his house in the back of his
mother's house, which was huge, and I
lived next door. His son was my age, so
we started playing together in the
sidewalk, because back then that was a
thing that still happened. And Alejandro,
Ernesto's son, had a chata⁶⁸. We lived
there in Parque Rodó⁶⁹, and the street
went downhill, so we went down it with
that chata. And then one day the chata
broke, and there Aroztegui came out to try
and fix it. He couldn't, so he took it inside
and we went after him, and then it was
that I first entered his workshop and saw
his loom. The only thing I did then...
Well, that day was a particular one haha.

⁶⁸ A chata is a thing children play with in the street. A wood board with roller bearings, not unlike a skateboard but more roughly made. It does not have an English translation.

⁶⁹ A neighbourhood in Montevideo, Uruguay.

130 jaja. Porque bueno, Aroztegui era muy
 131 particular. Y a mí se me ocurrió contarle,
 132 en mi ingenuidad, porque él estaba
 133 escuchando un disco de Vinicius de
 134 Moraes, que en la escuela habíamos
 135 cantado La Garota de Ipanema... ¡Para
 136 qué! Me hizo cantar La Garota de
 137 Ipanema a capella... ¡Qué vergüenza!
 138 Jaja. Yo colorado...

139

140 LGR: Jaja.

141

142 JFS: Colorado como un tomate. Me
 143 acuerdo que ese día también... Él sacaba
 144 tema de conversación, te hacía
 145 preguntas... En las escuelas en aquel
 146 momento hacíamos lo que se llama
 147 manualidades, entonces él me dio una
 148 trenza que tenía ahí, como de yute, y me
 149 dijo “a ver, hacé algo”. Y ahí yo hice un
 150 posa mate que él lo tuvo toda su vida...

151

152 LGR: Wow.

153

154 JFS: Y yo no dije nada, pero quedé
 155 fascinado porque él estaba tejiendo como
 156 yo ahora jaja.

157

158 LGR: Sí, claro.

159

160 JFS: Un tapiz, y eso, no sé... Ese mundo
 161 como que me fascinó. Entonces me fui,
 162 volví a mi casa, y convencí en esas
 163 semanas a mis viejos de que quería
 164 estudiar. Entonces mis viejos me dieron el
 165 dinero, yo fui al carpintero del barrio, hice
 166 un bastidor y un día cuando estaba el
 167 bastidor pronto, le toqué timbre y le dije
 168 “yo quiero aprender eso que usted hace”,
 169 y ahí ta... Jaja.

170

171 LGR: Jaja es maravilloso.

172

173 JFS: ¡Así fue! Y todo fue medio así, él era
 174 una persona... Tenía una personalidad

Because well, Aroztegui was very
 particular. And I thought it would be a
 good idea to tell him, in my naivety
 because he was listening to a Vinicius de
 Moraes record, that in school we had sang
 La Garota de Ipanema... What for! He
 made me sing a capella La Garota de
 Ipanema... What an embarrassment!
 Haha. I blushed...

LGR: Haha.

JFS: Red as a tomato. I remember that day
 also... He would bring up topics of
 conversation, he asked you questions...
 Back then in school we did what's called
 crafts, so he gave me a braid he had laying
 around, probably jute, and said to me
 “let's see, make something”. And I made a
 posa mate⁷⁰ which he kept his whole
 life...

LGR: Wow.

JFS: And I didn't say anything, but I was
 left fascinated, because he was weaving
 like I am now haha.

LGR: Yes, right.

JFS: A tapestry, and that, I don't know...
 That world kind of fascinated me. So, I
 left, I went back home, and in those
 weeks, I convinced my folks that I wanted
 to study. So, my folks gave me the money,
 and I went to the neighbourhood's
 carpenter, had a frame made, and one day
 when the frame was ready, I rang his bell
 and told him “I want to learn that thing
 that you do”, and that was it... Haha.

LGR: Haha That's just wonderful.

JFS: That's how it happened! And
 everything was kind of like that, he was

⁷⁰ A *posa mate* is a container for the *mate*. The *mate* and *posa mate* combination is used to drink *mate*.

175 muy deslumbrante, era locazo. Pero
 176 bueno, fueron todo circunstancias de su
 177 vida, ¿no? En ese momento él se estaba
 178 divorciando, después Gloria, su primera
 179 mujer, se mudó a otra casa con otra pareja
 180 y los hijos, y al poco tiempo se vino a
 181 vivir a Brasil con los tres hijos, y
 182 prácticamente yo ocupé ese vacío,
 183 digamos, en la vida de él. Yo salía de la
 184 escuela todas las tardes y me iba para la
 185 casa de él. Él estaba tejiendo, me acuerdo,
 186 y en ese momento estaba ensayando la
 187 última obra de teatro que hizo, que está en
 188 el libro, que fue Las Reglas del Juego de
 189 Pirandello, que yo no lo vi... Yo no lo vi
 190 actuar nunca. Porque esa obra era
 191 prohibida para menores de dieciocho, o de
 192 quince yo qué sé... Yo tenía diez. Pero él
 193 ensayaba conmigo la obra para aprender la
 194 letra, ponía el libreto en el telar y yo tejía
 195 en mi teleracito las primeras cosas, y
 196 bueno ahí está un poco lo que cuento en el
 197 libro, lo cuenta también, mucho mejor que
 198 yo porque escribe mucho mejor que yo
 199 Mario España, que fue su primer
 200 alumno... Yo uso una de las frases de
 201 Mario de uno de sus textos donde dice
 202 "todos tejimos arbolitos, flores y
 203 pájaros..."

204

205 LGR: Me acuerdo...

206

207 JFS: Porque una de las fuentes, digamos,
 208 de Aroztegui, porque él fue autodidacta
 209 como dice en el texto, que ya lo habrás
 210 leído...

211

212 LGR: Sí.

213

214 JFS: Sale de Harrania, del libro de
 215 Harrania y de esa escuela de los niños
 216 egipcios, y él un poco hizo como su
 217 especie de Harrania montevideana.
 218 Conmigo, Alejandro, Mariana, que era su
 219 segunda hija, que vive en Río ahora, y
 220 otros gurises del barrio, pero no

someone who... He had a dazzling
 personality, he was crazy. But well, those
 were all circumstances in his life, right?
 At that time, he was divorcing, and then
 Gloria, his first wife, moved to a different
 house with her new partner and the kids,
 and a short while later she came to live in
 Brazil with the three kids, and I practically
 filled that void, let's say, in his life. I
 would be off school each afternoon and I
 would go to his house. He was weaving, I
 remember, and at that time he was
 rehearsing the last play he participated in,
 which is in the, Pirandello's The Rules of
 the Game, which I didn't see... I never
 saw him perform. Because that play was
 rated +18 or +15, whatever... I was ten.
 But he would rehearse with me to learn
 the words, he would place the script on
 the loom, and I would weave the first
 things in my small loom, and well, there's
 what I share in the book, also told,
 although much better because he's a much
 better writer than I am Mario España, who
 was his first student... I use one of
 Mario's quotes from one of his texts
 where he says "we all wove trees, flowers,
 and birds..."

LGR: I remember...

JFS: Because one of Aroztegui's sources,
 let's say, because he was self-taught as it
 says in the text, which you probably
 already read...

LGR: Yes.

JFS: It comes from Harrania, the book on
 Harrania and that school for Egyptian
 children, and he kind of put together a sort
 of Montevidean Harrania. With me,
 Alejandro, Mariana, who was his second
 daughter, and who lives in Rio now, and
 other children from the neighborhood, but

221 demasiado serio, como que empezamos
 222 todos ahí a tejer, un poco porque los
 223 impulsé yo... Pero ta, yo fui el que fui
 224 siguiendo, después ahí fuimos
 225 aprendiendo improvisando, sin la parte
 226 formal de los ejercicios. Hasta, por ahí,
 227 ¿qué fue?, en el año '74, Aroztegui era
 228 docente de secundaria, entonces llegaban
 229 las fechas en verano de los exámenes, y él
 230 estaba tomando exámenes en el liceo 18
 231 donde trabajaba, y era la hora de la clase,
 232 y empezaron a llegar los alumnos, y yo
 233 estaba en el taller, porque era verano,
 234 tejiendo, entonces como que empecé la
 235 clase yo, porque Ernesto no estaba...
 236 Llegaban las mujeres con los telares...
 237 Entonces acomodé a todo el mundo ahí,
 238 con los telares... Era verano, era un patio
 239 con un parral gigantesco, y colgábamos
 240 los telares de la estructura del parral.

241
 242 LGR: ¡Ah!

243
 244 JFS: Sí... Acomodé las sillas, acomodé
 245 todo, y las mujeres empezaron a trabajar,
 246 y al rato llegó Aroztegui ¡y vio toda su
 247 clase armada por mí! Jaja.

248
 249
 250 LGR: Jaja.

251
 252 JFS: Me dijo "bueno, ahora si querés dar
 253 clase conmigo vas a tener que hacer la
 254 franja". Y ahí hice la franja... Pará que te
 255 la muestro.

256
 257
 258 LGR: ¡Ah, sí!

259
 260 JFS: Esta es mi franja...

261
 262 LGR: ¡Espectacular! Qué genial verla...

263
 264
 265 JFS: ¡Mucho más vieja que vos! Jaja.
 266

it wasn't overly serious, we all started
 weaving, but mainly because I boosted
 them... But yeah, I was the one who kept
 going, and we started learning by
 improvising, without the formality of the
 exercises. Until, around, what was it? In
 '74 Aroztegui taught in highschool, so the
 exam period came alongside summer, and
 he was supervising exams at highschool
 18 where he worked, and it was time for
 class, and the students started arriving,
 and I was in the workshop, because it was
 summer, weaving, so I kind of started the
 class myself, because Ernesto wasn't
 there... The women started arriving with
 the looms... So, I arranged everyone
 there, with their looms... It was summer,
 and there was a backyard with a gigantic
 vine overhead, so we hang the looms from
 the structure the vine was climbing.

241
 242 LGR: Oh!

243
 244 JFS: Yes... I arranged the chairs, arranged
 245 everything, and the women started
 246 working, and after a while Aroztegui
 247 arrived and saw his whole class being led
 by me! Haha.

248
 249
 250 LGR: Haha.

251
 252 JFS: He said to me "okay, if you want to
 253 teach with me, you'll have to complete the
 254 exercises". And that's when I made the
 255 woven exercises... Wait, I can show it to
 you.

256
 257
 258 LGR: Oh yes!

259
 260 JFS: This is my result...

261
 262 LGR: Spectacular! It's wonderful to see
 it...

263
 264
 265 JFS: Way older than you! Haha.

267 LGR: Jaja.

268

269 JFS: Y ta, a partir de ahí fui asistente de él
270 en las clases durante muchos años. En el
271 taller que Aroztegui hizo en Pocitos, que
272 era el taller de... ¿cómo se llamaba? Un
273 pintor, que era el marido de María Luisa
274 Torrens, ya me voy a acordar el nombre...
275 Vicente Martín. Vicente Martín, compra
276 una casa de Pocitos y manda a hacer ese
277 taller con un amigo arquitecto y el amigo
278 se mató en un accidente poco antes de
279 terminar la reforma y Vicente Martín no lo
280 quiso, se fue... La casa después se vendió,
281 a un psiquiatra, y a través de una amiga,
282 de una profesora de literatura amiga de
283 Aroztegui alquila ese espacio, y fue así,
284 digamos, el mayor auge de gente, de
285 clases... Y bueno, en ese momento yo era
286 asistente de Ernesto en las tardes y Magalí
287 Sánchez en las mañanas, los dos que
288 fuimos asistentes de Ernesto. Y daba
289 clases la segunda mujer de Aroztegui, que
290 después siguió su carrera como actriz,
291 Alicia Pascale, madre de su última hija, de
292 Eugenia. Y todo eso fue en el marco de la
293 dictadura, que un poco quería llegar a
294 eso...

295

296

297

298

299

300

301 LGR: Claro.

302

303 JFS: Un poco ahora estamos investigando
304 con un amigo de acá de Brasil todo el
305 tema del arte correo, estamos haciendo un
306 proyecto... Y pasó lo mismo, el arte
307 correo se desarrolló en casi toda América
308 Latina y en los países de atrás de la
309 cortina de hierro, por así decir, y la
310 tapicería también. Porque digamos, el
311 mayor desarrollo de la tapicería fue

LGR: Haha.

JFS: And yeah, from then on, I was his
assistant in class for many years.

Afterwards, well, the whole workshop we
conducted in Pocitos, which was the
studio of... What was his name? A painter,
who was María Luisa Torrens' husband,
I'll remember his name in a second...

Vicente Martín. Vicente Martín, he bought
a house in Pocitos⁷¹ with a friend who was
an architect, and that friend got himself
killed in an accident just before the
renovation was completed, and Vicente
Martín didn't want to keep it, he left it...

After that the house was sold, and through
a friend, a literature professor friends with
Aroztegui... At that time the studio
belonged to a psychiatrist and his family,
and Aroztegui rented the space, and that's
how it went, let's say, the workshop's

peak period in terms of people, in terms of
classes... And well, at that time I was
Ernesto's assistant in the afternoons and
Magalí Sánchez in the mornings, the two
of us who were Ernesto's assistants.

Someone who also taught classes was
Aroztegui's second wife, who afterwards
continued her acting career, Alicia
Pascale, mother to his last daughter,
Eugenia. And all of this was happening
parallel to the dictatorship, which is kind
of what I wanted to get at...

LGR: Of course.

JFS: Right now, with a friend from here,
from Brazil, we are researching the topic
of mail art, we are working on a project...
And the same thing happened with mail
art, it developed almost all-over Latin
America and in the countries behind the
iron curtain, so to speak, and the same
with tapestry. Because, let's say, the
greatest tapestry development happened in

⁷¹ Pocitos is a neighbourhood in Montevideo, Uruguay.

312 Polonia, la escuela de toda la nouvelle
 313 tapisserie más fecunda, que es la tercera
 314 pata de la formación de Aroztegui. Pero,
 315 digamos, en el '66 Polonia hace una
 316 exposición gigante que trae a los tres
 317 grandes tapicistas, entre ellos Magdalena
 318 Abakanowicz. Y esa representación polaca
 319 en la bienal de San Pablo después va a
 320 Uruguay, y Aroztegui la ve en la sala que
 321 ahora es la Zavala Muniz, que era el salón
 322 Nacional... en Uruguay era ahí, los
 323 salones nacionales eran en el Solís. Y
 324 queda fascinado con todo eso, y bueno,
 325 él... Toda su formación fue en base a eso
 326 porque en Uruguay no existía quien
 327 enseñara esa técnica. Y yo como que tomé
 328 conciencia de eso cuando hice el libro...
 329 ¿Cómo hizo este hombre en tan poco
 330 tiempo para hacer todo esto? Jaja.

331

332 LGR: Claro...

333

334 JFS: Porque además formó gente en
 335 Argentina, formó gente en Brasil. Él
 336 impulsó los movimientos en Uruguay y
 337 también acá en Brasil. Teniendo un
 338 vínculo y estando conectado con artistas
 339 de los países vecinos impulsó lo que era la
 340 realización de las exposiciones, y de los
 341 encuentros, y después exposiciones entre
 342 los tres países juntos... Y yo un poco
 343 después seguí eso, porque después que él
 344 organizó el Primer Encuentro de
 345 Miniaturas, que fue en la Asociación
 346 Cristiana de Jóvenes, que se hizo en el
 347 '76. Ahí dijo "bueno yo ya cumplí...
 348 ahora encárguense ustedes" jaja. Y ahí nos
 349 largó jaja. Me acuerdo, con Magalí
 350 hicimos el Segundo Encuentro de Mini
 351 Tapicería en el '78, inauguramos la sala de
 352 exposiciones de Cinemateca, en
 353 Carnelli... Repartimos las invitaciones
 354 caminando porque no teníamos plata.

Poland, the nouvelle tapisserie school was
 the most fertile, and it is the third leg of
 Aroztegui's training. In 1966 Poland puts
 together a huge exhibition and brings the
 three great tapestry-weavers, amongst
 whom was Magdalena Abakanowicz. And
 that Polish representation in the São Paulo
 biennial goes, afterwards, to Uruguay, and
 Aroztegui visits it in what now is the
 Zavala Muniz auditorium, which was the
 National Salon... In Uruguay it was there,
 all the national salons were at the Solís⁷².
 And he is dazzled by it, and well, he... All
 his training is based on that experience,
 because in Uruguay there wasn't someone
 who could teach the technique. And I kind
 of became aware of the fact when I made
 the book... How did this man learned to
 do all of this in so little time? Haha.

LGR: Right...

JFS: Because in addition to that he also
 taught people in Argentina, he taught
 people in Brazil, the movements, let's
 say... He boosted, in Uruguay and also in
 Brazil, because he was friends with his
 contemporaries, what had to do with the
 exhibitions and gatherings, and afterwards
 exhibitions with the three countries
 combined... I kept doing some of that
 work afterwards, because after he
 organized the first encounter of
 miniatures, of textile art in miniature,
 which was at the YMCA and happened in
 '77, around that time, '78, or '76, I don't
 remember. Then he said "well I am
 done... now you take charge" haha. And
 he completely let go haha. I remember,
 with Magalí we took care of the second
 encounter of miniature tapestries, and we
 inaugurated Cinemateca's⁷³ hall, in
 Carnelli, the exhibition hall... We

⁷² Teatro Solís [Solis theatre] is a theatre house in Montevideo, Uruguay.

⁷³ Cinemateca is a Uruguayan association without lucrative purposes which aims to contribute to the development of cinematographic and artistic culture.

355 Hicimos todo, toda la organización... Y
 356 bueno, para que veas un poco esa parte
 357 heroica...

358
 359
 360

361 LGR: Es que es impresionante, podría
 362 quedarme horas escuchándote. Con todo
 363 esto que me contaste ya me contestaste
 364 como las primeras siete preguntas que
 365 tenía preparadas jaja.

366
 367

JFS: Y sí jaja.

368

369 LGR: Volviendo a algo que mencionaste,
 370 cómo todo esto que me contaste sucedió en
 371 paralelo a la dictadura, algo que me pasó
 372 cuando me empecé a familiarizar con todo
 373 este tema, porque tenía algunas cosas
 374 escuchadas y sabidas, pero bueno cuando
 375 empecé a ir más en profundidad, es eso
 376 ¿no? Cómo surge este movimiento textil
 377 en Uruguay en un contexto súper crítico.

378
 379

380 JFS: Empieza un poco antes ¿no? En los
 381 sesenta, los sesenta fueron fermentales en
 382 todo... Es también cuando se da, en
 383 Uruguay, que irrumpen lo que antes se
 384 llamaba de artes aplicadas.

385
 386

LGR: Ahí va.

387

388 JFS: Entonces ahí aparece Águeda Di
 389 Cancro con sus experimentaciones con el
 390 vidrio, aparecen Abbondanza y Silveira
 391 con experimentaciones en la cerámica, y
 392 otro montón de gente... Y aparece la
 393 tapicería. Un poco la que impulsa eso,
 394 digamos, fue María Luisa Torrens, que
 395 organiza una exposición de artes
 396 aplicadas, que ahí es cuando Aroztegui
 397 gana uno de los premios, creo que se
 398 hacen dos, y después viene la reforma del
 399 Salón Nacional, impulsada por los artistas
 400 plásticos, y que es, en ese momento estaba

delivered the invitations by walk because
 we had no money. We did everything
 ourselves, the whole organization... And
 well, so you can see a bit of that heroic
 part...

LGR: It's just amazing, I could stay hours
 listening to you. With everything you
 shared with me so far, you've already
 answered close to the seven first questions
 I had prepared haha.

JFS: Haha.

LGR: But going back to something you
 mentioned before, how all of this you're
 telling me about happened parallel to the
 dictatorship, something that happened to
 me when I started familiarizing myself
 with this topic, because some things I
 already knew and I had already heard, but
 well, when I started delving deeper, that's
 it, right? How the textile art movement
 comes along in a super critical context.

