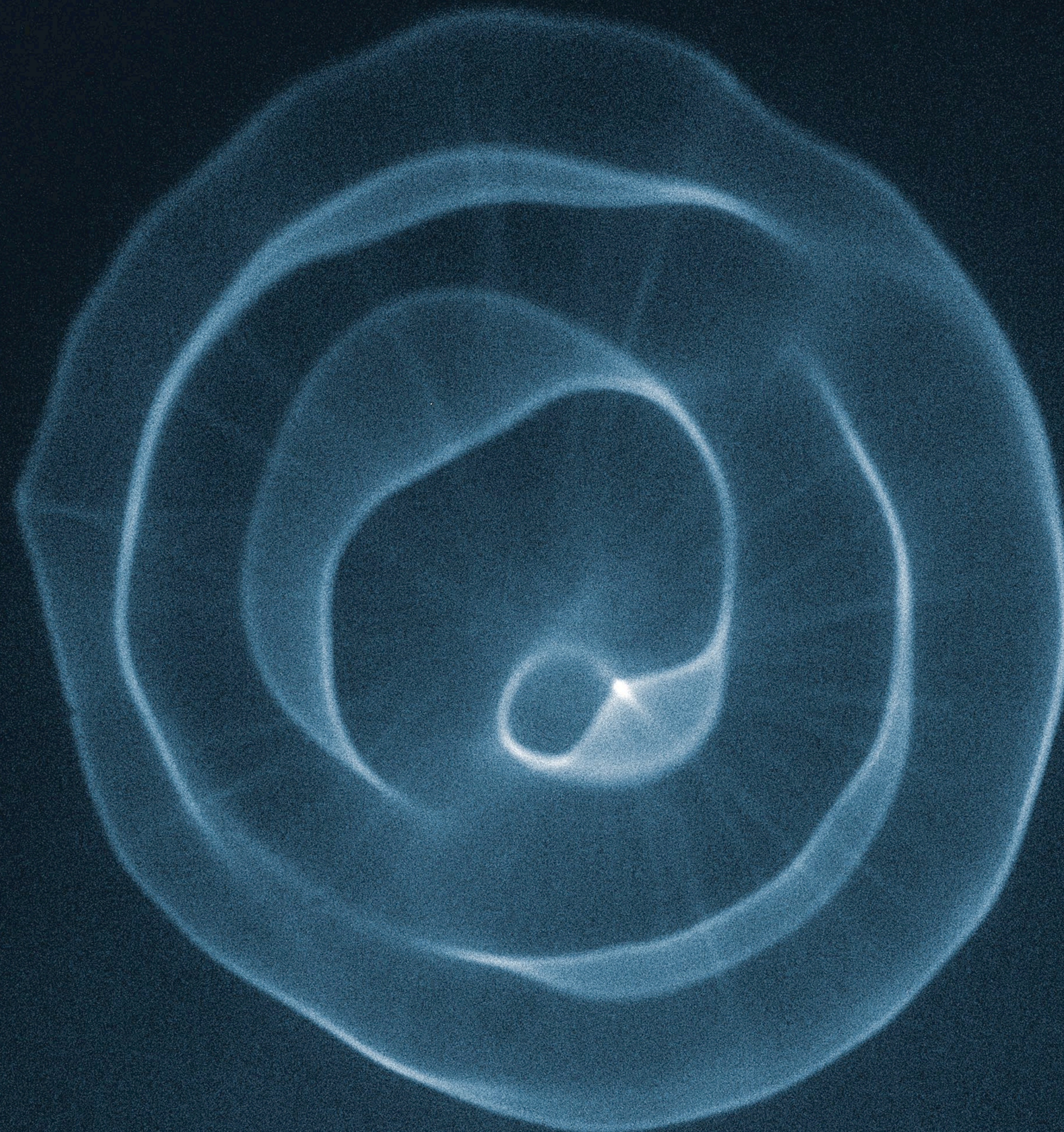


ALVARO CAMPO

Portfolio

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ALVARO CAMPO

Portfolio

Alvaro Campo is an artist based in Sweden who often works site-specifically and engages in process-based projects in public space. Trained as a photographer, he has often adopted photographic working methods and questions, but has largely left the two-dimensional surface behind. His artistic practice explores the mechanisms of perception, such as the relationship between time and attention, as well as how the ways we frame and understand the world are informed and influenced by technology, culture, poetry, philosophy, and everyday life.

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Allrummets Återkomst (The return of Allrummet) Kulturhuset Stadsteater, Stockholm 50th anniversary

Commissioned by: Kulturhuset

Finished: 2025

Technique: Mixed media

For the 50th anniversary of Kulturhuset in 2024, artist Alvaro Campo was invited to create a public artwork in a partly co-creative process. The result was the “Return of Allrummet” - a work that links past, present and future.

The artwork is based on architect Peter Celsing's vision from 1974 - "I am building for a new person who must come". Expanding the concept of person to "a being", Alvaro was inspired by a clay workshop in 1978 with artists Torgny Larsson and Ulf Lorensen at Kulturhuset's historic experimental workshop, Allrummet.

Together with students from Nyckelviksskolan, Alvaro re-created a contemporary version of Allrummet, where more than 500 participants worked on a large-scale clay sculpture of this being - freely shaped by the participants' imaginations.

A bronze miniature of the sculpture now rests on a capsule containing the clay touched and sculpted by the visitors hands with an instruction for the future return of Allrummet in 2074. When Kulturhuset stadsteatern will celebrate its 100th anniversary, the capsule will be opened, and new hands and water will bring the clay to life again in a continued process of creation.





From the beginning of the 1970s until the 1990s, Allrummet at Kulturhuset was a place of experimentation, where creativity, play and the pursuit of knowledge came together, and where children, young people and adults, visitors and staff often worked in a collaborative way.





Together with students from Nyckelviks art school, Alvaro re-created a contemporary version of Allrummet, where more than 500 participants worked on a large-scale clay sculpture freely shaped by the participants' imaginations.







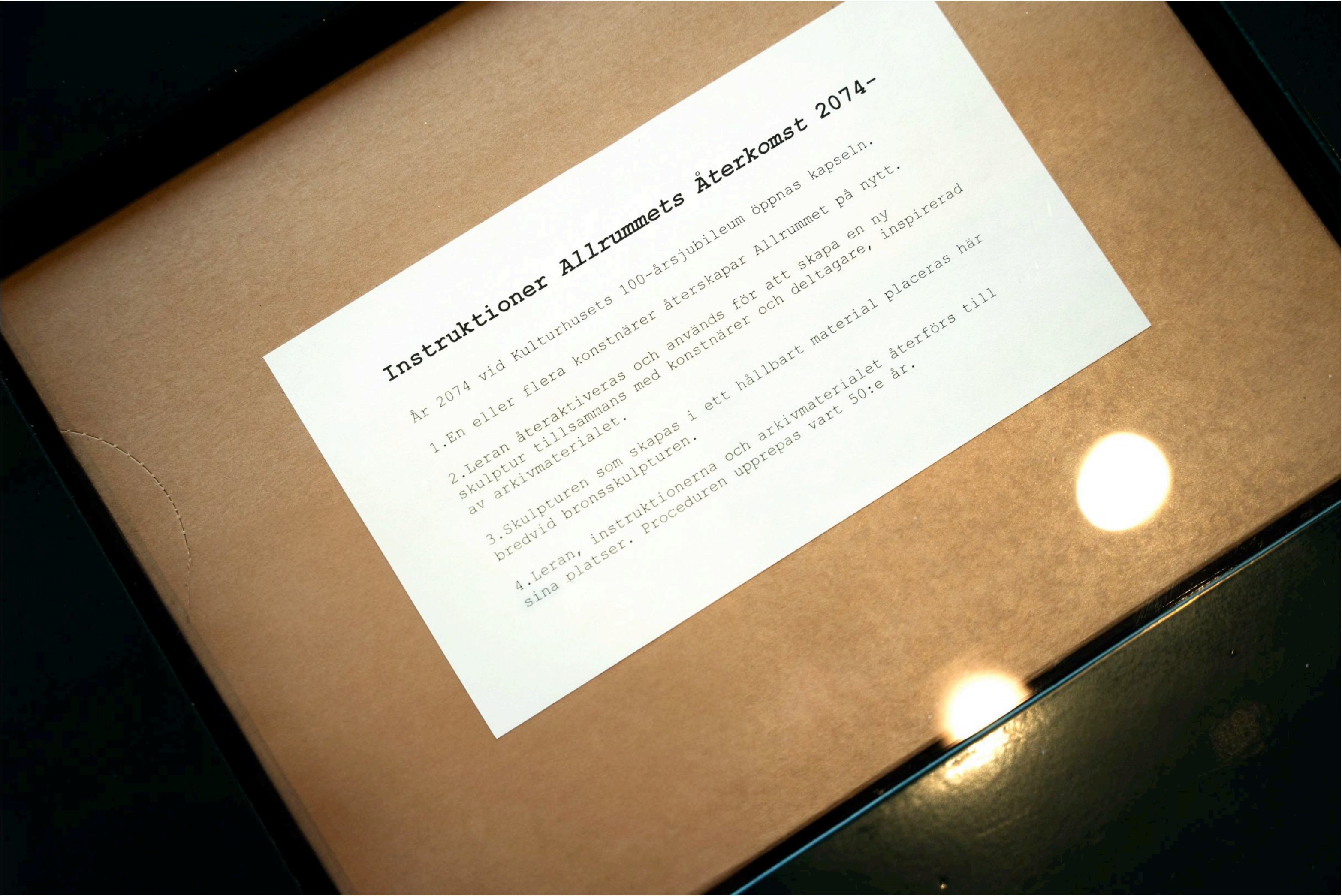
A bronze miniature of the sculpture now rests on a capsule containing the clay touched and sculpted by the visitors hands with an instruction for the future return of Allrummet in 2074. When Kulturhuset stadsteatern will celebrate its 100th anniversary, the capsule will be opened, and new hands and water will bring the clay to life again in a continued process of creation.