JFS: Well, it starts a bit earlier, right? In
 the sixties, the sixties were extremely
 fertile in all of this... It's also when it
 happens, in Uruguay, that what was called
 the applied arts become important.

LGR: Right.

JFS: So, that's when Águeda Di Cancro
 with her experimentation with glass
 appears, Abbondanza and Silveira appear
 with their experimentation with ceramics,
 and a bunch of other people... And
 tapestry appears. María Luisa Torrens is
 who encourages it, because she organizes
 an applied arts exhibit, and that's when
 Aroztegui wins one of the prizes, I think
 the exhibit happens twice, and after that
 comes the reform of the National Salon,
 boosted by the artists, and at that time it
 was Sanguinetti, since we are talking

401 Sanguinetti, ya que estamos en política,
 402 como presidente de la Comisión de Artes
 403 Plásticas, y su mano derecha, o izquierda,
 404 que fue Kalenberg, y reforman el
 405 reglamento del salón y lo abren a todas las
 406 técnicas, sin distinciones. Y ahí dan diez
 407 premios, y entre ellos ganan premios
 408 Aroztegui, Mario España y Cecilia
 409 Brugnini con tapices. Se entregaron diez
 410 premios a obras textiles. En el '66. No sé
 411 si a nivel mundial hay muchos ejemplos
 412 de premios que incluyan a las artes
 413 aplicadas junto con las expresiones
 414 artísticas más tradicionales sin
 415 distinciones, habría que chequearlo. A
 416 partir de ahí en Uruguay quedó instalado.
 417 Pero por ejemplo en Europa la tapicería
 418 no logra entrar en el circuito de las artes
 419 mayores, y eso es lo que, un poco,
 420 después, a mi entender, genera esa
 421 decadencia en los años '90, que casi
 422 desaparece y ahora no se sabe por qué
 423 vuelve en todo el mundo, como fue en los
 424 '60... Porque no había, ahora hay mucho
 425 más contacto, mucha más información,
 426 pero en los '60 imagínate, en Uruguay...

427
 428 LGR: Sí, sí...

429
 430 JFS: ¡Al loco este se le ocurrió! Jaja.

431
 432
 433 LGR: Jaja.

434
 435 JFS: ¡Claro! Porque era vasco también...
 436 Se le ocurrió redescubrir una técnica de
 437 5000 años, en Uruguay...

438
 439
 440 LGR: Bueno, retomando, a lo que me
 441 refería es que esos años previos al golpe
 442 de estado me imagino que tampoco fueron
 443 los más fáciles de navegar, aunque el país
 444 todavía estuviera en democracia, y que
 445 todas estas experiencias que me estás

446

politics, who was president of the plastic
 arts commission, and his right, or left,
 hand, Kalenberg, and they reform the
 salon's statute, and they open it to all
 techniques without distinction. And that's
 when they give ten prizes, and amongst
 them Aroztegui, Mario España and Cecilia
 Brugnini win prizes with their tapestries.
 In '66. I don't know if there are many
 examples of awards, worldwide, that
 include the applied arts alongside more
 traditional artistic expressions without
 distinctions, it would be necessary to
 check. In Uruguay it was established from
 then on. Because in Europe, for instance,
 tapestries don't manage to become part of
 the circuit of the higher arts, and that's
 what, the way I see it, creates that
 decadence in the 90s, when it almost
 disappears, and now we don't know why
 but it's coming back all over the world,
 like in the 60s... Because there wasn't,
 now distances are so much shorter in
 terms of communication, so much more
 information, but in the 60s can you
 imagine, in Uruguay...

LGR: Yes, yes...

JFS: And this crazy man came up with it!
 Haha.

LGR: Haha.

JFS: Of course! Because he was Basque
 as well... He came up with the idea of
 rediscovering a 5000-year-old technique,
 in Uruguay...

LGR: Well, going back, what I meant was
 that those years before the coup d'état
 can't have been easy to navigate, even if
 the country wasn't under a dictatorship
 yet, and to have all these experiences
 you're telling me about in that context is
 so remarkable...

447 contando pasaran en ese contexto es
448 increíble...

449

450 JFS: Yo me acuerdo... Porque Aroztegui,
451 yo en ese momento no porque era muy
452 chico, pero acompañaba también en el
453 relajó. Aroztegui y el taller Montevideano
454 participan de aquella exposición contra el
455 Golpe que organiza la Universidad de la
456 República que fue clausurada por los
457 militares. Era un momento de mucho
458 enfrentamiento, justo el Primer Encuentro
459 Nacional de Tapicería fue en el '73. Qué
460 setiembre del '73, imagínate lo que era
461 Montevideo después del golpe. Luego en
462 1975 se realiza el Segundo Encuentro
463 Nacional de Tapicería y el Primer
464 Encuentro Uruguayo Brasileño de Tapices
465 organizado por María Luisa Torrens y el
466 ICUB. Y me acuerdo una obra de un
467 alumno de Ernesto, integrante del taller
468 Montevideano, Iván Sartor, que ahora vive
469 en Estados Unidos, fue retirada por el
470 ejército... La arrancaron de la pared, yo
471 estaba presente. Iván fue preso, Ernesto
472 fue preso, María Luisa Torrens y el resto
473 del jurado van presos... Después los
474 largaron por suerte... Pero los comienzos
475 del movimiento de la tapicería fueron en
476 medio de todo eso.

477

478

479

480 LGR: Claro...

481

482 JFS: Cuando estábamos haciendo el libro,
483 me acuerdo, Beatriz Oggero me pasa,
484 porque yo había perdido contacto, el mail
485 de Raquel Lejtregger. Raquel Lejtregger fue
486 alumna de Ernesto

487

488

489

490

JFS: I remember... Because Aroztegui,
not I because at that moment I was too
young, but I would go along for the fun
mess as well. Aroztegui and the
Montevideano workshop participated in
that exhibit, against the Coup organizaed
by the Universidad de la República which
was shut down by the military. It was a
very confrontational moment, and
precisely the First National Encounter of
Tapestry was in '73. You can imagine
what September of '73 must have been
like in Montevideo, after the coup. Then
in '75 the Second National Encounter of
Tepestry happens and the Frist
Uruguayan-Brazilian Encounter of
Tapestry organized by María Luisa
Torrens and the ICUB⁷⁴. And I remember
a piece by one of Ernesto's students, from
the Montevideano workshop, Iván Sartor,
who now lives in the United Stated, was
taken away by the military... They ripped
it off the wall, I was there. Iván was
arrested, Ernesto was arrested, María
Luisa Torrens and the rest of the jury were
arrested... Afterwards they let them go,
fortunately... But the beginning of the
tapestry movement were in the midst of
all that.

LGR: Right...

JFS: When we were working on the book,
I remember, Beatriz Oggero gave me,
because I was no longer in touch, the
contact information for Raquel Lejtregger.
Raquel Lejtregger was a student of
Aroztegui's.

⁷⁴ ICUB. Instituto Cultural Uruguayo-Brasileño [Uruguayan-Brazilian Cultural Institute] is a center for Brazilian studies in Montevideo, Uruguay.

491 LGR: ¿En Bellas Artes?

492

493 JFS: No no, fue alumna en el taller

494

495 LGR: Ah ta, bien.

496

497 JFS: Pero fue alumna en el ochenta y pico,

498 durante un tiempo... Y bueno, en ese

499 momento Raquel estaba como

500 Subsecretaria del Ministerio de Vivienda,

501 Ordenamiento Territorial y Medio

502 Ambiente del gobierno de Mujica.

503 Entonces le escribí a Raquel y Raquel

504 accedió a colaborar. Entonces me dice “yo

505 estoy con muy poco tiempo, pero si vos

506 podés venir a mi oficina en el

507 ministerio...”. Entonces hicimos una

508 reunión, con otra gente, y después

509 seguimos el contacto con Raquel, ella

510 empezó a colaborar conmigo. Un día fui a

511 la oficina y empezamos a hablar, y yo

512 estaba buscando un tapiz, que era

513 justamente de esa exposición del Subte del

514 ‘75, Maternidad. Pero la única

515 información que tenía era que ese tapiz

516 había sido vendido para el gerente de la

517 empresa L’Oréal de Buenos Aires y esa

518 era la única información con la que

519 contábamos. Raquel me dice que ella

520 conocía a las autoridades de L’Óreal en

521 Buenos Aires y así descubrimos que la

522 hija del gerente de L’Óreal se había

523 quedado con el tapiz y todavía vivía ahí. Y

524 logramos rastrear el tapiz y conseguir

525 traerlo para la exposición. Y ahí seguimos

526 con Raquel conversando y averiguando, y

527 le conté... (el padre de Raquel fue preso

528 político), que nosotros con Aroztegui, no

529 sé en qué año, empezamos a fabricar toda

530 una serie de telares para el Penal de

LGR: In Bellas Artes⁷⁵?

JFS: No, no, in the workshop

LGR: Oh okay, right.

JFS: But she was a student in the late 80s

for a while... And well, at that moment

Raquel was the Subsecretary at the

Ministerio de Vivienda, Ordenamiento

Territorial y Medio Ambiente⁷⁶ for

Mujica’s government. So, I wrote to

Raquel and Raquel agreed to collaborate

with us. So, she tells me “I’m short of

time, but if you can come by my office at

ministry...”. So, we had the meeting,

with other people as well, and afterwards

we kept in touch with Raquel, she started

collaborating with me. One day I go to the

office, and we started talking, and I was

looking for a tapestry which belonged

precisely to that exhibition from ‘75, at

Subte, Maternidad⁷⁷. All the information

she had was that it had been sold to the

executive of the company L’Oréal in

Buenos Aires. Raquel tells me she knew

the executives from L’Oréal in Buenos

Aires, and that’s how we found out that

the daughter of the chief executive from

L’Oréal had kept the tapestry and still

lived there. We managed to track down

the tapestry and bring it for the exhibition.

So, we kept talking, and whatnot, and I

shared with her... (Raquel’s father was a

political prisoner), so I tell her that with

Aroztegui, I don’t know in what year, we

started making a series of looms for the

Penal de Libertad⁷⁸. And Raquel starts

crying because her father had woven in

one of those looms...

⁷⁵ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

⁷⁶ Ministerio de Ordenamiento Territorial y Medioambiente [Ministry of Territorial Planning and Environment] of Uruguay.

⁷⁷ La Maternidad [Motherhood].

⁷⁸ Penal de Libertad is a security prison that was built in 1972 with the purpose of keeping political prisoners.

531 Libertad. Y Raquel se pone a llorar porque
532 su padre había tejido en uno de esos
533 telares...

534

535 LGR: Ah...

536

537 JFS: Y todo el diagrama del curso que yo
538 publico en el libro, Aroztegui lo hizo a
539 pedido de Inés Liard porque su cuñada
540 estaba presa. Para que aprendieran. No sé
541 qué iban a poder hacer... Y no estoy
542 seguro de que el diagrama haya llegado al
543 Penal de Punta de Rieles. Pero ta. Digo,
544 todo estuvo relacionado con esa época que
545 fue muy fuerte. Pero a su vez como que
546 esa reclusión de la gente en la casa
547 también favoreció el trabajo este que,
548 digamos, es muy demorado. Pero se fue
549 armando toda una organización de
550 resistencia cultural que después, al volver
551 la democracia, es cuando se produce el
552 salto en las exposiciones y en público. Yo
553 me acuerdo que en esos años en el ranking
554 de las exposiciones más visitadas en
555 Uruguay, en primer lugar estaba La Feria
556 del Libro, todas se hacían en el subte que
557 era lo único que había... La Feria del
558 Libro, y después al mismo nivel estaba
559 Águeda Di Cancro y nosotros, los
560 tapiceros, en más de 10.000 espectadores,
562 que para Uruguay... Y siguió, porque
562 ahora la exposición de Aroztegui llevó
563 muchísima gente, muchísima gente, en
564 treinta y tres días creo que fueron más de
565 12.000 personas.

566

567 LGR: Brutal.

568

569 JFS: Sí, una cosa así.

570

571 LGR: Sabés, me haces pensar con esto
572 que me estás contando, medio sobre el

LGR: Oh...

JFS: And the whole diagram of the course
which I publish in the book, Aroztegui
made because Inés Liard ask him to, since
her sister in law was imprisoned. For them
to learn. I don't know what they were
going to be able to achieve... And I'm not
sure it actually got to the Penal de Punta
de Rieles⁷⁹. But yeah. I mean, everything
was related to that time, which was so
critical. But at the same time, it was like
that reclusion people were led to, being in
their homes, also favored this work,
which, let's say, is slow. But an organized
cultural resistance started taking shape
which, after the return of democracy, is
when a leap is produced in terms of
exhibitions and audience. I remember that
in those years the ranking of most visited
exhibitions was led by the Feria del
Libro⁸⁰, all of those were at the Subte
which was the only place available... The
Feria del Libro, and then, in the same
level were Águeda Di Cancro and us, the
tapestry-weavers, with more than 10.000
spectators, which for Uruguay... And that
kept happening, because the exhibition on
Aroztegui now brought a lot of people, a
lot of people, in thirty-three days I think
more than 12.000 visited it.

LGR: Amazing.

JFS: Yes, something like that.

LGR: You know, with these things you're
telling me you made me think, in the final

⁷⁹ Penal de Punta de Rieles is a security prison that was used for the purpose of keeping political prisoners in the years leading to the coup d'état as well as the years of dictatorship.

⁸⁰ Feria del Libro y el Grabado [Book and Engraving Fair], a yearly artistic and cultural exhibition in Montevideo, Uruguay.

573 final del libro cuando están hablando de la
574 obra esta Justicia.

575

576 JFS: Sí.

577

578 LGR: Hay una cita que dice que como que
579 de alguna forma buscaba redimirse por no
580 haber sido suficientemente político
581 durante los años de dictadura. Y eso que
582 me quedó, a mi entender, se contradice
583 con todo lo que me estás contando.

584

585

586 JFS: Es que es la visión de Olga
587 Larnaudie, que es la única que se anima a
588 escribir de esa obra. Esa obra fue
589 totalmente relegada. Es decir, la pasaron
590 por alto en Uruguay porque no era el
591 momento... También Olga con su
592 formación y su militancia en el Partido
593 Comunista también tenía una visión muy
594 crítica del abordaje de Aroztegui. Porque
595 Aroztegui hizo una cosa muy lanzada, en
596 el sentido que... Aroztegui tenía una
597 formación católica, su familia era muy
598 católica, entonces hizo un abordaje de eso,
599 lo mezcló con cosas del pop, porque a su
600 vez transformó... Hay una parte de la
601 instalación donde con la imagen la hizo
602 serigrafiar e hizo almohadones, hizo
603 camisetas, hizo un montón de tapas de
604 inodoro... La banalización como con la
605 imagen del Che. Hizo una cosa así, como
606 muy... Y era, no era una obra que podías
607 no verla. Vos no encontrás una crítica
608 sobre esa obra que se expuso en un
609 encuentro nacional y era toda una pared
610 entera del Subte, la instalación. Y por eso
611 yo quería rescatar eso porque la obra
612 prácticamente se perdió, hubo unas partes
613 que no las pudimos exponer porque
614 estuvieron a la intemperie y eran de
615 papel... Esas cosas que pasan siempre. Y
616 sacamos unas fotos, que son las que están
617 en el libro, de más o menos lo que estaba
618 recuperable. Todo un montón de otras

part of the book, when the piece Justicia is
being talked about.

JFS: Yes.

LGR: There's a quote which gives the
idea that with that piece he wanted to
redeem himself for not having been
political enough during the years of
dictatorship. And that quote that got stuck
with me, the way I see it, stands in
contradiction with what you're telling me.

JFS: The thing is, that that's Olga
Larnaudie's vision, the only one who
dares write about that piece. That piece
was absolutely relegated. I mean, it was
ignored in Uruguay because it wasn't the
right time... Also, Olga, with her training
and her being part of the Communist
Party, had a very critical vision of
Aroztegui's approach. Because Aroztegui
did a very bold thing, in the sense that...
Aroztegui had a catholic upbringing, his
family was very catholic, so he
approached it from there, mixing it with
elements from pop culture, but which at
the same time were transformed... There's
a part of the installation where he had the
image on a silkscreen and with it he made
pillows, he made t-shirts, he made a bunch
of toilet covers... the banalization as with
the image of Che. He did a thing like that,
like so... And it was, it wasn't a piece you
could not see. It's virtually impossible to
find a single critic of the piece, which was
exhibited in a national gathering, and it
took a whole wall in the Subte, the
installation. And that's why I wanted to
rescue it, because the piece was
practically lost, there were some parts we
couldn't exhibit because they were left
outside, and they were made out of
paper... Things that always happen. And
we took some photographs, which are the
ones in the book, of what was more or less

619 cosas se perdieron. Y quise poner ese
 620 texto para marcar. El tema de lo político y
 621 lo no político, hasta el día de hoy es difícil
 622 que alguien reconozca ese movimiento
 623 como un movimiento de resistencia
 624 cultural. De la misma manera que no se
 625 reconoce todo lo que hizo el teatro
 626 independiente y el teatro joven porque
 627 nadie escribió una palabra sobre eso.

628
 629
 630

631 LGR: Claro.

632

633 JFS: Uruguay es muy bravo para esas
 634 cosas. No hay memoria. Y todo empieza a
 635 partir de la vuelta a la democracia.
 636 Cuando vuelven los exiliados, cuando
 637 salen los presos, y todo lo que hubo en el
 638 medio se perdió. Algún día se escribirá
 639 sobre eso... Porque fue muy grande lo que
 640 se hizo. Yo participé de los dos
 641 movimientos. También como hice teatro
 642 estuve con toda la gente del teatro
 643 independiente, el Teatro Circular, el
 644 Movimiento de Teatro Joven, festivales de
 645 teatro... Hacíamos teatro en las
 646 cooperativas de vivienda, nos prohibían
 647 las obras, los actores... Hacíamos
 648 cualquier relajo jaja.

649

650 LGR: Jaja.

651

652 JFS: No sé cómo pensás encararlo vos...
 653 Todo este gran tema.

654

655 LGR: Claro, claro. Te cuento que lo
 656 primero que me vino a la cabeza cuando
 657 empecé a familiarizarme más con el tema,
 658 después de hablar con Beatriz, la
 659 perspectiva de charlar contigo... Lo
 660 primero que siento es como mucha
 661 presión, una responsabilidad muy grande,
 662 porque es un momento en el tiempo que

recoverable. A huge number of other
 things were lost. And I wanted to include
 that text to bring attention to it. The
 political and the not political, to this day
 it's difficult to find someone who would
 acknowledge that movement as a cultural
 resistance movement. The same way
 everything the groups of independent
 theatre and young theatre did is not
 acknowledged, because nobody wrote a
 single word about it.

LGR: Right.

JFS: Uruguay is difficult for those things.
 There's no memory. And everything starts
 from the return to democracy. When the
 exiled return, when the political prisoners
 are released, and everything that happened
 in between got lost. Someday those things
 will be written about... Because what got
 done was huge. I participated in both
 movements. Also, because I did theatre, I
 was with all the people from independent
 theatre, the Teatro Circular⁸¹, the
 Movimiento de Teatro Joven⁸², theatre
 festivals... We did theatre in the housing
 cooperatives, our plays got banned, the
 actors... We did all kinds of things haha.

LGR: Haha.

JFS: I don't know how you are thinking to
 approach this... This whole huge topic.

LGR: Sure, sure. Let me tell you that the
 first thing that came to mind when I
 started familiarizing myself with the topic,
 after talking with Beatriz, the prospect of
 talking with you... The first thing I feel is
 like a lot of pressure, a big responsibility,
 because it's a moment in time didn't live
 through, so everything I could...

⁸¹ Teatro Circular [Circular Theatre] is a theatre house in Montevideo, Uruguay.

⁸² Movimiento de Teatro Joven [Young Theatre Movement].

663 yo no viví, o sea que todo lo que yo
664 pueda...

665

666 JFS: Bueno mejor, porque nosotros
667 tenemos todos nuestros enfrentamientos,
668 nuestras facciones políticas jaja.

669

670 LGR: Bueno sí jaja. Pero estoy hablando
671 de cosas que yo no viví. Y que me parecen
672 impresionantes. Por ejemplo, lo que vos
673 mencionabas recién de la resistencia
674 cultural que se dio... Obviamente no me
675 puedo poner en el lugar de ustedes, pero
676 cómo lo que me cuentan se cruza con mi
677 sensibilidad me permite reconocer lo que
678 fue. De todas formas, si bien las líneas
679 temáticas las tengo claras, el hacer, los
680 materiales, el arte político, su rol de
681 maestro y las experiencias de sus
682 estudiantes, a medida que voy
683 conversando con más personas e
684 interiorizándome más en el tema todo se
685 sigue reajustando. Es algo vivo el proceso
686 ¿no?

687

688 JFS: También es un poco la visión, porque
689 que la obra de Aroztegui no tenga, entre
690 comillas, una cosa política en las
691 imágenes que usa, digamos, eso hasta
692 cierto punto, porque hay algunas obras de
693 Ernesto que son políticas. Dentro de lo
694 que se podía hacer ¿no? Porque tampoco
695 era simple. O sea, existía una censura
696 muy, muy grande. Pero si lo pensás del
697 punto de vista de lo que él creó como
698 movimiento, de la gente que formó,
699 fueron muy pocos los que se quedaron en
700 Uruguay a formar gente. Porque Bellas
701 Artes estuvo cerrada durante la dictadura.
702 Y toda mi generación y varias
703 generaciones, porque estuvo 14 años
704 cerrada la escuela, no tuvimos acceso a la
705 formación. Por ese motivo.

706

707 LGR: Te da una idea ¿no?

708

JFS: Well, it's for the better, because we
have our confrontations, our political
factions haha.

LGR: Well, yes haha. But I'll be talking
about things I didn't love through. And
that I find remarkable. For example, what
you were talking about just now regarding
the cultural resistance that happened...
Obviously I cannot put myself in your
shoes, but how what you're telling me
crosses paths with my sensibility allows
me to acknowledge what it was. Anyway,
while the themes are clear for me, making,
materials, political art, his role as teacher
and the experiences of his students, as I
talk to more people and delve deeper into
the topic everything keeps readjusting.
The process is something that's alive,
right?

JFS: It has to do with the vision, because
that Aroztegui's work doesn't have, in
quotation marks, a political thing in the
images he uses, let's say, to a certain
extent, because there are some of
Ernesto's pieces which are political.
Within what could be done, right?
Because it wasn't that simple. I mean,
there was some heavy censorship. But if
you think about it from the perspective of
what he created as movement, of the
people he taught, it was just a few who
stayed in Uruguay to teach people.
Because Bellas Artes was closed during
the dictatorship. And all my generation
and other generations, because it remained
close for fourteen years, didn't have
access to education. For that reason.

LGR: It gives you an idea, right?

709 JFS: Como estaba la cosa tan
 710 compartimentada, cuando Olga escribió
 711 ese texto del Político Político no tenía
 712 toda esa información... También yo lo
 713 pongo en el libro porque fue así. A
 714 Aroztegui lo jubilaron con 50 años porque
 715 él se negó, por el '78, a ir a cantar el
 716 himno a la sala 18 de Mayo. O sea, la sala
 717 18 de El Galpón, que había sido usurpada
 718 por la dictadura. Y el director en ese
 719 momento, que no recuerdo el nombre, del
 720 liceo Zorrilla lo invitó después, muy
 721 cordialmente a jubilarse... Aroztegui
 722 había participado en los años 50 del
 723 movimiento de teatro independiente y
 724 actuado en numerosas puestas en escena
 725 hechas por el Teatro El Galpón. Fue así.
 726 Él no tenía, digamos, una militancia como
 727 otra gente que fue presa, ni clandestina ni
 728 nada, pero tenía una formación del punto
 729 de vista humano y político que lo llevó a
 730 actuar de esa manera. Otra gente no.

731
 732
 733

734 LGR: Claro.

735

736 JFS: Y en Uruguay, digamos, los tres
 737 talleres que funcionaron y que formaron a
 738 toda mi generación y a otras generaciones
 739 fue Nelson Ramos, Aroztegui, Miguel
 740 Ángel Pareja y Guillermo Fernández.
 741 También el Club del Grabado y el Foto
 742 Club. Fueron ellos, digamos, el resto
 743 silencio, no había nada. Y con Bellas
 744 Artes cerrada no tenías para donde
 745 agarrar. Después en el '86 con la
 746 reapertura de la escuela, que se hace un
 747 concurso, ahí es cuando Aroztegui entra
 748 para un taller fundamental de la escuela.
 749 Gana un concurso y otros profesores
 750 también. Y empieza esa otra etapa donde

JFS: Due to everything being so
 compartmentalized, when Olga wrote that
 text, she wasn't aware of all that
 information... Also, I put it in the book
 because that's how it was. Aroztegui was
 invited to retire with fifty years because
 he refused, around '78, to go and sing the
 national anthem at the 18 de Mayo
 auditorium. I mean, auditorium 18 of El
 Galpón, which had been usurped by the
 dictatorship. And the director at that time,
 whose name I don't remember, of the
 Zorrilla high school afterwards cordially
 invited him to retire... Aroztegui had
 participated in the 50th anniversary of the
 independent theatre movement and
 performed in many plays at El Galpón.
 That's how it happened. He wasn't
 actively involved in politics like other
 people who went to prison, he wasn't
 clandestine or anything, but he had an
 education from a human and political
 point of view which led him to act in that
 way. Other people didn't.

LGR: Right.

JFS: And in Uruguay, let's say, the three
 workshops that were active and educating
 my whole generation and others were
 Nelson Ramos, Aroztegui, Miguel Ángel
 Pareja and Guillermo Fernández. The
 Club del Grabado⁸³ and the Foto Club⁸⁴ as
 well. It was them, the rest, silence, there
 wasn't anything. And with Bellas Artes
 closed you had nowhere to go. Afterwards
 in '86 with the reopening of the school,
 when a contest is held, that's when
 Aroztegui gets assigned a fundamental
 workshop at the school. He wins the
 contest and other professors as well. And
 that other phase starts, when practically

⁸³ Club del Grabado de Montevideo was a non-profit institution dedicated to the production and dissemination of engraving, active from 1953 to the early 1990s.

⁸⁴ Foto Club Uruguayo is a non-profit cultural and social association dedicated to the teaching, debate and dissemination of photography founded in 1940.

751 prácticamente el primer año solo, porque
 752 él tenía la tarde y la noche, dio un poco de
 753 clases de textiles, y después hizo otra
 754 experiencia totalmente diferente que era
 755 dirigida a la creación, y no a la técnica del
 756 textil. Y ahí bueno, es otra historia...
 757 Podés entrevistar a alguno, te paso los
 758 contactos jaja.

759

760

761 LGR: Jaja ahí va... Y cambiando un poco
 762 la línea, con respecto a los materiales que
 763 usaba en su trabajo... Alguna
 763 particularidad, por ejemplo, que buscara
 765 materiales innovadores, o era más de
 766 mezclar cosas, o iba directo a la lana...

767

768 JFS: Si vos ves las obras, los trabajos de
 769 Ernesto tienen de todo un poco. Había
 770 mucho material que juntábamos en la calle
 771 en aquella época, todavía existían las
 772 cuerdas de sisal que eran de los barcos
 773 entonces se encontraban en las playas...

774 Me acuerdo una vez que estábamos en
 775 Buenos Aires, en La Boca, que juntamos
 776 un montón de cuerda y nos las trajimos en
 777 el barco, una mugre terrible aquello...

778 Después las poníamos en la calle Jackson,
 779 que todavía pasaban los ómnibus, para
 780 que se ablandaran. Los ómnibus las
 781 pisaban y después se abrían las cuerdas. Él
 782 trabajaba con muchos materiales. Pero
 783 tenía lana, cuerdas, yute, sisal, cuerda de
 784 papel... Hay un tapiz que no logré

785 encontrarlo, que lo busqué, lo busqué, lo
 786 busqué, pero no lo pude encontrar, que es
 787 del año '77, que es una obra que va a
 788 Polonia después cuando lo invitan a la
 789 Trienal de Lodz. No sé dónde encontré
 790 ese material, tirado en la calle seguro.

791 Eran restos de los telares de tela de
 792 sábanas, todas hechas así un matete, y el
 793 fondo de ese tapiz lo hizo con eso, y
 794 también con las cuerdas, aquellas cuerdas
 795 que juntamos en Buenos Aires también
 796 estaban por ahí... Ese tapiz lo compró un

the first year alone, because he had classes
 in the afternoon and in the evening, he
 taught textiles for a bit, and then he put
 together a completely different experience
 focused on creation and not the technique
 of textiles. And there, well, it's a different
 story... You can interview some of his
 students from that period, I can put you in
 touch haha.

LGR: Haha right... And changing topics a
 bit, regarding the materials he used for his
 work... Any particularity, for example,
 did he look for innovative materials, or
 was more prone to mix things, or did he
 go straight for wool...

JFS: If you look at his pieces, Ernesto's
 work has a bit of everything. There were a
 lot of materials that we would pick from
 the streets in those times, sisal ropes still
 existed, from the ships, so you could find
 those at the beach... I remember one time

that we were in Buenos Aires, in La Boca,
 and we picked up a lot of rope and we
 brought it with us in the ship, it was so
 filthy... Afterwards we would place them

in Jackson Street, where buses still passed,
 so they would soften. Buses would run
 over them and afterwards the ropes would
 open up. He worked with a lot of
 materials. But he had wool, ropes, jute,
 sisal, paper rope...

There's a tapestry, which I didn't manage to find, I looked
 for it, I looked for it, I looked for it, but I
 couldn't find it, which is from '77, it's a
 piece that goes to Poland, afterwards,
 when he's invited to the Lodz Triennial. I
 don't know where he did find that
 material, discarded in the street most
 likely. It was like the remains from the
 sheet weaving looms, a bit of a mess, and
 the background of that tapestry he made
 with that, and also the ropes, those ropes
 we picked up in Buenos Aires were also
 there... That tapestry was bought by a

797 banco que después se fundió. Y yo rastreeé
798 hasta dónde pude, a ver si estaba en algún
799 lugar, pero no pude, no lo encontré. Algún
800 día aparecerá...

801
802 LGR: ¿Y cómo era en frente al telar?
803 Porque leí también en el libro que incluso
804 a veces tener música como que lo sacaba
805 del proceso, como que lo distraía... Era
806 muy de ultra concentrarse en lo que estaba
807 o...

808
809 JFS: No no, escuchábamos música el día
810 entero. Yo era el dj jaja.

811
812 LGR: Jaja.

813
814 JFS: Y hasta el día de hoy sigo
815 escuchando las mismas cosas porque...
816 Bueno, dios era Piazzola, al lado de
817 Piazzola estaba Billie Holiday que en
818 aquel momento no era el ícono en el que
819 después se transformó en los años
820 ochenta, no la conocía nadie, y Aroztegui
821 tenía dos discos. Uno era las tres divas del
822 jazz, que eran Ella Fitzgerald, Sarah
823 Vaughan, y Billie Holiday, de los años
824 cuarenta, y otro de Billie Holiday.
825 También había una cosa que
826 escuchábamos siempre, que me fascinaba,
827 que era un cuarteto de Bartók para
828 cuerdas... La consagración de la
829 primavera de Stravinsky, y música
830 brasilera por supuesto, toda. Desde
831 Vinicius de Moraes que te conté al
832 principio, después Chico Buarque con
833 Caetano Veloso, el show de los '70 que es
834 maravilloso. Después yo fui adjuntando a
835 Maria Bethania y cada vez que vendíamos
836 algo y tenía plata compraba los discos.
837 También el show de Chico Buarque con
838 Maria Bethania del setenta y pico es otro
839 disco maravilloso... Escuchábamos
840 música todo el tiempo. Y Aroztegui era la
841 persona menos que tú te puedas imaginar
842 que ese ser podía sentarse a tejer, porque

bank which later shut down. I tracked it
down to the extent I could, to see if it was
anywhere to be found, but I couldn't, I
didn't find it. Someday it'll show up...

LGR: And what was he like in front of the
loom? Because I also read in the book that
even having music playing could take him
out of the zone, like it distracted him...
Was he the kind that's super focused in
what he was doing or...

JFS: No no, we would listen to music all
day long. I was the dj haha.

LGR: Haha.

JFS: And to this day I still listen to the
same things because... Well, god was
Piazzola, next to Piazzola was Billie
Holiday who back then wasn't the icon
into which she transformed in the 80s, no
one knew her, and Aroztegui had two
albums. One was the three divas of jazz,
who were Ella Fitzgerald, Sarah Vaughan,
and Billie Holiday, from the 40s, and
another one by Billie Holiday. There was
also a thing we would always listen to,
which I was fascinated by, that was one of
Bartók's string quartets... Stravinsky's
The Rite of Spring, and Brazilian music of
course, all of it. From Vinicius de Moraes,
which I told you about at the start, then
Chico Buarque with Caetano Veloso, the
show from the 70s which is wonderful.
Later I included Maria Bethania and every
time we sold something, and I had money
I would buy the albums. Also, Chico
Buarque's show with Maria Bethania from
seventy something is another wonderful
album... We listened to music all the time.
And Aroztegui was the last person you
could imagine that that being could sit
down to weave, because he was absolute
anxiety, he couldn't sit still. We also had
to dance to each type of music... We have

843 era la ansiedad total, caminaba por las
 844 paredes. También teníamos que bailar,
 845 cada música... Hemos bailado todo. La
 846 consagración de la primavera, por
 847 supuesto Piazzola... Porque él tenía la
 848 teoría de que uno tenía que bailar para sí
 849 mismo. Entonces él bailaba. También nos
 850 representaba las escenas de las obras de
 851 Brecht, de los personajes que él había
 852 hecho con Atahualpa del Cioppo jaja ¡Por
 853 eso está todo eso en el libro!

854

855 LGR: Está todo conectado, ¡claro!

856

857

858 JFS: Todo el mundo me decía que ese
 859 material se había perdido para siempre. Yo
 860 digo, no puede ser, alguien tiene que
 861 tenerlo. Yo en los años '80 en el Circular
 862 fui asistente de dirección de Jorge Curi,
 863 que murió hace poco, el maestro Curi.
 864 Entonces lo llamé a Curi y me dice "ah
 865 eso está en cajas, pero yo no tengo
 866 ganas... Pero lo único que tengo yo son
 867 las fotos en que estoy yo, no sé si tengo
 868 alguna foto que esté Ernesto...". Entonces
 869 seguí, seguí, seguí, seguí, hasta que hablé
 870 con la gente de El Galpón. La gente de El
 871 Galpón siempre me dijo que cuando entró
 872 el ejército se llevaron todos los archivos y
 873 eso se perdió para siempre, que era un
 874 gran agujero negro. Entonces yo pensaba
 875 que el fotógrafo de El Galpón era Aurelio
 876 González, que habían encontrado el
 877 archivo de Aurelio hace poco. Entonces
 878 habíamos entrevistado a Aurelio, yo lo
 879 llamé y me dice "no, yo no era el
 880 fotógrafo de El Galpón, era Musitelli,
 881 Ferruccio Musitelli". Entonces llamé a la
 882 gente de El Galpón, me pasaron el número
 883 del hijo de Musitelli. Lo llamo al hijo de
 884 Musitelli... También tenés que entender
 885 que El Galpón original y El Galpón actual
 886 tienen sus divergencias. Entonces el hijo
 887 de Musitelli me chequeó, a ver quién era
 888 yo jaja.

danced to all kinds of things. The Rite of
 Spring, Piazzola of course... Because he
 had the theory that one had to dance for
 oneself. So, he danced. He would also
 represent the scenes from Brecht's plays,
 from the characters he had played with
 Atahualpa del Cioppo haha That's why all
 of that is in the book!

LGR: Everything was connected, of
 course!

JFS: Everyone would tell me that that
 material was lost for good. I said it
 couldn't be, someone must have it. In the
 80s at the Teatro Circular, I was assistant
 director for Jorge Curi, who recently died,
 maestro Curi. So, I called Curi and he tells
 me "oh, that's all in boxes but I don't feel
 like... But the only thing I have is
 photographs in which I appear, I'm not
 sure I have any with Ernesto on them...".
 So, I kept going, kept going, kept going,
 kept going, until I spoke to the people at
 El Galpón. The people at El Galpón
 always told me that when the military
 marched in, they took all the archives and
 that that material got lost for good, that it
 was a big black hole. Then I thought that
 the photographer at El Galpón was
 Aurelio González, that they had found
 Aurelio's archive not long ago. So, we had
 interviewed Aurelio, I called him, and he
 tells me "no, I wasn't the photographer at
 El Galpón, Musitelli was, Ferruccio
 Musitelli". So, I called the people at El
 Galpón and they gave me the number of
 Musitelli's son. I called Musitelli's son...
 You need to understand that El Galpón
 from back then, and El Galpón now
 diverge. So, Musitelli's son had me
 checked, to see who I was haha.

889

890 LGR: Jaja.

891

892 JFS: Entonces me hicieron preguntas, y ya
893 conociendo toda la historia me dice “ah
894 vos sos el alumno de Aroztegui...”

895 Aroztegui fue profesor de mi madre
896 cuando daba clases de historia del arte en
897 la escuela de El Galpón, y yo actué con
898 Aroztegui”. “Sí, le digo, vos actuabas en
899 la obra de Brecht que eras el niño”.

900 “¿Cómo sabes?”. “Porque Aroztegui me
901 contó”. Me dice “yo tengo todos los
902 archivos de mi padre, vení y elegí lo que
903 quieras”. ¡Me lo dio todo gratis!

904 Imaginate, eso no existe... Él mismo me
905 las escaneó en alta definición y me mandó
906 todos los archivos. Y gracias al hijo de
907 Musitelli pude colocar todo ese capítulo
908 de Aroztegui actor en el libro.

909

910

911

912 LGR: Jorge no te quiero tener mucho más,
913 pero otra cosa que me resultó fascinante
914 cuando empecé a leer sobre eso fue lo del
915 tejido directo.

916

917 JFS: Sí.

918

919 LGR: Si me contas lo que vos percibís que
920 le haya aportado a él, más allá de lo obvio
921 de tomar decisiones en el telar mismo, y
922 para vos mismo también, si después fue
923 algo que seguiste aplicando en tu trabajo y
924 qué implicó para vos no tener todo tan
925 definido de antemano... El estar ahí con
926 los materiales... Dibujando, de alguna
927 forma.

928

929 JFS: Sigo hasta ahora. Es la forma que nos
930 enseñó. Lo único es que... O sea, se hace
931 un boceto, un cartón, pero con las líneas
932 fundamentales solamente, lo otro se
933 resuelve con la técnica y el material
934 directamente en el tejido. Eso viene de la

LGR: Haha.

JFS: They asked me some questions, and
knowing the whole story he says to me
“oh, you’re Aroztegui’s student...”

Aroztegui was my mother’s teacher when
he taught history of art classes at the
school in El Galpón, and I performed with
Aroztegui”. “Yes”, I tell him, “you
performed in Brecht’s play, you were the
kid”. “How do you know?”. “Because
Aroztegui told me about it”. He tells me “I
have all my father’s archives, come and
chose what you want”. He gave me
everything for free! Can you imagine, it
doesn’t exist... He himself scanned the
photographs in high definition and sent
me the files. And thanks to Musitelli’s son
I was able to include that whole chapter
about Aroztegui’s stage actor phase in the
book.

LGR: Jorge, I don’t want to keep you
much longer, but something else I found
fascinating when I started reading about it
was the notion of direct weaving.

JFS: Yes.