A set of instructions for the future was placed inside the capsule, along with a box containing an archive of Allrummet's past projects to serve as inspiration.

Instructions in English

In 2074, on the 100th anniversary of the House of Culture, the capsule is opened.

- 1.One or more artists recreate Allrummet anew.
- 2.The clay is reactivated and used to create a new sculpture together with artists and participants, inspired by the archival material.
- 3.The sculpture created in a sustainable material is placed here next to the bronze sculpture.
- 4.The clay, instructions and archive material are returned to their places. The procedure is repeated every 50 years.





Reflecting Together Bergen Inclusion Center, Bergen, Norway

Commissioned by: Bergen Municipality

Finished: 2024

Technique: Mixed media

The inclusion centre addresses a multifaceted group of people that are “in a special situation.” Reflecting together is a process based work that has been influenced each step of the way by the people participating in the project and finally lead to the production of several artworks, mirrors for each participant, sculptures for the building’s atrium, and a video of the process.

1. Reflecting Together part 1 - portable mirrors with straps

Workshop : Each participant was asked to design their own mirror. This was done by asking everybody to remember and talk about something that acts as a positive force in their lives, an object, a person, an idea, anything... An image of this was then printed on each mirror. The mirrors were then used in a series of performative actions. They are now hanging at the entrance of the building.

2. Reflecting together part 2 - Video

The participants and I went on walks. During these walks we used the mirrors to deviate sunlight towards each other and finally onto a screen. The projection was then photographed and the shapes created were used as a base for the sculptures in the atrium.