LGR: If you could tell what you perceive
this afforded him, besides the obvious of
making decisions on the loom itself, and
for yourself as well, if afterwards it was
something you kept using in your work
and what it afforded you the fact of not
having everything perfectly defined
beforehand... Being there with the
materials... Drawing, somehow.

JFS: It’s something I still do today. It was
the way he taught us. The only thing is... I
mean, a sketch is made, a cartoon, but
only with the fundamental lines, the rest is
worked out with the technique and the
materials directly on the weave. That

935 escuela de Harrania y de los polacos... Es
 936 como la vuelta al artista que hace sus
 937 propias obras. Porque con los grandes
 938 talleres de tejido eso se perdió, con la
 939 escuela francesa. O sea, era el pintor, que
 940 hacía el diseño, después el pintor
 941 cartonista que lo adaptaba a la técnica del
 942 tapiz y los tejedores que reproducían eso,
 943 y que siguen teniendo los mismos cartones
 944 y lo pueden reproducir cada uno de esos
 945 igual forever.

946

947 LGR: Ene veces.

948

949 JFS: Y eso es lo contrario. Aroztegui lo
 950 toma un poco de la escuela polaca, donde
 951 vuelven al propio artista a hacer sus obras,
 952 y no a trabajar con tejedores. Y así...
 953 Todas las obras de Ernesto las hizo él
 954 mismo. Solo una obra, que la pongo ahí en
 955 el libro, que es una obra con un fondo
 956 azul.

957

958 LGR: Sí, la ubico.

959

960 JFS: Que la hace la hermana de
 961 Kazanchián, un alumno de él. Que fue un
 962 intento ahí como comercial, pero que no
 963 funcionó... No fue muy comercial jaja.

964

965 LGR: Jaja Bueno, pienso que podemos
 966 dejar por acá... Puede parecer medio
 967 abrupto, pero cuando se da la entrevista
 968 como se dio acá es tan rico, cuando la
 969 charla fluye así. Te fui haciendo las
 970 preguntas que tenía preparadas en un
 971 orden distinto, y algunas directamente me
 972 las contestaste sin que yo las hiciera en
 973 voz alta... Así que muchas gracias por
 974 darme un rato de tu tiempo. Cuando la
 975 transcripción quede pronta la comparto
 976 contigo así nos aseguramos que ambos
 977 estamos conformes con el resultado.

978

979 JFS: Muy bien, quedo a la espera.

980

comes from the Harrania school and the
 Polish weavers... It's like the return to the
 artist who makes their own pieces.
 Because with the big weaving workshops
 that was lost, with the French school. I
 mean, the painter who made the design,
 then the cartoon painter who adapted it to
 the tapestry technique, and the weavers
 who reproduces that, and who still have
 the same cartoons and can reproduce each
 one of those the same way forever.

LGR: Many many times.

JFS: And that's the opposite. Aroztegui
 takes it from the Polish school, where they
 go back to the artist making their own
 pieces, and not working with weavers.
 And that's... All of Ernesto's pieces were
 made by him. Only one piece, which I
 include in the book, which is a piece with
 a blue background.

LGR: Yes, I know the one.

JFS: Which is made by the sister of one of
 his students, Kazanchián's sister. It was a
 commercial attempt, but it didn't... It
 wasn't very commercial haha.

LGR: Haha Okay, I think we can leave it
 here... It might seem a bit abrupt, but
 when the interview happens as this one
 did it turns out to be super rich, when the
 talk flow like that. I asked you the
 questions I had but in a different order,
 and some of them you even answered
 without me asking them out loud... So,
 thank you so much for your giving me
 some of your time. When the transcription
 is complete, I will share it with you to
 make sure we are both happy with the
 result.

JFS: Okay, I'll wait for it.

981 LGR: Gracias Jorge.

LGR: Thank you, Jorge.

Appendix N

1 LGR: Primero que nada Muriel quería
2 agradecerte por acceder a la entrevista, y
3 preguntarte en qué momento fuiste
4 alumna en el taller de Aroztegui.
5

6 MC: Tendría veintitrés años yo, más o
7 menos... Y fui alumna de las primeras
8 alumnas. No sé si de la primera camada,
9 pero sí de las primeras... Me acuerdo que
10 nos habíamos presentado porque mi
11 esposo es muy curioso con todo lo que es
12 arte también y ha hecho escultura. Y venía
13 el primer encuentro nacional de tapiz, que
14 iba a ser en la Asociación Cristiana de
15 Jóvenes, y me acuerdo que Sara Pacheco
16 que era muy amiga mía, Sara Pacheco
17 falleció, también otra alumna de Ernesto
18 del taller. Y entonces nos presentamos y
19 por supuesto nos rechazaron. Y claro,
20 porque no sabíamos tejer. De puro
21 audaces nos presentamos, por el gusto
22 de...
23

24 LGR: Claro.
25

26 MC: Y Juan Carlos decía se teje así y así,
27 se pasa una por arriba, una por abajo...
28 Entonces Ernesto con su generosidad,
29 porque era algo que lo pintaba así, era un
30 ser más generoso, que te transmitía todo lo
31 que sabía, te entendía, y se daba cuenta de
32 cosas que de pronto uno no se daba cuenta
33 de uno mismo, ¿viste? Muy psicólogo
34 también jaja. Sí, sí... yo digo que también
35 fue como mi segundo padre, ¿no? Porque
36 en algunas cosas me ayudó muchísimo, en
37 la vida... No solamente en el arte...
38

39 LGR: Mucho más allá diría.
40
41

LGR: First of all Muriel, I'd like to thank
you for agreeing to the interview, and ask
you when were you a student in
Aroztegui's workshop.

MC: I was around twenty-three years
old... And I was one of the first students. I
don't know if from the first group, but yes
one of the first... I remember we had
presented ourselves because my husband
is very curious with everything art-related
and he has done some sculpting. And the
first national tapestry encounter was
approaching, it was going to be at the
YMCA, and I remember that Sara
Pacheco who was a very close friend of
mine, Sara Pacheco passed, also another
one of Ernesto's students at the workshop.
So we entered and of course were
rejected. Of course, we didn't know how
to weave. We entered out of boldness, for
the pleasure of...

LGR: Right.

MC: And Juan Carlos would say weaving
goes so and so, one goes over, one
under... So, Ernesto with his generosity,
because that's how he was, he was such a
generous being who would share
everything he knew, and he understood
you, and realized things that most likely
would go unnoticed about oneself, you
know? Very psychologist as well haha.
Yes, yes... I say he was like a second
father to me, right? Because with some
things he helped me enormously, life
things... Not only in art...

LGR: Well beyond I would say.

42 MC: En el arte ni que hablar, fue el
43 puntapié inicial, pero en la vida en cosas
44 que después te voy a contar...

45
46 LGR: Bueno.

47
48 MC: Entonces él nos llamó a Sara
49 Pacheco y a mí. Se ve que nos vio pinta
50 que podíamos seguir haciendo, y nos
51 becó.

52
53 LGR: ¿Para el taller?

54
55 MC: Yo fui becada dos años al taller de
56 Ernesto. Tengo ese privilegio de decirlo
57 porque realmente es un orgullo.

58
59
60 LGR: Sí, claro...

61
62 MC: Me emociona recordarlo... Y ta, yo
63 me acuerdo que le dije "bueno yo quiero
64 aprender la técnica así hago diseños de mi
65 esposo...". "Ah bueno, entonces te vas",
66 así de una... "Porque no no, acá venís a
67 crecer y si no, no". Y bueno, por supuesto
68 lo corrió del taller jaja, después fueron
69 grandes amigos jaja, pero de entrada dijo
70 no, no, ella es la que va a aprender. Por
71 eso te digo que fue un crecimiento
72 personal, me dio confianza en mí misma,
73 que yo no la tenía. Confiaba más en lo que
74 me decía mi esposo, que ta, es muy artista
75 y un gran arquitecto y todo lo que quieras,
76 pero ta, yo tenía que ser yo.

77
78
79
80 LGR: Claro, una cosa no quita la otra.

81
82
83 MC: Si no estaba a la sombra de él.
84 Este... Y bueno, ya te digo, era muy
85 exigente. Lo cual... yo aprendí disciplina
86 también. No es que no fuera disciplinada,
87 porque yo soy ordenada, pero esa

MC: In art of course, it was the starting
point, but in life, with things I'll tell you
about...

LGR: Okay.

MC: So, he called Sara Pacheco and me.
He probably saw something in us, some
potential, and he offered us scholarships.

LGR: For the workshop?

MC: I had a scholarship for two years to
attend Ernesto's workshop. I have that
privilege, to say it, it makes me really
proud.

LGR: Yes, of course...

MC: It makes me emotional, to remember
it... I remember I told him "okay I want to
learn the technique so I can weave my
husband's designs...". "Oh well, then
you'll need to leave", just like that...
"Because no no, you come here to grow
and if not, then no". And of course, he
kicked him out of the workshop haha,
later they became good friends haha, but
from the start he said no, no, she's the one
learning. That's why I tell you it was
personal growth, he gave me confidence in
myself, Which I didn't have before. I
trusted more in what my husband had to
say, who sure, is an artist and a great
architect, and all you want, but I had to be
true to myself.

LGR: Of course, one doesn't eliminate the
other.

MC: Otherwise, I would've remained in
his shadow. And well, as I told you, he
was very strict. I learned discipline as
well. Not that I wasn't disciplined,
because I am, but that discipline of being

88 disciplina de ustedes son becas pero
 89 tienen que traer el ejercicio terminado
 90 clase a clase. Era así. Una tira por año, no
 91 eso de como mis alumnas jaja que yo no
 92 tengo esa fuerza de voluntad de exigirles y
 93 demoraban dos años en hacer la tira jaja.

94

95

96 LGR: Ahí va jaja.

97

98 MC: Bueno jaja. Pero a mí me sirvió
 99 muchísimo. Y después me enseñó técnicas
 100 para la docencia textil.

101

102 LGR: ¡Ahí va! De eso te iba a preguntar
 103 también.

104

105 MC: Eso fue muy interesante. Fue
 106 también otro año que me dijo tú te podés
 107 dedicar a la docencia allá en Rocha.
 108 Porque entre medio nos vinimos a vivir a
 109 Rocha.

110

111 LGR: Ah, arrancaste en Montevideo y...

112

113

114 MC: Exactamente. Hice el curso con él
 115 estando En Montevideo y ya había
 116 empezado a tejer alguna cosa, me había
 117 presentado a un encuentro de miniaturas,
 118 ahí me había ido bien. Yo todavía no tenía
 119 hijos, y aparentemente no podía tener
 120 hijos, ¿ta? Digo aparentemente porque
 121 después resultó que sí. Entonces
 122 adoptamos. Nuestra primera hija es
 123 adoptiva, que tiene ahora 46 años jaja. Y
 124 Ernesto me dijo “bueno ahora no vas a
 125 tejer más”. Entonces yo le dije “mirá
 126 Ernesto, dos cosas importantes de mi vida
 127 no las puedo hacer bien a la vez. Así que
 128 ahora me voy a dedicar a la crianza de mi
 129 hija y después voy a volver”. Y así fue.
 130 Cuando ella tenía dos o tres años retomé
 131 de vuelta la formación docente con él y
 132 técnicas experimentales. Que ahí viajaba

133

on a scholarship and having to complete
 the exercises for each class. That’s how it
 was. One set of exercises a year, not like it
 is with my students haha with whom I
 don’t have that same strong will to
 demand it of them and they took two years
 to complete one set haha.

LGR: Right haha.

MC: Well haha. But it helped me a lot.
 And after that he taught me techniques for
 teaching textiles.

LGR: Right! I was going to ask you about
 that.

MC: That was so interesting. It was a
 different year that he told me you can
 dedicate yourself to teaching in Rocha.
 Because in the middle of all that we came
 to live in Rocha.

LGR: Oh, so you started in Montevideo
 and...

MC: Exactly. I completed the course with
 him while I was still in Montevideo, and I
 had began to weave some things, I had
 participated in a miniatures gathering
 where I did well. I didn’t have children
 and apparently couldn’t, okay? I say
 apparently because afterwards, it turned
 out I could. So, we adopted. Our first
 daughter is adopted, who is 46 years old,
 haha. So, Ernesto said to me “so, you
 won’t be weaving now”. So I told him,
 “Ernesto look, two important things in my
 life I cannot do well at the same time. So,
 now I will dedicate myself to raising my
 daughter and afterwards I will come
 back”. And that’s how it happened. When
 she was 2 or 3 years old I resumed my
 teacher training with him and
 experimental techniques. For that I

134	yo, viajaba de acá para hacer eso. Pero	traveled, I traveled from here for that. But
135	valía la pena, re valía la pena.	it was worth it, it was so worth it.
136		
137	LGR: ¡Me imagino!	LGR: I can imagine!
138		
139	MC: Me cambió la vida. Yo de trabajar en	MC: It changed my life. From working at
140	el Hospital de Clínicas como técnica de	the Hospital de Clínicas ⁸⁵ as medical
141	registros médicos, pasar a tener mis	records technician I went to having my
142	propios talleres de arte textil... Me subía	own textile art workshops... I would get
143	en el auto y me iba a Lascano, a	in the car and go to Lascano, Velázquez,
144	Velázquez, a Rocha, al Chuy, tenía acá...	Rocha, Chuy ⁸⁶ , I had... I had workshops
145	talleres en todos lados, todos los días de la	all over, every day of the week I went
146	semana me iba a algún lugar a dar clase	somewhere to teach, which I loved...
147	que me encantaba...	
148		
149	LGR: Te llenaba...	LGR: It fulfilled you...
150		
151	MC: ¡Ah! Lo hacía con un gusto, con	MC: Oh! I did it with such pleasure.
152	mucho placer.	
153		
154	LGR: ¿Y cómo coincide esto que me estas	LGR: And how do these things you are
155	contando con los años de dictadura?	telling me about coincide with the years of
156		dictatorship?
157		
158	MC: Fue en plena dictadura. Fue en El	MC: It was during the dictatorship. It was
159	año '72 o '73...	in '72 or '73...
160		
161	LGR: En esos años álgidos...	LGR: Those peak years...
162		
163	MC: Sí, sí, en dictadura o pre-dictadura.	MC: Yes, yes, dictatorship or pre-
164	No me acuerdo si fue '72 o '73... Yo me	dictatorship. I don't remember if it was
165	casé en el '71 y fue casi enseguida	'72 or '73... I got married in '71 and it
166		was right after
167		
168	LGR: ¿Cuál sería un aspecto destacable	LGR: What would be a remarkable aspect
169	que vos rescatarías de esa experiencia? Un	you identified from the experience?
170	poco ya me estuviste contando...	You've been telling me something
171		already...
172		
173	MC: La generosidad de él y la sapiencia.	MC: His generosity and his sapience.
174	Porque él como nos dijo a Sara y a mí,	Because as he said to me and Sara, you
175	ustedes hubieran llegado a tejer muy bien,	would've gotten to weave pretty well, but
176	pero les habría llevado unos cuantos años,	it would've taken you a few years, I can

⁸⁵ Hospital de Clínicas [Clinics Hospital], is a public hospital in Montevideo, Uruguay, managed by the Universidad de la República [University of the Republic].

⁸⁶ Lascano, Velázquez, Rocha, and Chuy are all towns in Rocha, a department of Uruguay.

177	yo les ahorro esos años. Mostrándoles la	save you those years. By showing you the
178	técnica yo les ahorro esos años de	technique I can save you those years of
179	experimentar...	experimenting...
180		
181	LGR: Aparte, un conocimiento que él fue	LGR: Besides, a knowledge he acquired
182	adquiriendo sólo...	by himself...
183		
184	MC: ¡Sólo!	MC: All alone!
185		
186	LGR: Cuando empecé con este tema no	LGR: When I started looking into this
187	sabía tanto y a medida que me empecé a	topic I didn't know that about him and as I
188	interiorizar no podía creer.	started delving deeper I couldn't believe
189		it.
190		
191	MC: No, no, ¡increíble! Una vez lo	MC: No, no, amazing! Once we invited
192	invitamos acá a casa y vino con Cata, y	him over and he came with Cata, they
193	estuvieron un fin de semana acá. Este, la	spent the weekend here. A lot of love
194	verdad que mucho cariño...	around, really...
195		
196	LGR: Otra cosa de la que no estaba muy	LGR: Soemthing else I wasn't aware of
197	al tanto antes de empezar este proyecto es	before starting this project was the notion
198	la idea de tejido directo, de ir al telar sin	of direct weaving, of going to the loom
199	demasiada planificación previa.	without much previous planning.
200		
201	MC: ¡Ah sí, sí!	MC: Oh yes, yes!
202		
203	LGR: ¿Eso cómo lo viviste?	LGR: How did you experience that?
204		
205	MC: Lo hice, lo hice... Di que yo no	MC: I did it, I did it... I don't have... I
206	tengo... Alguno lo vendí, aunque no te	sold some, although don't think it's very
207	creas que es muy fácil... Este, y uno de	easy... And um, one of the ones I sold was
208	los que vendí fue tejido directo. Yo partí	direct weaving. I started from tiny design
209	de un diseño chiquitito y de ahí tejí un	and from there I wove a tapestry of one
210	tapiz de uno cincuenta por dos metros. Yo	fifty by two meters. I have a big loom of
211	tengo un telar grande con el diseño de	Aroztegui's design. He drew it in a small
212	Aroztegui. Él me lo dibujó todo en un	piece of paper...
213	papelito el telar...	
214		
215	LGR: ¿Para llevarle al carpintero?	LGR: To take to the carpenter?
216		
217	MC: Sí. Después lo presté ese diseño a	MC: Afterwards I lent the design to a
218	una brasilera y lo perdió... Era un	Brazilian woman who lost it... It was a
219	testimonio, yo lo tenía como una reliquia.	testimony, I kept it like a relic.
220		
221	LGR: Claro...	LGR: Of course...
222		

223	MC: Sí, sí, sí... Igual tengo la carpeta que él me hizo para que yo diera clase.	MC: Yes, yes, yes... Still, I have the folder he made for me to teach with.
224		
225		
226	LGR: Ah mirá	LGR: Oh really
227		
228	MC: Sí, sí	MC: Yes, yes
229		
230	LGR: ¿Con indicaciones?	LGR: With instructions?
231		
232	MC: Te la muestro.	MC: I'll show it to you.
233		
234	LGR: Me encantaría verla sí.	LGR: I'd love to see it, yes.
235		
236	MC: No sé si fue que la hizo para él y la fotocopió para mí, pero sé que me lo dio y me dijo con esto vos podés dar clase. Y todavía lo uso, porque en este momento tengo tres amigas que me pidieron, yo hace diez años que no doy más clase...	MC: I don't know if he made it for himself and photocopied it for me, but I know he gave it to me and told me with this you can teach. And I still use it, because right now three friends of mine asked me to teach them, I haven't taught in over ten years...
237		
238		
239		
240		
241		
242		
243		
244	LGR: ¡Ah, son estas instrucciones! De esto tenía una copia Jorge.	LGR: Oh, it's those instructions! Jorge had a copy of these.
245		
246		
247	MC: ¡Claro!	MC: Of course!
248		
249	LGR: Escaneado, y lo compartió conmigo, es impresionante.	LGR: Scanned, and he shared it with me, it's amazing.
250		
251		
252	MC: Bueno, con estas tres amigas, que una vez por semana nos juntamos, de onda así, porque nos gusta, a veces lo uso también.	MC: Well, with these friends, with who I get together once a week, just for the pleasure of it, because we like it, I sometimes use it as well.
253		
254		
255		
256		
257	LGR: Jorge también a veces me decía, hay cosas que hago tan automáticas que tengo que pensar cómo explicarlas.	LGR: Jorge sometimes would say as well, there's things I do so automatic that I have to stop and think about how to explain them.
258		
259		
260		
261		
262	MC: A mí me pasó lo mismo con estas chicas.	MC: The same happened to me with these girls.
263		
264		
265	LGR: Entonces iba a las instrucciones y chequeaba cosas.	LGR: So, he would go to the instructions and check things.
266		
267		
268		

269 MC: Treinta años dando clases hay cosas
270 que las haces automáticas

271
272 LGR: Claro, sin pensarlo.

273
274 MC: Pero me sirvió mucho. Tuve cientos
275 de alumnas... Pero viste que como que la
276 gente... Es una técnica que como lleva
277 tanto tiempo y es tan laboriosa, no mucha
278 gente sigue. Pero el otro día me gratificó
279 mucho porque me encontré con una chica
280 que su mamá fue alumna mía. Una de las
281 buenas alumnas, que hasta el día de hoy
282 sigue tejiendo. Y yo hace más de quince
283 años que no doy clase, y a ella más porque
284 en Rocha dejé antes.

285
286
287 LGR: Y para vos eso es divino...

288
289 MC: Para mí es un orgullo. Saber que
290 alguien, por lo menos una, sigue haciendo
291 cosas impresionantes.

292
293 LGR: Y bueno no sé cómo lo sentís vos
294 como artista, pero como que lo textil, en
295 ciertos ámbitos no tiene le mismo
296 reconocimiento que otras técnicas...

297
298 MC: Siempre era la hermana pobre del
299 arte, sí... Estaba entre el arte y la
300 artesanía.

301
302 LGR: Estuve con María Luisa Scapusio,
303 no sé si te suena el nombre... Que fue
304 psiquiatra de Aroztegui...

305
306 MC: ¡Ah!

307
308 LGR: Yo la contacté por medio de Jorge
309 Soto, porque ella tiene tapices. Tiene tres.
310 Uno de los de Freud, el de papel, tiene
311 San Jorge y el Dragón, y tiene también el
312 de Cúneo.

313
314 MC: ¡Mirá!

MC: Thirty years teaching there's things
you do automatic.

LGR: Right, without thinking.

MC: But it was very useful. I had
hundreds of students... But you know
how people kind of... It's a time
consuming technique and it's so labour-
intensive, not many people follow
through. But the other day it gratified me
because I run into a girl whose mother had
been a student of mine. One of the good
students, who still weaves to this day. And
I haven't taught in over fifteen years, and
to her even longer because I stopped
going to Rocha even before.

LGR: And for you that's beautiful...

MC: It makes me so proud. To know that,
at least one, is still doing amazing things.

LGR: And well, I don't know how you
feel it as an artist, but it's like textiles, in
certain contexts doesn't have the same
recognition as other techniques do...

MC: It was always art's poor sister, yes...
It was between art and craft.

LGR: I was with María Luisa Scapusio, I
don't know if the name rings a bell...
Who was Aroztegui's psychiatrist...

MC: Oh!

LGR: I got in touch with her through
Jorge, because she has tapestries. She has
three. One of the Freud ones, the paper
one, she has San Jorge y el Dragón, and
she also has the one of Cúneo.

MC: Look at that!

315
 316 LGR: Para mí poder verlos, porque no hay
 317 en casi ningún museo... Hay uno en el
 318 Blanes, pero lo tienen archivado. Yo me
 319 puse en contacto y pude ir a verlo, pero
 320 está guardado, no expuesto. La Gran
 321 Oreja, también tejido en papel. Y después
 322 en la Biblioteca Nacional está El Triunfo
 323 del Amor. Entonces bueno, me puse en
 324 contacto con ambas instituciones y pude
 325 verlos.

326
 327

328 MC: ¡Te has movido eh!

329

330 LGR: Es que viste que estas cosas...
 331 Podés ver fotos pero no es lo mismo que
 332 estar frente a la obra... Me pasó una cosa
 333 que me resultó re linda. Yo había visto
 334 fotos del de Cúneo, que es impresionante.
 335 Muy buenas fotos, de muy buena calidad,
 336 pero fotos. Cuando lo vi en vivo me di
 337 cuenta que el marco de los lentes estaba
 338 tejido con un hilado plástico distinta del
 339 resto del tapiz. ¡Y eso no lo había visto en
 340 las fotos!

341
 342

343 MC: ¡Claro! En el Borges también usa
 344 mucho hilado plástico.

345

346 LGR: Y esas cosas te las perdés, no es lo
 347 mismo que ver la foto... Entonces cuando
 348 lo vi fue hermoso. Y pensaba menos mal
 349 que pude hablar con ella y ver los tapices
 350 en persona.

351
 352

353 MC: ¡Qué bueno! Ricardo, no me acuerdo
 354 el apellido, que es psiquiatra... Bueno, un
 355 amigo de mi marido, le prestó el taller en
 356 una época. Él daba clases en Pocitos en el
 357 taller de Ricardo.

358

359 LGR: ¿En algún momento que estaba
 360 entre lugares?

LGR: For me being able to see them in
 person, because there're almost none in
 museums... There's one in the Blanes
 museum, but it's archived. I got in touch
 and was able to go and see it, but it's
 archived, not exhibited. La Gran Oreja,
 also woven with paper. And then at the
 Biblioteca Nacional they have El Triunfo
 del Amor. So well, I got in touch with
 both institutions and was able to see
 them.

MC: You've been active!

LGR: It's just that with these things... You
 may see photographs but it's not the same
 as standing in front of the thing itself... A
 super nice thing happened to me. I had
 seen photographs of the one of Cúneo,
 which is amazing. Very good photographs,
 very good quality, but photographs. When
 I saw it in person I realized that the
 glasses' frame was woven with a plastic
 thread different from the rest of the
 tapestry. And I hadn't seen that in the
 photographs!

MC: Of course! In the one of Borges he
 also uses a lot of plastic threads.

LGR: And those things go unnoticed, it's
 not the same as looking at the
 photograph... So, when I saw it it was
 beautiful. And I was thinking thank
 goodness I could talk to her and see the
 tapestries in person.

MC: Good! Ricardo, I don't remember his
 surname, he's a psychiatrist... Well, a
 friend of my husband's, lent him the
 studio at a moment in time. He taught in
 Pocitos in Ricardo's studio.

LGR: At some point when he was
 between places?

361
 362 MC: Sí, sí... Estaba pasando por algunos
 363 momentos particulares... Y Ricardo le
 364 prestó el taller, un lugar precioso, se lo
 365 prestó para trabajar.

366
 367 LGR: Eso también habla de cómo era él,
 368 ¿no? Porque es una actitud como de
 369 solidaridad, no le prestas un taller a
 370 cualquiera...

371
 372 MC: ¡Me acordé! Ricardo Bernardi, yo
 373 sabía que me iba a salir. En Pocitos era. Y
 374 la mujer es psicóloga, Beatriz de León. Y
 375 creo que el... Yo no sé si el verdadero, el
 376 original Freud no se lo había regalado a
 377 Ricardo...

378
 379 LGR: Ah mirá.

380
 381 MC: Sí, creo que sí.

382
 383 LGR: Vos sabés que ahora que dijiste el
 384 nombre me suena... Viste que acá está
 385 toda la información de quien los tiene. Yo
 386 de ahí fue que saqué muchos datos, capaz
 387 que me suena de ahí...

388
 389
 390 MC: Claro, claro.

391
 392 LGR: Al irme familiarizando con el tema
 393 de investigación, cada cosa nueva que leía
 394 subrayaba lo abierto que era con su
 395 conocimiento... Que ya lo estuvimos
 396 conversando...

397
 398 MC: Y te diría que él era el padre de la
 399 tapicería uruguaya.

400
 401 LGR: Sí, ¿no?

402
 403 MC: Y sí, porque más allá de, bueno de
 404 Cecilia Brugnini, que también fue pionera
 405 pero desde otro lado, desde otro punto de
 406 vista. No critico.

MC: Yes, yes... He was going through
 some particular moments... And Ricardo
 lent him the studio, a beautiful place, he
 lent it for him to work.

LGR: That laso says something about how
 he was, right? Because it's an attitude of
 solidarity, you don't just lent your studio
 to anyone...

MC: I remembered! Ricardo Bernardi, I
 knew I'd remember it. It was in Pocitos.
 And his wife was a psychologist, Beatriz
 de León. And I think he... I don't know if
 the real one, the original Freud, he didn't
 gift to Ricardo...

LGR: Oh okay.

MC: Yes, I think so.

LGR: You know that now that you
 mentioned his name it rings a bell... All
 the information about who has each
 tapestry is here. That's were I got much of
 the information I now have, perhaps that's
 why it sounds familiar...

MC: Sure, sure.

LGR: As I familiarized myself with the
 research topic, each new thing I read
 remarked on how open he was with his
 knowledge... Which we've been talking
 about...

MC: And well, I'd say he was the father of
 Uruguayan tapestry.

LGR: Yes, right?

MC: Yes, because beyond, well, Cecilia
 Brugnini, who was also a pioneer but
 coming from another place, from another
 perspective. I'm not criticizing.

- 407
408 LGR: Distinto.
409
410 MC: Distinto. Y anteriormente había
411 habido una experiencia de cartones que no
412 fueron tejidos, yo qué sé... Pero él, con la
413 generosidad de él, de transmitir, de formar
414 talleres, de divulgar la tapicería. De darle
415 un lugar en el arte con las bienales que se
416 organizaban en el subte...
417
418 LGR: Más que uno dominar la técnica lo
419 clave fue compartirla, ¿no? Y también eso
420 de pinchar a sus estudiantes a que salieran
421 a dar clase... Ahora sé que vos también
422 enseñaste.
423
424 MC: ¡Claro!
425
426 LGR: Independizate y andá a enseñarle a
427 otros.
428
429 MC: Claro, claro. Estás en condiciones,
430 andá a hacerlo...
431
432 LGR: Cuando hice el taller con Jorge una
433 de las clases le comenté... Porque yo me
434 estaba quedando con mis padres y mi
435 madre un día me vio tejiendo y se re copó,
436 y aparte mi abuela había hecho tapiz
437 también.
438
439 MC: ¡Ah, qué lindo!
440
441 LGR: Entonces mi madre cuando me vio
442 me dijo que ella también quería aprender.
443 Entonces le conté a Jorge y me dijo y
444 claro, le vas a enseñar vos, va a ser tu
445 primera alumna. También Jorge estaba
446 como en ese modo...
447
448 MC: Es que claro, Arozteguito le
449 decíamos a Jorge jaja.
450
- LGR: Different.
MC: Different. And before that there had been an experience with cartoons which were never woven, what do I know... But him, with his generosity, his sharing, creating workshops, making tapestry known. Of giving it a place in art with the biennials organized at the Subte...
LGR: More than just mastering the technique, the key was sharing it, right? And also that thing of pushing his students to teach themselves... Now I know you also taught.
MC: Of course!
LGR: Become independent and go teach others.
MC: Of course, of course. You are ready, go do it...
LGR: When I did the workshop with Jorge I told him one class... Because I was staying with my parents, and my mother saw me weaving one day and she was fascinated, and besides, my grandmother wove tapestries as well.
MC: Oh, how nice!
LGR: So, when my mother saw me she told me she wanted to learn as well. So I shared that with Jorge and he said to me, but of course, you're going to teach her, she'll be your first student. Jorge had that perspective as well...
MC: But sure, we called him Arozteguito⁸⁷ haha.

⁸⁷ Arozteguito is a diminutive of Aroztegui. Here it is used fondly to refer to a student who was a younger version of his teacher.

451 LGR: Felipe me contó sí jaja.

452

453 MC: Sí, Jorge... Eh, yo tengo un amigo
454 que es productor de cine, que se casó con
455 una brasilera, está viviendo en San Pablo.
456 Y me dijo, ¿conocés a alguien que me
457 pueda dar clases? ¡Pero claro! Le digo yo.
458 El otro día vino y me encontré con él y me
459 dice voy lento, pero voy. Sigo yendo, hace
460 como un año y sigo yendo.

461

462

463 LGR: Yo tuve una experiencia divina con
464 él. Le mandé in mail contactándolo y me
465 contestó un mail larguísimo, me mandó el
466 pdf del libro. Un pdf como de revisión
467 todavía pero para que yo tuviera acceso a
468 ese material.

469

470 MC: ¡Ah!

471

472 LGR: Porque yo no tenía cómo acceder,
473 estaba en Canadá. O sea, una generosidad
474 también...

475

476 MC: Y sí, eso no te lo sacás más...

477

478 LGR: Con respecto al estar en el taller,
479 ¿cómo era la dinámica? ¿Conversaban
480 mucho? ¿Había mucha gente? ¿Había
481 música o no?

482

483 MC: Éramos poquitos porque era en la
484 casa de él en Jackson. Creo que era 888 o
485 777... Éramos cuatro por taller, éramos
486 poquitos porque no tenía mucho espacio.
487 Me acuerdo que estaba Luisa Dicancro
488 que era la hermana de Águeda Dicancro,
489 muy naif, divina, un amor. Estaba Sara
490 Pacheco, estaba yo. No me acuerdo la otra
491 persona, alguien de Salto creo que era,
492 que venía de vez en cuando. Pero ya te
493 digo, no daba mucho el espacio. Los
494 telares los colgábamos. En el techo tenía
495 unos pitones con unas piolas y

496

LGR: Felipe told me about that haha.

MC: Yes, Jorge... Um, I have a friend
who's a film producer, who got married to
a Brazilian woman, he's living in Sao
Paulo. And he said to me, do you know
anyone who can teach me? But of course!
I say to him. The other day he came here
and we met, and he said I'm slow but
moving forward. I still attend class, it's
been a year and I still attend.

LGR: I had a beautiful experience with
him. I sent him an email to get in touch
and he replied with the longest email, and
he sent me the pdf of the book. A pdf that
was a draft, but so I could have access to
that material.

MC: Oh!

LGR: Because I had no way of accessing
it, I was in Canada. So, super geneorus as
well...

MC: Well, that stays with you...

LGR: Regarding being in the workshop,
what was the dynamic like? Was there a
lot of talking? A lot of people? Did you
play music or not?

MC: We were a few because it was at his
house in Jackson. I think it was 888 or
777... It was four of us in the workshop,
we were few because there wasn't a lot of
space. I remember there was Luisa
Dicancro who was Águeda Dicancro's
sister, very naive, lovely. There was Sara
Pacheco, there was me. I don't remember
the other person there, someone from
Salto I think they were, but they would
come every once in a while. But as I said,
there wasn't a lot of space. We would
hang the looms. In the ceiling there were

- 497 colgábamos los telares. Tejíamos en el
498 aire...
- 499
- 500 LGR: Ah mirá...
- 501
- 502 MC: Muy interesante también...
- 503
- 504 LGR: En el aire pero inclinados ¿no?
- 505
- 506
- 507 MC: Seguro... Mirá yo en un momento di
508 clases acá... ¿Ves esos pitones en el
509 techo? Bueno, habían dos camas
510 empotradas fijas... Porque como en
511 realidad era el estudio de Juan Carlos, este
512 cuarto no existía... Yo daba clases acá y
513 colgábamos los telares del techo.
- 514
- 515 LGR: Reproduciendo lo del taller.
- 516
- 517 MC: ¡Claro! Jaja Y un poco de alguna
518 manera recordar todo lo que viví en el
519 taller. Porque era un ambiente lindísimo.
520 Ya te digo, él era exigente y venía y te
521 corregía. Te miraba y te decía no eso está
522 mal, deshacé. E ibas y deshacías. Te decía
523 andá a corregir eso. No... Pero la verdad
524 es que yo adoraba el taller, era como la
525 terapia.
- 526
- 527
- 528 LGR: ¿Se sentía como un espacio de
529 poder conversar tranquilos? Teniendo un
530 poco en cuenta el contexto en que estaban,
531 por lo que estaba pasando el país...
- 532
- 533 MC: ¡Sí! Por ejemplo, con Luisa teníamos
534 una diferencia de edad importante porque
535 ella ya era mayor... Bueno, era un amor.
536 Tengo muy lindos recuerdos del taller. Y
537 él tejiendo...
- 538
- 539 LGR: ¡Ah! ¿Él tejiendo?
- 540
- 541 MC: ¡Sí, sí!
- 542
- hooks with ropes and we would hang the
looms. We wove in the air...
- LGR: Oh look at that...
- MC: Very interesting as well...
- LGR: In the air but with a certain
inclination, right?
- MC: Sure... Look at one point in time I
taught classes here... See those hooks in
the ceiling? Well, there were two beds
fixed to the wall... Because since it was
Juan Carlos' studio this room didn't
exist... I taught my classes here and we
would hang the looms from the ceiling.
- LGR: Imitating the workshop.
- MC: Exactly! Haha And in a way
remembering everything I experienced in
the workshop. Because it was such a lovely
environment. As I said, he was very
demanding, he would come and correct
your work. He would look at you and say
to you this is wrong, undoit. And you
would go and undoit. He would say go
and correct that. No.. But the truth is I
adored the workshop, it was like therapy.
- LGR: Did it feel like a space where you
could talk calmly? Considering the
context in which you were, what the
country was going thorough...
- MC: Yes! For instance, with Luisa we had
a significant age difference because she
was older... Well, she was lovely. I have
very fond memories of the workshop. And
him weaving...
- LGR: Oh! He weaving?
- MC: Yes, yes!

543 LGR: ¿Su trabajo?

544

545 MC: Sí, él tenía su telar grande. Me
546 acuerdo él tejiendo... A ver... Se me
547 Llueve la Carpa era uno que estaba
548 tejiendo y el huevo...

549

550 LGR: ¿El huevo de la serpiente?

551

552 MC: ¡El huevo de la serpiente! Sí, ese
553 también... Y después ya había empezado
554 a tejer los anamorfoseados... Pero tejía y
555 tejía horas... Él decía hay que hacer
556 muchas horas de estar sentado, lo decía
557 con otra palabra jaja.

558

559 LGR: Jaja.

560

562 MC: Y yo cuando nacieron las chicas, que
562 fue cuando más tejí, después que la casa
563 se aquietaba... Porque mi esposo tenía las
564 mesas de dibujo acá. Él se levantaba
565 temprano a trabajar en el estudio porque
566 después tenía obras. Él construía además
567 de proyectar. Entonces se levantaba
568 temprano a trabajar en el estudio y se
569 acostaban temprano. Entonces ahí cuando
570 la casa se quedaba quietita yo me venía,
571 que tenía el telar ahí, y tejía hasta las tres
572 o cuatro de la mañana... A veces nos
573 cruzábamos jaja...

574

575

576 LGR: Jaja.

577

578 MC: Mi marido se levantaba a trabajar y
579 yo me iba a acostar. Horas y horas... Yo
580 me acuerdo que ponía radio guaiba de
581 Brasil que tiene una música de madrugada
582 espectacular, y con esa música y algún
583 cigarrito, porque en aquella época fumaba
584 todavía, o alguna copita de licor.

585

586

587 LGR: Un ambiente de disfrute total.

588

LGR: His pieces?

MC: Yes, he had a big loom. I remember
him weaving... Let me see... Se me
Llueve la Carpa was one of the ones he
was weaving and the egg...

LGR: El Huevo de la Serpiente?

MC: El Huevo de la Serpiente! Yes, that
one as well... And he had also started
weaving the anamorphosed ones... But he
wove and wove for hours... He said that a
lot of sitting down hours were needed,
though he said it with other words haha.

LGR: Haha.

MC: And myself when the girls were
born, which was when I wove the most,
after the house quieted down... Because
my husband had his drawing tables here.
He would wake up early to work in his
studio because afterwards he had to be at
the construction sites. He built in addition
to designing. So, he would wake up early
to work in his studio and he would go to
bed early. So then, when the house quieted
down I would come here, where I had my
loom, and I'd weave until three or four in
the morning... Sometimes we crossed
paths in the morning haha...

LGR: Haha.

MC: My husband would get up for work
and I was going to bed. Hours and
hours... I remember I would tune in
to guaiba radio station from Brasil which
has some spectacular music in the early
morning, and with that music and one or
two cigarettes, because back then I still
smoked, or a small glass of liquor.

LGR: An atmosphere of total enjoyment.

589 MC: Sí, de disfrute total, total. Después te
590 voy a mostrar que tengo adentro, yo
591 indagué mucho cuando empezamos con
592 las técnicas experimentales en cosas, por
593 ejemplo, una cosa que experimenté fue
594 con envases de chicles, y tengo unos
595 tapices...

596

597 LGR: ¡Mirá!

598

599 MC: Sí, tengo unos tapices adentro,
600 después te los muestro

601

602 LGR: Sí, ¡me encantaría verlos!

603

604 MC: Y me acuerdo el primero que hice,
605 que no lo tengo acá, lo tengo en una de las
606 casitas que alquilo... Yo ahí me largué por
607 cuenta propia, yo ya vivía acá, lo hice
608 todo enorme del ancho del telar que era
609 ancho, de 1,55 o 1,60 por 2,10. Se lo llevé
610 y me dice, ah espectacular la técnica me
611 dice, que pobre el diseño...

612

613

614 LGR: Jaja así no más.

615

616 MC: Jaja así era él, ¿pero viste eso? En
617 vez de tirarme abajo me dijo que voy a
618 hacer otro y el próximo que le llevé me
619 dijo este es tu Cien Años de Soledad. Era
620 muy justo, muy justo. Si te tenía que decir
621 las cosas te las decía... Una vez me
622 acuerdo que me dijo, cuando íbamos a las
623 clases experimentales que yo viajaba de
624 acá y llegaba en hora, porque para eso
625 era... Y para estar en clase, entre las cosas
626 que me dijo, era que tenía que estar bien
627 arreglada, no podía dar la clase mal
628 arreglada o mal peinada o desprolija, no.
629 Bien prolija, en la clase bien presentable.
630 Y llegar en hora. Y me acuerdo que uno,
631 no me acuerdo si fue Felipe o qué, llegó
632 un poquito tarde y no lo dejó entrar. Y yo
633 le dije y si yo hubiera perdido el ómnibus,

MC: Yes, of total enjoyment, total.

Afterwards I'll show you, I have inside, I explored with things a lot when we started with the experimental techniques, for example, something I experimented with was chewing gum packages, and I have some tapestries...

LGR: Oh wow!

MC: Yes, I have some tapestries inside, later I'll show you.

LGR: Yes, I'd love to see them!

MC: And I remember that the first one I made, which I don't have here, I have it in one of the houses I rent out... At that point I set out on my own, I was already living here, I made it very big, taking up the loom's whole width which was 1,55 or 1,60 by 2,10. I took it to him and he tells me, oh the technique is spectacular, but what a poor design...

LGR: Haha just like that.

MC: Haha that's how he was, but do you see it? Instead of bringing me down he told me I was going to make another one, and the next one I took to him he said to me this is your One Hundred Years of Solitude⁸⁸. He was so fair, so fair. I he had to tell you something he would tell you... One time I remember he told me, when we were going to the experimental classes and I traveled from here and would get there on time, because that was the thing... And to be in class, amongst the things he said to, was that I needed to be well groomed, I couldn't teach the class in a state of disarray, or with my hair not combed, no. Very neat in class, well presented in class. And to be there on time. I remember one, I don't remember if

⁸⁸ Referencing Gabriel García Márquez's work to say that the tapestry was Muriel's masterpiece.

634 no te dejaba entrar... Pero está bárbaro,
635 porque eso es disciplina. Porque para tejer
636 hay que tener disciplina.

637
638
639
640

641 LGR: Exacto.

642

643 MC: Para cualquier cosa que hagas en la
644 vida. Para cualquier cosa tenés que tener
645 disciplina, porque si no... No funciona.

646 Yo cuando di clase era muy responsable,
647 no faltaba salvo que estuviera enferma,
648 pero... O que se me hubiera enfermado
649 una de las chiquilinas. Me acuerdo una
650 vez que no tenía la camioneta, Juan Carlos
651 la necesitaría, no sé, nos turnábamos,
652 teníamos un solo auto. Me fui en ómnibus,
653 el ómnibus se rompió en el camino, y
654 terminamos con un profesor que iba a dar
655 clases a Velázquez, arriba de un camión
656 que pensamos que nos iba a llevar en la
657 cabina y nos hizo subir atrás arriba de una
658 carga de leña...

659

660 LGR: ¡No!

661

662 MC: Yo dije no, las cosas que uno hace
663 cuando es responsable... Jaja.

664

665 LGR: Lo importante era llegar.

666

667

668 MC: Lo importante era llegar... Pero de
669 verdad que fueron unas vivencias muy
670 lindas, presentarnos a los encuentros, las
671 exposiciones... Esa cuerda que ves

672 colgada allí, que ahora me la tapó la
673 vegetación, se incorporó al jardín...

674 Bueno, fue mi primera obra con volumen,
675 y después tengo otra cuerda que también
676 está integrada al jardín pero del otro lado,
677 que también está con wrapping.

678

679

it was Felipe or who, who got there a bit
late and he didn't let him in. And I said to
him, and if I had lost the bus, I wouldn't
let you in... But it's great, because that's
discipline. Because to weave you need to
be disciplined.

LGR: Exactly.

MC: For anything you do in life. For
everything you need to be disciplined, if
not... I doesn't work. When I taught
classes I was very responsible, I wouldn't
miss a class unless I was sick, but... Or if
one of the girls had gotten sick. I
remember once I didn't have the car, Juan
Carlos probably needed it, I don't know,
we'd take turns with it, we only had one
car. I went by bus, the bus broke down on
the way, and we ended up with a teacher
who was on his way to teach in
Velázquez, on a truck which we thought
would carry us in the cabin, but they had
us climb in in the back with a load of fire
wood...

LGR: No!

MC: I said to myself no, the things one
does when one is responsible... Haha.

LGR: The important thing was to get
there.

MC: The important thing was to get
there... But really, they were very nice
experiences, to show up for the
gatherings, the exhibits... That rope you
see hanging there, which is now covered
by the vegetation, it's incorporated into
the garden... Well, it was my first work
with volume, and then I have another rope
which is incorporated into the garden as
well but on the other side of the house, it's
also made with the wrapping technique.

680 LGR: ¡Me encanta! Y con respecto a la
 681 experimentación que me contaste con los
 682 envases de chicles... O sea, el proceso era
 683 empezar con las tiras... A ver, llegabas
 684 como un estudiante nuevo, hacías las tiras,
 685 y después tenían libertad de seguir
 686 experimentando, pero como parte del
 687 taller, o eso era por cuenta propia y le iban
 688 a mostrar...

689
 690

691 MC: Mirá, en mi caso como él dijo que
 692 iba a hacer un curso experimental yo me
 693 anoté. Pero hubo gente que no... Me
 694 acuerdo que Inés Liard por ejemplo,
 695 bueno Inés creo que hizo el curso
 696 experimental, pero Gino Vidart no, aunque
 697 iba y le mostraba cosas hechas. Nazar
 698 Kazachián también... No sé si Nazar fue
 699 alumno también o si era amigo no más de
 700 Ernesto... Debe haber sido alumno en
 701 algún momento también. Nazar dio clases
 702 en Punta del Este muchos años.

703
 704

705 LGR: Bueno ahora que me estás
 706 nombrando a estas otras personas te iba a
 707 pedir si me sugerías con quien más te
 708 parece que tendría que conversar.

709

710 MC: Estoy pensando... Raúl Sengotita
 711 creo que fue al taller, Inés Liard
 712 pertenecía al Taller Montevideo, que fue
 713 el primer taller que tuvo Ernesto... Pero
 714 Inés yo no sé, yo ya la conocí como
 715 integrante del taller Montevideo, no sé si
 716 antes fue alumna de Ernesto o no, vos
 717 sabés que no me acuerdo de eso...

718

719 LGR: Bien.

720

721 MC: Gino Vidart también, pero Gino
 722 Vidart no fue me parece... Estoy tratando
 723 de acordarme de la gente... Bueno, hay
 724 gente que aparecía en el taller así, viste, a

725

LGR: I love it! And about the
 experimentation you told me about with
 the chewing gum packages... I mean, the
 process entailed getting started with the
 exercises... Let's see, you arrived as a
 new student, you completed the exercises,
 and afterwards you were free to keep
 experimenting, but as part of the
 workshop, or was that on your own and
 you'd show him your results...

MC: Look, in my case, since he said he
 was going to teach an experimental course
 I signed up. But there were people who
 didn't... I remember that Inés Liard for
 instance, well I think Inés did the
 experimental course, but Gino Vidart
 didn't, although he would go and show
 him completed things. Nazar Kazachián as
 well... I don't know if Nazar was a
 student or if he was just a friend of
 Ernesto's... He must have been a student
 at some point as well. Nazar taught classes
 in Punta del Este for many years.

LGR: Well, now that you're mentioning
 these other individuals I was going to ask
 you if you could suggest who else I should
 talk to.

MC: I'm thinking... I think Raúl
 Sangotita attended the workshop, Inés
 Liard was part of the Taller Montevideo,
 which was Ernesto's first workshop... But
 Inés, I don't know, I knew her already as
 part of the Taller Montevideo, I don't
 know if she was Ernesto's student or not,
 you know, I don't remember about that...

LGR: Okay.

MC: Gino Vidart also, but I don't think
 Gino Vidart... I'm trying to remember the
 people... Well, there were people who
 would appear at the workshop just like

726 mostrar cosas... Era un lugar... Era
727 divino.
728

729 LGR: Súper con movimiento me suena,
730 vivo...
731

732 MC: Sí, eso, vivo... Mucha gente en el
733 taller...
734

735 LGR: ¿Y armaste amistades nuevas que te
736 hayan durado en la vida?
737

738 MC: Felipe, ah bueno pero Felipe no fue
739 al taller, tenés razón... Creo que de la
740 plástica es mi más amigo, Felipe... Y del
741 taller... Bueno, Beatriz Oggero.
742
743

744 LGR: Ah, Beatriz
745

746 MC: Con Beatriz Oggero hasta el día de
747 hoy me escribo viste... Bueno con Jorge
748 también.
749

750 LGR: Me crucé con la idea de que el
751 trabajo de Aroztegui no podía
752 considerarse político. No de forma
753 explícita, pero la idea estaba ahí. Como
754 que su trabajo no tenía una carga de
755 reclamo...
756

757 MC: Tenía uno que era de los mineros.
758

759 LGR: Ese no lo tengo muy presente.
760

761 MC: Estuvo en el Subte. No me acuerdo
762 exactamente cómo se llamaba, pero
763 estaban en cuevas los mineros. Era
763 contestatario... Pero es cierto, no creo que
765 estuviera muy politizado. Porque hizo
766 personajes, pero tampoco pensando desde
767 un punto de vista político...
768

769 LGR: Yo te digo qué impresión me dio
770 cuando me empecé a familiarizar más y
771 vos me interrumpís si en algo no estás de

that, you know, to show things... It was a
place... It was beautiful.

LGR: It sounds like full of movement,
alive...

MC: Yes, that's it, alive... A lot of people
in the workshop...

LGR: And did you make new friendships
that lasted you a lifetime?

MC: Felipe, oh well but Felipe didn't
attend the workshop, you're right... I
think that from the art world Felipe is the
one I'm closes to... And from the
workshop... Well, Beatriz Oggero.

LGR: Oh, Beatriz.

MC: I'm still in touch with Beatriz to this
day... Well, with Jorge as well.

LGR: I came across the idea that
Aroztegui's work couldn't be ocnsidered
political. No explicitly, but that was the
idea. As if his work didn't have a protest
component...

MC: He had one about the miners.

LGR: I'm not surte which one that is.

MC: It was at the Subte. I don't remember
what it was called exactly, but the miners
were in caves. It criticized... But it's true,
I don't think he was very politicized.
Because he made characters, but not
thinking from a very political point of
view...

LGR: I'll share what's the impression I
got when I started familiarizing myself
more and you just interrupt me if you

772	acuerdo. Algunos, aunque de pronto no	don't agree with something. Some of the
773	tienen nada escrito, no tienen un cartel, no	tapestries, even if there's nothing written
774	son imágenes súper definidas... Por	on them, no signs, not super defined
775	ejemplo, el que se llama La Maternidad, y	images... For example, the one called La
776	que es del setenta y algo, podría tener una	Maternidad, and it's from seventy
777	lectura con contenido crítico, ¿no?	something, could be read as having
778		content centered on being critical, right?
779		
780	MC: Sabés que no me acuerdo de ese	MC: You know, I don't remember that
781	tapiz...	tapestry...
782		
783	LGR: A ver si lo encuentro acá en el	LGR: Let me see if I can find it here in the
784	libro...	book...
785		
786	MC: Si lo veo me voy a acordar, pero solo	MC: If I see it I'll remember, but just by
787	por el nombre no me acuerdo...	name I don't remember...
788		
789	LGR: Claro, yo porque los tengo frescos	LGR: Of course, me because I have them
790	de haber estado estudiándolos...	fresh from having been studying them...
791		
792	MC: El Borges ese es increíble...	MC: The one of Borges is incredible...
793		
794	LGR: Totalmente... Es este, pero esto es	LGR: Totally... This is the one, but this is
795	un detalle, no encuentro el tapiz entero, te	a detail, I can't find the whole tapestry.
796	das cuenta cuál es?	Can you see which one it is?
797		
798	MC: ¡Ah sí! Claro, claro. No me acordaba	MC: Oh yes! Of course, of course. I didn't
799	que se llamaba La Maternidad, lo ubico sí.	remember it was called La Maternidad, I
800		know which one it is.
801		
802	LGR: Yo qué sé, viste que uno a la lectura	LGR: I don't know, you know that one put
803	le pone mucha carga de lo que uno trae,	a lot of personal stuff in how one sees
804	entonces...	art...
805		
806	MC: Es cierto.	MC: That's true.
807		
808	LGR: La lectura es muy personal.	LGR: It's very personal.
809		
810	MC: Es según el ojo del espectador. Pero	MC: It depends on the eye of the observer.
811	sí, estábamos viviendo una época difícil,	But yes, we were living through a difficult
812	muy difícil... Tampoco te podías jugar	time, very difficult... You couldn't say
813	demasiado.	whatever you wanted.
814		
815	LGR: Claro.	LGR: Right.
816		
817		

- 818 MC: No te podías jugar mucho, fue
819 duro...
820
- 821 LGR: Yo no lo viví, pero una gran parte
822 de mi familia sí, así que tengo los cuentos.
823
- 824 MC: Nosotros tenemos una hermana de
825 Juan Carlos que vive en Venezuela que se
826 tuvo que ir exiliada. Un primo mío que se
827 tuvo que ir también, que vive en París, a
828 mí me mataron un primo...
829
- 830 LGR: Es escalofriante.
831
- 832 MC: Exacto, escalofriante.
833
- 834 LGR: Yo nací después, pero cuando creces
835 en cierto entorno familiar es inevitable
836 irse empapando de esto... Y a mí lo que
837 me resulta impresionante es que todo este
838 movimiento textil sucedió en paralelo a
839 esto, me vuela la cabeza...
840
- 841 MC: Sí, sí, sí... Es que era algo de qué
842 agarrarte, ¿no? Yo creo que era como la
843 tabla salvadora, sí, volcarte para el arte...
844
845
- 846 LGR: Ahora que vino esto a colación, en
847 el '73 cerraron Bellas Artes, ¿no? La
848 clausuraron, y ahí muchos artistas
849 abrieron sus talleres.
850
- 851 MC: Es cierto.
852
- 853 LGR: ¿Se podría ver el taller Aroztegui
854 desde esa perspectiva?
855
- 856 MC: Bueno sí, pero Ernesto no era de
857 Bellas Artes. Era profesor de secundaria.
858 Él fue profesor de Bellas Artes después
859 que volvió la democracia...
860
861
- MC: You couldn't say whatever you
wanted, it was tough...
- LGR: I didn't live through it, but a great
of my family did, so I've heard the stories.
- MC: We have a sister of Juan Carlos' who
lives in Venezuela who had to go into
exile. A cousin of mine also had to leave,
he lives in Paris, I got a cousin killed...
- LGR: It's spine-chilling.
- MC: Exactly, spine-chilling.
- LGR: I was born afterwards, but when
you grow up in a certain family
environment it's inevitable to learn about
it... And what I find remarkable is how
this whole textile art movement happened
in parallel, it blows my mind...
- MC: Yes, yes, yes... The thing is, it was
something to hold on to, right? I think it
was like a life jacket, yes, to throw
yourself to art...
- LGR: Now that this came up, in '73
Bellas Artes⁸⁹ was closed, right? It was
shut down and then many artists opened
up their workshops.
- MC: That's true.
- LGR: Could Aroztegui's workshop be
seen from that perspective?
- MC: Well yes, but Ernesto's wasn't part of
Bellas Artes. He was a highschool teacher.
He was a professor in Bellas Artes after
the return of democracy...

⁸⁹ Escuela Nacional de Bellas Artes [National School of Fine Arts] is a university level institution for the study of fine arts in Montevideo, Uruguay.

862 LGR: Pero sí te parece que haya
863 recibido... Porque claro, supongo que la
864 gente que hubiera querido ir a Bellas Artes
865 y se quedó sin escuela porque estaba
866 clausurada como que empezaron a derivar
867 hacia...

868

869 MC: ¡Ah es posible! Es posible sí, que
870 pasara eso. Igual Bellas Artes no tenía
871 ninguna cátedra de textiles. Se le daba
872 poca importancia.

873

874 LGR: Claro, porque no había una
875 tradición conocida... Antes de los
876 europeos no sabemos qué pasaba.

877

878 MC: ¡Exacto!

879

880 LGR: Y después tampoco, como que
881 nunca hubo algo contundente, este
882 movimiento fue lo primero que hubo en el
883 país... Entonces, algo ya hablamos de
884 esto, pero siguió siendo un referente para
885 vos incluso después de dejar de ser
886 alumna en el taller, no?

887

888 MC: Ni que hablar, todo el tiempo, sí, sí.
889 Y en los encuentros, muchas veces que él
890 era jurado también... O íbamos a
891 Montevideo e íbamos al taller... Sí, sí. Y
892 él quedó muy contento que yo armara mis
893 talleres. La verdad que entendió que me lo
894 merecía y que lo estaba haciendo bien.

895

896

897

898 LGR: Y seguir llegando a otras personas y
899 en otros lugares, afuera de Montevideo.

900

901 MC: ¡Claro! En Lascano hubo una que un
902 tiempo siguió dando clase, una de mis
903 alumnas, pero ahora, a esta altura me
904 parece que no hay nadie... A veces me
905 preguntan si yo no quiero volver a dar
906 clase, y digo no jaja

907

LGR: But you do think he received...
Because right, I guess the people who
would have wanted to go to Bellas Artes
and was left without a school because it
was closed started drifting to...

MC: Oh that's possible! It's possible yes,
that that happened. Anyway, Bellas Artes
didn't have a textile department. It was
paid little mind.

LGR: Right, because there was no known
tradition... Before the Europeans we don't
know what was happening.

MC: Exactly!

LGR: And neither afterwards, it's like
there never was something solid, this
movement was a first in the country... So,
we've already talked about this, but he
remained a referent for you even after you
stopped being a student at the workshop,
right?

MC: Without question, all the time, yes,
yes. And in the gatherings, many times he
was part of the jury as well... Or we
would go to Montevideo and go to the
studio... Yes, yes. And he was very happy
about me putting together my own
workshop. Really, he understood I
deserved it and that I was doing a good
job of it.

LGR: And to keep reaching other people
in other places, outside Montevideo.

MC: Of course! In Lascano there was one
of them who continued to teach for a
while, one of my students, but now, at this
point I don't think there's anyone left...
Sometimes I'm asked if I don't want to
teach, and I say no haha

- 908 LGR: Jaja gracias, pero no. LGR: Haha, thanks, but no.
909
- 910 MC: Esto que te contaba lo hago con estas MC: This thing I was telling you about
911 tres amigas porque me da placer reunirnos with my three friends it's because it gives
912 una vez por semana, tomarnos un tecito, me pleasure to get together with them
913 charlar, y son tres amigas... once a week, have a cup of tea, talk, and
914 they're three friends...
915
- 916 LGR: Claro, partís de ahí. LGR: Right, that's your starting point.
917
- 918 MC: Y sí... MC: Well yes...
919
- 920 LGR: Es más una excusa para juntarse LGR: More than anything it's an excuse to
921 jaja. geth together haha.
922
- 923 MC: ¡Y claro! Jaja. MC: But of course! Haha.
924
- 925 LGR: Sí, claro, entiendo totalmente... LGR: Yes, sure, I totally understand...
926 Bueno, un placer la verdad que escuchar Well, delightful to hear your experiences
927 tus experiencias e irlas entendiendo and understand them paralell to what other
928 sumadas a lo que ya me han contado have already shared with me, and added
929 otros, y sumadas también a mí experiencia also to my experience of having been a
930 de haberme puesto en la piel de la tapestry student, it's incredible.
931 estudiante de tapiz, es increíble.
932
- 933 MC: Y es que además tuviste al mejor MC: And besides you had the best teacher,
934 profesor, el mejor. the best.
935
- 936 LGR: Fue un placer, fue un mes al palo LGR: It was a pleasure, it was a month of
937 pero muy gratificante. hard work, but so gratifying.
938
- 939 MC: Bueno claro, ¿hasta dónde llegaste? MC: Well of course, how far did you
940 reach?
941
- 942 LGR: Llegué a hacer las figuras LGR: I got to make the geometric figures.
943 geométricas.
944
- 945 MC: ¡Ah! MC: Oh!
946
- 947 LGR: Las últimas que llegué a hacer LGR: The last ones I got to were the
948 fueron las figuras con degradé y el fondo figures with the colour gradient and the
949 con el degradé inverso... backgrpund with the opposite gradient...
950
- 951 MC: Bueno, pero bárbaro. MC: Well, that's great.
952
953

- 954 LGR: Sí, Jorge me dijo que para el tiempo
955 que habíamos tenido habíamos avanzado
956 bastante... LGR: Yes, Jorge said that for the amount
of time we had had we advanced quite a
bit...
- 957
958 MC: Sí, sí MC: Yes, yes...
- 959
960 LGR: Yo nunca había hecho tapiz pero sí
961 tejo en telar, o sea, tejo tela. LGR: I had never woven tapestry but I do
weave, I mean, I weave fabric.
- 962
963 MC: ¡Ah claro! MC: Oh, right!
- 964
965 LGR: ¡Y me encanta! Entonces tenía
966 mucho del vocabulario y varios conceptos
967 ya conocidos. LGR: And I love it! So, a lot of the
vocabulary and many concepts I already
knew.
- 968
969 MC: Sí, claro... ¿Y con la percha de los
970 lizos y todo? MC: Yes, of course... With the heddle
support and everything?
- 971
972 LGR: Sí, sí. Eso lo armamos con Jorge.
973 Yo nunca lo había hecho y la percha la
974 tuve que hacer yo. Conseguí el bastidor,
975 pero sin la percha... LGR: Yes, yes. That we put together with
Jorge. I had never done it, and I had to
make the heddle support myself. I got the
frame but without the heddle support...
- 976
977 MC: Con Ernesto en un momento...
978 Porque era más pesado con la percha, y
979 trasladarte y eso... Entonces él nos dijo
980 que otra posibilidad era que los lizos
981 fueran de plumerillo. MC: At one point with Ernesto... Because
it was heavier with the heddle support,
and to commute and everything... So he
told us another option was for the heddles
to be gathered in groups.
- 982
983 LGR: Mmm... LGR: Mmm...
- 984
985 MC: Hacíamos montoncitos y tirábamos
986 así para arriba. Y es mucho más... Yo
987 muchas veces a las alumnas no les hacía
988 hacer el telar con la percha porque para
989 estar trasladándolo... MC: We would group a few warp threads
and pull upwards. And it's a lot more...
Many times I instructed my students not
to make the heddle support because to be
moving it around...
- 990
991 LGR: Claro... Sabés que ahora me hacés
992 pensar, nunca le pregunté a Felipe, porque
993 no sabía esto que me estás contando de la
994 alternativa a la percha que a veces usaban,
995 pero en el Centro de Diseño usamos, en la
996 materia de tejido plano, unos bastidores
997 chiquitos y le hacemos eso. Solamente LGR: Right... You know, you made me
think, I never asked Felipe, because I
wasn't aware of this you're telling me of
this alternative to the heddle support you
sometimes used, but at the Centro de
Diseño⁹⁰ we use, in the weaving course,
small frames and that's what we do for the

⁹⁰ Centro de Diseño Industrial [Industrial Design Center], a university level institution to study industrial design in Montevideo, Uruguay.

998 que les llamamos ascensores en vez de
999 plumerillos.
1000
1001 MC: ¡Ah mirá!
1002
1003 LGR: Y ahora se me ocurre que capaz eso
1004 lo trajo Felipe al Centro de Diseño...
1005
1006
1007 MC: Yo no sé si Felipe fue autodidacta o
1008 si fue con alguien...
1009
1010 LGR: Fue con alguien, él me contó pero
1011 ahora se me escapa el nombre...
1012
1013 MC: Eso nunca le pregunté a Felipe...
1014 ¿Pero también con la técnica de
1015 Aroztegui?
1016
1017 LGR: Sí, sí...
1018
1019 MC: Ahora te voy a mostrar alguna cosa
1020 de lo que hice en esos años...
1021
1022 LGR: Bueno podemos ir a eso porque la
1023 entrevista que tenía planificada ya la
1024 cubrimos en esta charla que tuvimos.
1025 Muchísimas gracias de nuevo por
1026 haberme recibido, por haberte hecho un
1027 ratito para esto.
1028
1029 MC: Pero ni que hablar, yo me reservé la
1030 tarde para vos. Lamento que te hayas
1031 tenido que venir hasta acá.
1032
1033 LGR: ¡Pero para nada! Yo sabía que
1034 estabas acá, Felipe me había dicho.
1035
1036 MC: Sí, no estoy yendo mucho a
1037 Montevideo...
1038
1039 LGR: Claro... Y la verdad que pudiendo
1040 prefiero toda la vida venirme hasta acá y
1041 poder charlar en persona. Un poco lo
1042 mismo que conversábamos en relación a
1043 los tapices, no es lo mismo verlos en vivo.

heddles. We just name them elevators
instead.
MC: Oh look at that!
LGR: And now I'm thinking that maybe
Felipe brought it to the Centro de
Diseño...
MC: I don't know if Felipe was self-
taught or if he went with someone...
LGR: He went with someone, he told me
but now the name escapes me...
MC: I never asked Felipe that... But with
Aroztegui's technique as well?
LGR: Yes, yes...
MC: I'll show you some of the things I
made in those years...
LGR: We can do that now because the
interview I had prepared had been covered
by the talk we had. Thank you so much
for receiving me, for making the time for
this.
MC: Don't mention it, I left the whole
afternoon free for you. I'm sorry you had
to travel all the way here.
LGR: Not at all! I already knew you were
here, Felipe had told me.
MC: Yes, I'm not going to Montevideo a
lot...
LGR: Right... And really, if I can I'd
much rather come all the way here and be
able to talk in person. It's the same thing
we were talking about with the tapestries,
it's not the same to see them in person.

1044

1045 MC: Tal cual, tal cual... Adentro te voy a
1046 mostrar alguna cosa tejida. Bueno ese
1047 tapiz, otro que tengo en el cuarto que es
1048 una reproducción de un Diego Rivera, una
1049 traducción de técnica, de una pintura a un
1050 tapiz...

1051

1052 LGR: ¿Y ese lo hiciste como parte del
1053 proceso de aprender la técnica o fue
1054 después vos porque te interesaba hacerlo?

1055

1056 MC: No, fui yo... Yo después tejí, ya te
1057 digo, vendí alguno, regalé, mis hijas
1058 tienen cada una uno... Ese que te digo que
1059 fue tejido directo me lo habían comprado
1060 en un restaurant de acá. Después el
1061 restaurant se fue para Punta del Este, Lo
1062 de Tere, es bastante conocido. Está cerca
1063 del puerto. Y cuando el matrimonio se
1064 volvió para acá y quedaron los hijos a
1065 cargo del negocio ella puso en una
1066 camioneta grande que tenían las cosas más
1067 delicadas para traerse, dentro de las que
1068 estaba el tapiz. Bueno hete aquí que le
1069 robaron la camioneta con todo lo que tenía
1070 adentro...

1071

1072 LGR: ¡No! Qué dolor...

1073

1074 MC: Un dolor... Porque el tapiz ese, ni le
1075 habrán dado... Lo habrán tirado en una
1076 zanja, porque viste...

1077

1078 LGR: Bueno me hacés pensar en lo que te
1079 estaba contando hoy y nos fuimos para
1080 otro tema. Esta señora María Luisa que fui
1081 a visitar, que tiene tres tapices de
1082 Aroztegui pero ni siquiera los tiene
1083 colgados porque vive en un apartamento
1084 chico después de perder al esposo.
1085 Entonces sobre todo el Freud me decía, lo
1086 cuelgo y se me viene encima... Entonces
1087 claro, los tiene guardados y los quería
1088 tasar para ver de venderlos y le viene
1089 resultando imposible. No se ha encontrado

MC: Absolutely, aboslutely... Inside I'll
show you some woven things. Well, that
tapestry, another one I have which is a
reproduction of a Diego Rivera piece, a
technique translation, from a painting to a
tapestry...

LGR: And that one you made as part of
your learning process or was it because
you were interested in making it?

MC: No, it was me... Afterwards I wove,
as I told you, I sold some, gifted some,
each of my daughters has one... The one I
told you was direct weaving had been
bought by a restaurat here. Afterwards the
restaurant moved to Punta del Este, Lo de
Tere, is pretty well know. It's close to the
port. And when the couple moved back
here and their kids stayed i charge of the
business she put in a big truck all the
fragile things to trasport them, amongts
which was the tapestry. Well, the truck got
stolen with everything inside it...

LGR: No! How sad...

MC: Very sad... Because that tapestry,
they probably... They probably threw it in
a ditch, because you know...

LGR: Well, you make me think about hat I
was telling you earlier and we got
distracted with something else. This lady
María Luisa Scapusio, whom I visited, has
three of Aroztegui's tapestries but she
doesn't even have them hanging from a
wall because she lives in a small
apartment after losing her husband. So,
particularly the one of Freud, she told she
hangs it and it feels like it takes over the
whole space... So yeah, she has them
stored and wanted to have them assessed

- 1090 con nadie que valorara lo que son esas
1091 piezas.
1092
1093
- 1094 MC: Es que no... Uno que tejió también
1095 muchísimo fue Sosa. Pero falleció... Tejió
1096 mucho con Magalí Sánchez también... Ay
1097 se me olvidó el nombre...
1098
1099
- 1100 LGR: Jorge.
1101
- 1102 MC: ¡Jorge! Ahí va. Eran muy amigos
1103 también. Yo no sé... Como yo me vine
1104 para acá no sé quiénes fueron alumnos y
1105 en qué circunstancias, en qué momento
1106 fueron alumnos del taller.
1107
1108
- 1109 LGR: Claro, entiendo.
1110
- 1111 MC: Yo me vine hace cuarenta y cuatro
1112 años para acá.
1113
- 1114 LGR: ¡Qué divino!
1115
- 1116 MC: Una vida... Fue una opción que
1117 tuvimos en determinado momento. Pero
1118 hete aquí, vivíamos en un apartamento
1119 alquilado, y teníamos una casona que
1120 pensábamos reformar. En un momento
1121 tuvimos que resolver si nos quedábamos
1122 en la casona sin reformar o si nos
1123 veníamos. Y yo le digo a Juan Carlos
1124 vámonos para La Paloma. Yo me había
1125 criado en el interior. Nos vinimos. La
1126 mejor decisión de la vida nuestra. La más
1127 grande tenía dos años y después vino
1128 Luciana, que vino biológicamente jaja.
1129
- 1130 LGR: Jaja
1131
- 1132 MC: Por eso te digo, estábamos por
1133 adoptar el segundo.
1134
- 1135 LGR: Ah ¿en serio?
- to try and sell them, and she's finding it
impossible. She hasn't found anyone who
valued the pieces for what they are.
- MC: Yes, it's not... Someone who wove a
lot as well was Sosa. But he passed
away... He wove a lot with Magalí
Sánchez as well... Oh, I forget the
name...
- LGR: Jorge.
- MC: Jorge! That's it. They were close
friends as well. I don't know... Because I
moved here I don't know who was a
student and under which circumstances, at
what point in time they were students at
the workshop.
- LGR: Right, I understand.
- MC: I moved here forty four years ago.
- LGR: That's lovely!
- MC: A lifetime... It was an option we
were presented with at a certain point in
time. We lived in a rented apartment, and
we owned an old house which we were
thinking about remodeling. We got to the
point when we needed to decide if we
were moving to the old house or if we
were moving here. And I say to Juan
Carlos, let's go to La Paloma. I had been
raised in the countryside. We came here.
The best decision of our lives. The oldest
was two years old and then came Luciana,
who came biologically haha.
- LGR: Haha
- MC: That's why I was telling you, we
were about to adopt the second one.
- LGR: Oh really?

1136
1137 MC: Sí, sí, estábamos haciendo los
1138 trámites para adoptar el segundo y
1139 apareció Luciana... Se llevan cinco años,
1140 cuarenta y seis y cuarenta y uno tienen...
1141 Ya son grandes... Y no tenemos nietos.
1142
1143
1144 LGR: ¿No tienen nietos? Todavía...
1145
1146 MC: No... Yo creo que sin nietos la cosa
1147 jaja.
1148
1149 LGR: Y bueno jaja.
1150
1151 MC: No, la más grande intentó, pero la
1152 historia se repite. Ella hubiera adoptado
1153 pero el compañero que tenía en ese
1154 momento no se animaba... Y es una
1155 decisión que tiene que tomar la pareja...
1156 Si no la toma la pareja no anda. Por eso yo
1157 digo, yo llegué a la adopción gracias a que
1158 Ernesto me hizo sentir que yo podía.
1159
1160 LGR: Qué te parece...
1161
1162 MC: Sí, es muy emocionante. Pero es así.
1163 Sí, sí. Me dio fuerza, me dio valor.
1164
1165
1166 LGR: Brutal la verdad.
1167
1168 MC: Fue muy importante Ernesto en mi
1169 vida. Y después se hizo amigo de Juan
1170 Carlos jaja.
1171
1172 LGR: Claro, jaja.
1173
1174 MC: Lo apreciaba mucho. Miraba una
1175 escultura de Juan Carlos que había hecho
1176 de soltero y le decía qué linda escultura,
1177 vos tenés que seguir haciendo esculturas.
1178 Después miró la casa y le dijo no, seguí
1179 haciendo casas jaja.
1180
1181 LGR: Jaja.

MC: Yes, yes, we were doing all the paperwork to adopt the second one and Luciana appeared... They are five years apart, they are forty six and forty one... They are grown ups already... and we don't have grandkids.
LGR: No grandkids? Yet...
MC: No... I think it's without grandkids haha.
LGR: Oh well haha.
MC: No, the oldest tried, but history repeats itself. She would've adopted but her partner at the time didn't dare... And it's a decision the couple needs to make together... If they don't then things don't work. That's why I say, I got to adoption thanks to Ernesto making me feel I could do it.
LGR: Well...
MC: Yes, it's very moving. But that's how it is. Yes, yes. He gave me strength, he gave me courage.
LGR: Amazing really.
MC: Ernesto was very important in my life. And afterwards he became friends with Juan Carlos haha.
LGR: Of course haha.
MC: He really appreciated him. He would look at one of Juan Carlos' sculptures and say that's a nice sculpture, you have to keep making sculptures. Then he would look at the house and say no, keep making houses haha.
LGR: Haha.

1182

1183 MC: Bien de Ernesto... Bueno vamos
1184 para adentro y te muestro.

MC: Typical on Ernesto... Well, let's go
inside so I can show you.

Appendix O

Clustering of the statements identified in Beatriz Oggero's interview into themes.

Aroztegui's teaching

And so Ernesto started teaching tapestry to Jorge and Mariana, his daughter. He had three kids, so he started teaching children. Logically it wasn't with the technique he later came up with, because children had to be left to do what they wanted more or less... He made a tapestry with the kids.

Aroztegui woke me up. He was an incredible friend to me. I couldn't say a father, but he made me as an artist, because I never thought I would be an artist.

He told me "nobody will reject this tapestry. It's some of the best work I've seen from you", and he would be the same way with everyone. He told me "I want to see you get better"... I was never able to get that kind of freedom again, that freedom I had was something amazing. And well, that's when I was hooked on Ernesto. Everything he said was holy for me. So it is so, that after his death, being already in Bolivia, coming up with my woven things, I always ask myself, what would Ernesto say?

I'm not the only one (...)If you ask his students from Bellas Artes... What would Ernesto say? And they were amongst the ones who contributed the most to the retrospective exhibition.

And Ernesto told him, "but no... You need to bear in mind that between a student and a teacher a bond of affection is created". (...) "And I cannot imagine you not being in my class" he told him. So he convinced him in such a way that he returned to the workshop and never left.

Well, he already was a highschool teacher, history of art teacher at El Galpón, stage actor. And he poured all of that into his students, his disciples.

But there's one thing, he didn't want us to copy. He wanted us to reach within, each one of us. So, there aren't two of Aroztegui's disciples who have done the same, even if we were all making tapestries. Because he aimed to find the inner voice. We could do that with wool, with cotton, with other fibres, with leather, even rubber, cutting car tires.

And that's what we needed to be always thinking about, if I complete this tapestry I need to think what the next one is going to be about. And for that we needed to study, we needed to be informed, we needed to know about what was happening in the world, in politics, with films, with theatre, and many didn't do any of that haha, so he complained.

But Aroztegui didn't die. Aroztegui is alive. (...)He changed my life. He totally changed my life. My husband was never jealous of anyone, of any man, but he was jealous of Aroztegui because he said Aroztegui was my guru haha. He made me trust in myself... He made me know myself. To know who I was, everything I was able to do and what I could still do.

Aroztegui's weaving, how he worked

I saw the things there were in the workshop, I saw him weaving.

When he tells her he can't be without making... But, something else, he was weaving the Freud, which he did with plastic threads, you must have seen that tapestry, which, additionally, he placed the cartoon underneath to delimit what was Freud to the outside and the subconscious. He drew fantastically well because he was an art teacher, and he transfers that to his teaching of textiles.

He said to us "when I was wrapping up the Freud I was already thinking what was going to be the next tapestry". Because he couldn't stand the phase of what on Earth do I do now haha.

He used all kinds of materials, and he used a lot of synthetic yarns. The one of Freud is woven with that synthetic thread that is used to tie packages, black and white. That has a certain shine.

And in relation to the loom I read in the book that he made his first loom. (...)Yes, with two broom sticks haha. (...)He kept that attitude in relation to his work tools, of making them, being involved in every step of the process... (...) Absolutely.

He was sitting in front of the loom and he wove. He didn't weave all the time during class because he was teaching. But sometimes I would go on Saturday afternoons to sit next to him and watch him weave. (...)So, I would sit and watch him weave. And it was fascinating. We might have talked about something, but it wasn't necessary...

Aroztegui as a person, what inspired him

Do you know how much I learnt with that man? We would talk, and he would tell me about the dream he had of creating a school of tapestry, because for him tapestry...

Well, so he wanted to create a national school of tapestry. You'll be the one in charge of the whole history of textiles section he told me. So, I would get there, he would sit me down and bring the books, place them on my lap and tell me "well, here you have this book which has the whole history of medieval tapestry, then this other book where there's the whole coptic tapestry history, the book of the Harrania children". And at the same time, in 1965, he met Magdalena Abakanowicz. (...)And the following year the Polish tapestry makers came to Montevideo.

So, after that he had seen in the Lausanne catalogue and seeing the exhibition in Sao Paulo, and afterwards them coming to Montevideo, so Aroztegui who was already doing some things around tapestry, and working with fibers, decides to abandon everything. He abandons theater, he abandons the school at El Galpón, he abandons everything to dedicate himself to tapestry making.

Aroztegui's ethics were always so flawless.

He was part of contemporary textile art. He was part of the Lausanne biennials where everything was happening. He studied, and studied, and studied. He was a man who was always informed about everything, and all of that became part of him and got poured into his tapestries. Because he would let it all out.

When he's in Bellas Artes and I was appointed for the Centro de Diseño he showed up at my house with two books and told me "you are going to make copies of these two books". I mean, so that I could have them to support me in my classes! I'm telling you this to show you who Aroztegui is, a man of such generosity, such ethics...

So, Ernesto a disciple of Atahualpa, disciple of the great history of art professors at the Facultad de Humanidades, he soaked all of that up.

When he saw the work of Magdalena Abakanowicz at the biennials, which was tapestry without cartoon, made by the author, and made with all kinds of materials—that's when he realized what was it that he wanted to do. And that's why he quit everything, he quit theatre, he quit everything to dedicate himself to tapestry making. In '65.

Beatriz's making, her art, her students

And you don't know how Ana loves me... Because of course, I was her teacher, she always says to me, "the teacher who made me love my profession!"

I was making cords and I run out of copper thread... The pandemic started and I couldn't get out of the house, I couldn't go anywhere to buy anything. So, I decided I was going to use what I had. So, I found some scraps of a wool fabric (...) So, I dedicated myself to embroidery until I could get my hands on some copper thread to continue the piece with the spirals. (...) That forces me to stay creative...

You follow your heart. I fone day you cannot weave, don't weave, felt. If one day you cannot felt, embroider. If one day you cannot embroider, draw.

The textile art movement

And then they started exhibiting their work in competitions, etcetera, etcetera, with Brugnini and everyone else. And then it starts... They hated each other, from that moment they hated each other.

But why did they hate each other, more than anything Aroztegui hated her, because Cecilia said that Aroztegui had been given a prize (...)because one of the juries was a friend of his. And that jury was Cecilia Brugnini's uncle.

There was a definite divide from then on. But Cecilia was a good tapestry maker. The thing is that she said that they didn't have to teach. Because if you taught so many there would be a huge amount of tapestry makers and nobody would sell anything. (...)On the other hand, what Ernesto wanted was to create a movement so things could get better and better, and that's when the tapestry gatherings start, all of them organized by the tapestry makers.

Besides, what happened was that there were gatherings of the three countries, so the Argentinian tapestry makers, the Uruguayan, and the Brazilian would meet. And Ernesto went to Buenos Aires to teach improvement classes to Argentinian tapestry makers who had learnt with someone else. They would come for the gatherings in Uruguay. (...)From Brazil came a full bus, filled with tapestry makers from Porto Alegre and São Paulo who were coming to the gathering.

Aroztegui's students

The group from Porto Alegre adores him.

We had such a friendship... I'm not saying he had it with me only, he had it with many of his disciples...

The sociopolitical context

In 1970 I signed a letter of solidarity for some professors who had been removed from their positions. (...)In 1976, when I came back from the beach, classes start and I find myself penalized. Penalized in 1976 because in 1970 I had signed a letter which had been published in *Lectores de Marcha*.

Look, we didn't speak about the dictatorship. We were all very clear about things. We would talk about everything, and talking about everything you can know the person's ethics...

when he was forty eight, he was forced to retire. He was given a choice, either he was removed from his position or he retired.

I mean, all tapestry was made during the dictatorship. (...)The whole Southern cone, do you realize? And Ernesto in the midst of it all. Because he would teach in Porto Alegre, (...) he went to São Paulo, to teach in São Paulo.

Polish weaving vs. traditional French weaving

Magdalena Abakanowicz's Abakans, which actually are some huge vaginas, which, additionally, weren't against a wall, but in the space, and weren't woven like gobelins, but

with sisal, with ropes, with whatever the Polish could get their hands on after the war, and it turns out that when she entered the Lausanne Biennial the French were horrified.

How Beatriz first got to the workshop

I went and quit. In 1978. It was over. Me teaching highschool was over. So, I was left thinking, what do I do now... I wanted to paint, but my daughters were six and eight, and in a carpeted apartment I couldn't... My sister, Mariana Oggero, was the director of the Galería de la Ciudadela. She says to me, "tell me something, you that enjoy knitting so much, why don't you go and learn to make tapestries with the best tapestry teacher in Montevideo, whose workshop is two blocks away from your house". (...)Yes, so, well, I got myself to Aroztegui's workshop, which was in the basement of a psychoanalyst's house. A beautiful basement two blocks away from my house, and so I told him look I don't know what a tapestry is, I don't have the slightest idea what a tapestry is, but I think I'm going to like it... Haha So he said to me, well, have a loom made and come next week. It's three hours once a week. And then I got started.

Appendix P

Clustering of the statements identified in Jorge Francisco Soto's interview into themes.

Aroztegui's impact, how influential he was

Aroztegui was my second father. But I really took in his dimension, not only for me but for Uruguayan art as a whole, as a teacher and as an artist, when, twenty years after his death I began the exhibition and book project.

And the whole diagram of the course which I publish in the book, Aroztegui made because Inés Liard asked him to, since her sister in law was imprisoned. For them to learn.

He wasn't actively involved in politics like other people who went to prison, he wasn't clandestine or anything, but he had an education from a human and political point of view which led him to act in that way. Other people didn't.

And in Uruguay, let's say, the three workshops that were active and educating my whole generation and others were Nelson Ramos, Aroztegui, Miguel Ángel Pareja, and Guillermo Fernández. The Club del Grabado and the Foto Club as well. It was them, the rest, silence, there wasn't anything. And with Bellas Artes closed you had nowhere to go.

And to this day I still listen to the same things.

It's something I still do today. It was the way he taught us.

Jorge's relationship with Aroztegui and how he grew up as part of the workshop

And, well, about how I met him, it was a bit of a coincidence because Aroztegui was my neighbor, he moved sometime before 1970 with his wife and kids, back to his mother's house, and he put together a workshop in the backyard of that big house, one of those big houses of the old Montevideo. He put together his workshop and his house in the back of his mother's house, which was huge, and I lived next door. His son was my age, so we started playing together in the sidewalk, because back then that was a thing that still happened. And Alejandro, Ernesto's son, had a chata. We lived there in Parque Rodó, and the street went downhill, so we went down it with that chata. And then one day the chata broke, and there Aroztegui came out to try and fix it. He couldn't, so he took it inside and we went after him, and then it was that I first entered his workshop and saw his loom.

And I didn't say anything, but I was left fascinated, because he was weaving like I am now haha.

A tapestry, and that, I don't know... That world kind of fascinated me. So, I left, I went back home, and in those weeks, I convinced my folks that I wanted to study. So, my folks gave me the money, and I went to the neighbourhood's carpenter, had a frame made, and one day when the frame was ready, I rang his bell and told him "I want to learn that thing that you do", and that was it... Haha.

Yes... I arranged the chairs, arranged everything, and the women started working, and after a while Aroztegui arrived and saw his whole class being led by me! Haha. (...)He said to me "okay, if you want to teach with me, you'll have to complete the exercises". And that's when I made the woven exercises... (...)And yeah, from then on, I was his assistant in class for many years.

We listened to music all the time. And Aroztegui was the last person you could imagine that that being could sit down to weave, because he was absolute anxiety, he couldn't sit still. We also had to dance to each type of music... We have danced to all kinds of things. The Rite of Spring, Piazzola of course... Because he had the theory that one had to dance for oneself. So, he danced. He would also represent the scenes from Brecht's plays, from the characters he had played with Atahualpa del Cioppo haha.

Aroztegui as a person

Aroztegui was very particular.

He would bring up topics of conversation, he asked you questions...

he was someone who... He had a dazzling personality, he was crazy.

Aroztegui's influences

It comes from Harrania, the book on Harrania and that school for Egyptian children, and he kind of put together a sort of Montevidean Harrania. With me, Alejandro, Mariana, who was his second daughter, and who lives in Rio now, and other children from the neighborhood (...) we started learning by improvising, without the formality of the exercises.

Because, let's say, the greatest tapestry development happened in Poland, the nouvelle tapisserie school was the most fertile, and it is the third leg of Aroztegui's training.

The only thing is... I mean, a sketch is made, a cartoon, but only with the fundamental lines, the rest is worked out with the technique and the materials directly on the weave. That comes from the Harrania school and the Polish weavers... It's like the return to the artist who makes their own pieces. Because with the big weaving workshops that was lost, with the French school. I mean, the painter who made the design, then the cartoon painter who adapted it to the tapestry technique, and the weavers who reproduces that, and who still have the same cartoons and can reproduce each one of those the same way forever. (...) And that's the opposite.

Aroztegui takes it from the Polish school, where they go back to the artist making their own pieces, and not working with weavers.

How Aroztegui worked, his workshop

I was ten. But he would rehearse with me to learn the words, he would place the script on the loom, and I would weave the first things in my small loom, and well, there's what I share in the book, also told, although much better because he's a much better writer than I am Mario España, who was his first student... I use one of Mario's quotes from one of his texts where he says "we all wove trees, flowers, and birds..."

the workshop's peak period in terms of people, in terms of classes... And well, at that time I was Ernesto's assistant in the afternoons and Magalí Sánchez in the mornings, the two of us who were Ernesto's assistants.

If you look at his pieces, Ernesto's work has a bit of everything. There were a lot of materials that we would pick from the streets in those times, sisal ropes still existed, from the ships, so you could find those at the beach...

Afterwards we would place them in Jackson Street, were buses still passed, so they would soften. Buses would run over them and afterwards the ropes would open up. He worked with... But he had wool, ropes, jute, sisal, paper rope...

All of Ernesto's pieces were made by him.

The textile art movement

He boosted, in Uruguay and also in Brazil, because he was friends with his contemporaries, what had to do with the exhibitions and gatherings, and afterwards exhibitions with the three countries combined... (...) after he organized the first encounter of miniatures, of textile art in miniature, (...) Then he said "well I am done... now you take charge" haha. And he completely let go haha.

We delivered the invitations by walk because we had no money. We did everything ourselves, the whole organization... And well, so you can see a bit of that heroic part...

The sociopolitical context

And all of this was happening parallel to the dictatorship, which is kind of what I wanted to get at...

But yeah. I mean, everything was related to that time, which was so critical. But at the same time, it was like that reclusion people were led to, being in their homes, also favored this work, which, let's say, is slow. But an organized cultural resistance started taking shape which, after the return of democracy, is when a leap is produced in terms of exhibitions and audience.

The political and the not political, to this day it's difficult to find someone who would acknowledge that movement as a cultural resistance movement.

And everything starts from the return to democracy. When the exiled return, when the political prisoners are released, and everything that happened in between got lost. Someday those things will be written about... Because what got done was huge.

It has to do with the vision, because that Aroztegui's work doesn't have, in quotation marks, a political thing in the images he uses, let's say, to a certain extent, because there are some of Ernesto's pieces which are political. Within what could be done, right? Because it wasn't that simple. I mean, there was some heavy censorship. But if you think about it from the perspective of what he created as movement, of the people he taught, it was just a few who stayed in Uruguay to teach people.

And all my generation and other generations, because it remained close for fourteen years, didn't have access to education. For that reason.

Appendix Q

Clustering of the statements identified in Muriel Cardoso's interview into themes.

The impact Aroztegui had on Muriel's life

So, Ernesto with his generosity, because that's how he was, he was such a generous being who would share everything he knew, and he understood you, and realized things that most likely would go unnoticed about oneself, you know? Very psychologist as well haha. Yes, yes... I say he was like a second father to me, right? Because with some things he helped me enormously, life things... Not only in art... (...) In art of course, it was the starting point, but in life, with things I'll tell you about...

So, he called Sara Pacheco and me. He probably saw something in us, some potential, and he offered us scholarships. (...) I had a scholarship for two years to attend Ernesto's workshop. I have that privilege, to say it, it makes me really proud.

It changed my life. From working at the Hospital de Clínicas as medical records technician I went to having my own textile art workshops... (...) every day of the week I went somewhere to teach, which I loved...

Without question, all the time, yes, yes. And in the gatherings, many times he was part of the jury as well... Or we would go to Montevideo and go to the studio... Yes, yes. And he was very happy about me putting together my own workshop. Really, he understood I deserved it and that I was doing a good job of it.

That's why I say, I got to adoption thanks to Ernesto making me feel I could do it. (...) Yes, it's very moving. But that's how it is. Yes, yes. He gave me strength, he gave me courage. (...) Ernesto was very important in my life.

What Muriel learned from Aroztegui

That's why I tell you it was personal growth, he gave me confidence in myself, which I didn't have before. I trusted more in what my husband had to say, who sure, is an artist and a great architect, and all you want, but I had to be true to myself. (...) Otherwise, I would've remained in his shadow.

And well, as I told you, he was very strict. I learned discipline as well. Not that I wasn't disciplined, because I am, but that discipline of being on a scholarship and having to complete the exercises for each class. That's how it was. One set of exercises a year.

But it helped me a lot. And after that he taught me techniques for teaching textiles. (...) That was so interesting. It was a different year that he told me you can dedicate yourself to teaching in Rocha. Because in the middle of all that we came to live in Rocha.

I taught my classes here and we would hang the looms from the ceiling. (...) Imitating the workshop. (...)

Aroztegui as a person

It makes me emotional, to remember it... I remember I told him "okay I want to learn the technique so I can weave my husband's designs...". "Oh well, then you'll need to leave", just like that... "Because no no, you come here to grow and if not, then no".

Muriel's making, her art, her students

Exactly. I completed the course with him while I was still in Montevideo, and I had began to weave some things, I had participated in a miniatures gathering where I did well.

When she was 2 or 3 years old I resumed my teacher training with him and experimental techniques. For that I traveled, I traveled from here for that. But it was worth it, it was so worth it.

It makes me so proud. To know that, at least one, is still doing amazing things.

Afterwards I'll show you, I have inside, I explored with things a lot when we started with the experimental techniques, for example, something I experimented with was chewing gum packages, and I have some tapestries...

The textile art movement

It was always art's poor sister, yes... It was between art and craft.

And well, I'd say he was the father of Uruguayan tapestry. (...) Yes, because beyond, well, Cecilia Brugnini, who was also a pioneer but coming from another place, from another perspective. I'm not criticizing.

But him, with his generosity, his sharing, creating workshops, making tapestry known. Of giving it a place in art with the biennials organized at the Subte...

But really, they were very nice experiences, to show up for the gatherings, the exhibits...

And what I find remarkable is how this whole textile art movement happened in paralell, it blows my mind... (...) Yes, yes, yes... The thing is, it was something to hold on to, right? I think it was like a life jacket, yes, to throw yourself to art...

And besides you had the best teacher, the best.

The workshop and Aroztegui's teaching

His generosity and his sapience. Because as he said to me and Sara, you would've gotten to weave pretty well, but it would've taken you a few years, I can save you those years. By showing you the technique I can save you those years of experimenting...

I did it, I did it... I don't have... I sold some, although don't think it's very easy... And um, one of the ones I sold was direct weaving. I started from tiny design and from there I wove a tapestry of one fifty by two meters. I have a big loom of Aroztegui's design. He drew it in a small piece of paper...

Still, I have the folder he made for me to teach with.

I don't know if he made it for himself and photocopied it for me, but I know he gave it to me and told me with this you can teach. And I still use it, because right now three friends of mine asked me to teach them, I haven't taught in over ten years...

More than just mastering the technique, the key was sharing it, right? And also that thing of pushing his students to teach themselves... Now I know you also taught. (...) Of course! (...) Become independent and go teach others. (...) You are ready, go do it...

we called him Arozteguito haha.

We were a few because it was at his house in Jackson. (...) It was four of us in the workshop, we were few because there wasn't a lot of space. (...) But as I said, there wasn't a lot of space. We would hang the looms. In the ceiling there were hooks with ropes and we would hang the looms. We wove in the air...

Exactly! Haha And in a way remembering everything I experienced in the workshop. Because it was such a lovely environment. As I said, he was very demanding, he would come and correct your work. He would look at you and say to you this is wrong, undoit. And you would go and undoit. He would say go and correct that. No.. But the truth is I adored the workshop, it was like therapy.

I have very fond memories of the workshop. And him weaving... (...) Yes, he had a big loom. I remember him weaving... (...) But he wove and wove for hours.

And I remember that the first one I made (...) I made it very big, taking up the loom's whole width which was 1,55 or 1,60 by 2,10. I took it to him and he tells me, oh the technique is spectacular, but what a poor design... (...) Haha that's how he was, but do you see it? Instead of bringing me down he told me I was going to make another one, and the next one I took to him he said to me this is your One Hundred Years of Solitude. He was so fair, so fair. I he had to tell you something he would tell you...

But it's great, because that's discipline. Because to weave you need to be disciplined. (...) For anything you do in life. For everything you need to be disciplined, if not... I doesn't work.

Look, in my case, since he said he was going to teach an experimental course I signed up.

Well, there were people who would appear at the workshop just like that, you know, to show things... It was a place... It was beautiful. (...) It sounds like full of movement, alive... (...) Yes, that's it, alive... A lot of people in the workshop...

At one point with Ernesto... Because it was heavier with the heddle support, and to commute and everything... So he told us another option was for the heddles to be gathered in groups.

The sociopolitical context

It was during the dictatorship. It was in '72 or '73... (...) Yes, yes, dictatorship or pre-dictatorship.

It depends on the eye of the observer. But yes, we were living through a difficult time, very difficult... You couldn't say whatever you wanted.

Appendix R

Beatriz Oggero

I went and quit. In 1978. It was over. Me teaching highschool was over. So, I was left thinking, what do I do now... I wanted to paint, but my daughters were six and eight, and in a carpeted apartment I couldn't... My sister, Mariana Oggero, was the director of the Galería de la Ciudadela. She says to me, "tell me something, you that enjoy knitting so much, why don't you go and learn to make tapestries with the best tapestry teacher in Montevideo, whose workshop is two blocks away from your house". (...) Yes, so, well, I got myself to Aroztegui's workshop, which was in the basement of a psychoanalyst's house. A beautiful basement two blocks away from my house, and so I told him look I don't know what a tapestry is, I don't have the slightest idea what a tapestry is, but I think I'm going to like it... Haha So he said to me, well, have a loom made and come next week. It's three hours once a week. And then I got started.

Jorge Francisco Soto

And, well, about how I met him, it was a bit of a coincidence because Aroztegui was my neighbor, he moved sometime before 1970 with his wife and kids, back to his mother's house, and he put together a workshop in the backyard of that big house, one of those big houses of the old Montevideo. He put together his workshop and his house in the back of his mother's house, which was huge, and I lived next door. His son was my age, so we started playing together in the sidewalk, because back then that was a thing that still happened. And Alejandro, Ernesto's son, had a chata. We lived there in Parque Rodó, and the street went downhill, so we went down it with that chata. And then one day the chata broke, and there Aroztegui came out to try and fix it. He couldn't, so he took it inside and we went after him, and then it was that I first entered his workshop and saw his loom. (...) And I didn't say anything, but I was left fascinated, because he was weaving like I am now haha. (...) A tapestry, and that, I don't know... That world kind of fascinated me. So, I left, I went back home, and in those weeks, I convinced my folks that I wanted to study. So, my folks gave me the money, and I went to the neighbourhood's carpenter, had a frame made, and one day when the frame was ready, I rang his bell and told him "I want to learn that thing that you do", and that was it... Haha.

Muriel Cardoso

So, he called Sara Pacheco and me. He probably saw something in us, some potential, and he offered us scholarships. (...) I had a scholarship for two years to attend Ernesto's workshop. I have that privilege, to say it, it makes me really proud.