3. Reflecting together part 3 - Five large scale aerial sculptures

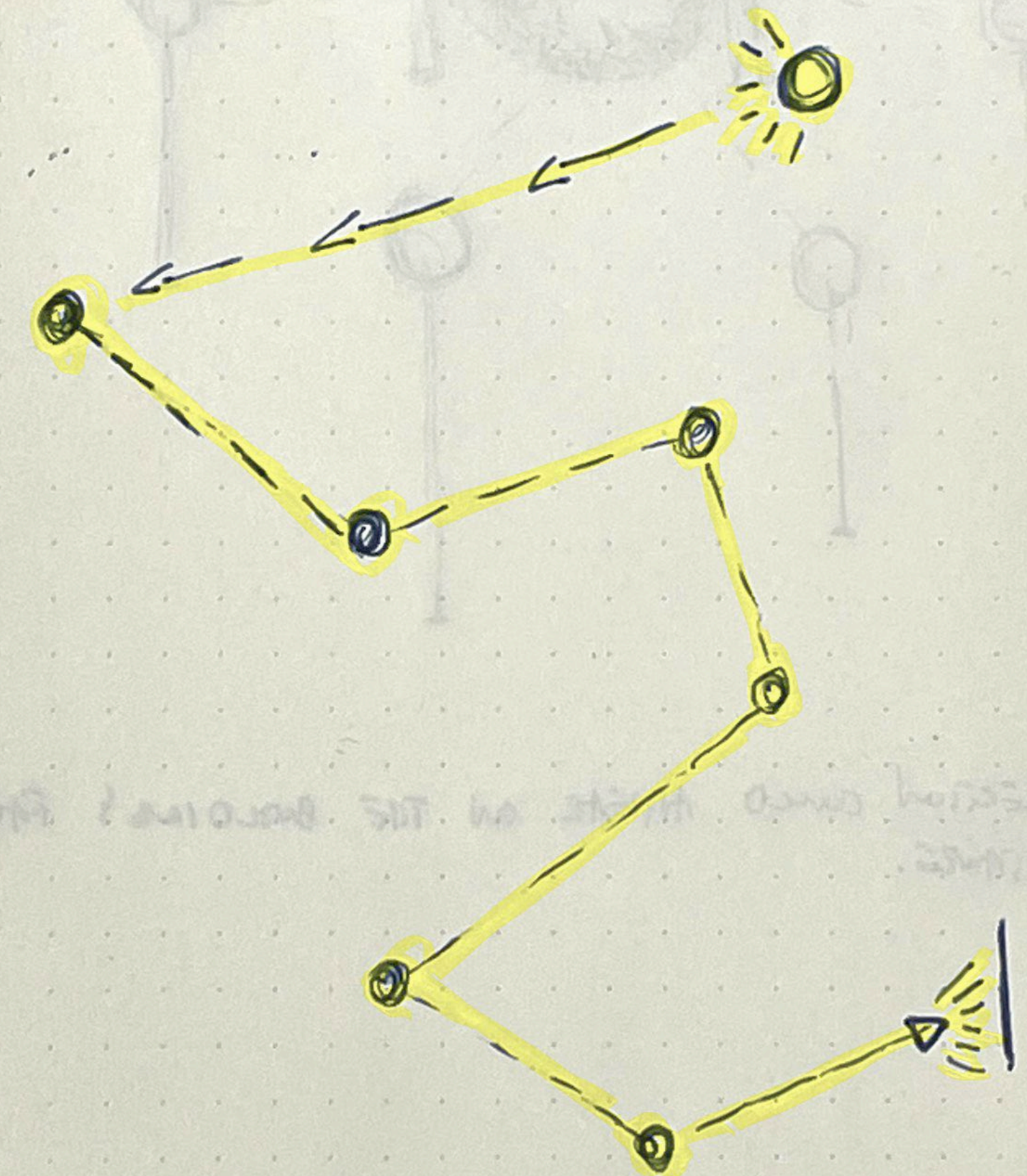
Material : Painted steel rods

From the sunlight projections, sculptures were created first as 3d models and then in full scale. The sculptures are hanging in the atrium of the building.

EXERCISES IN SYNCHRONISATION.

IT IS IN FACT QUITE A DIFFICULT TASK TO REDIRECT LIGHT FROM ONE SOURCE AND FOR EACH PARTICIPANT TO DO THE SAME AND BE SO STILL AS TO SEND IT TOWARDS ANOTHER.

THIS EXERCISE REQUIRES STILLNESS AND CONCENTRATION FROM EACH PERSON DURING THE TIME IT IS BEING ACTIONED.



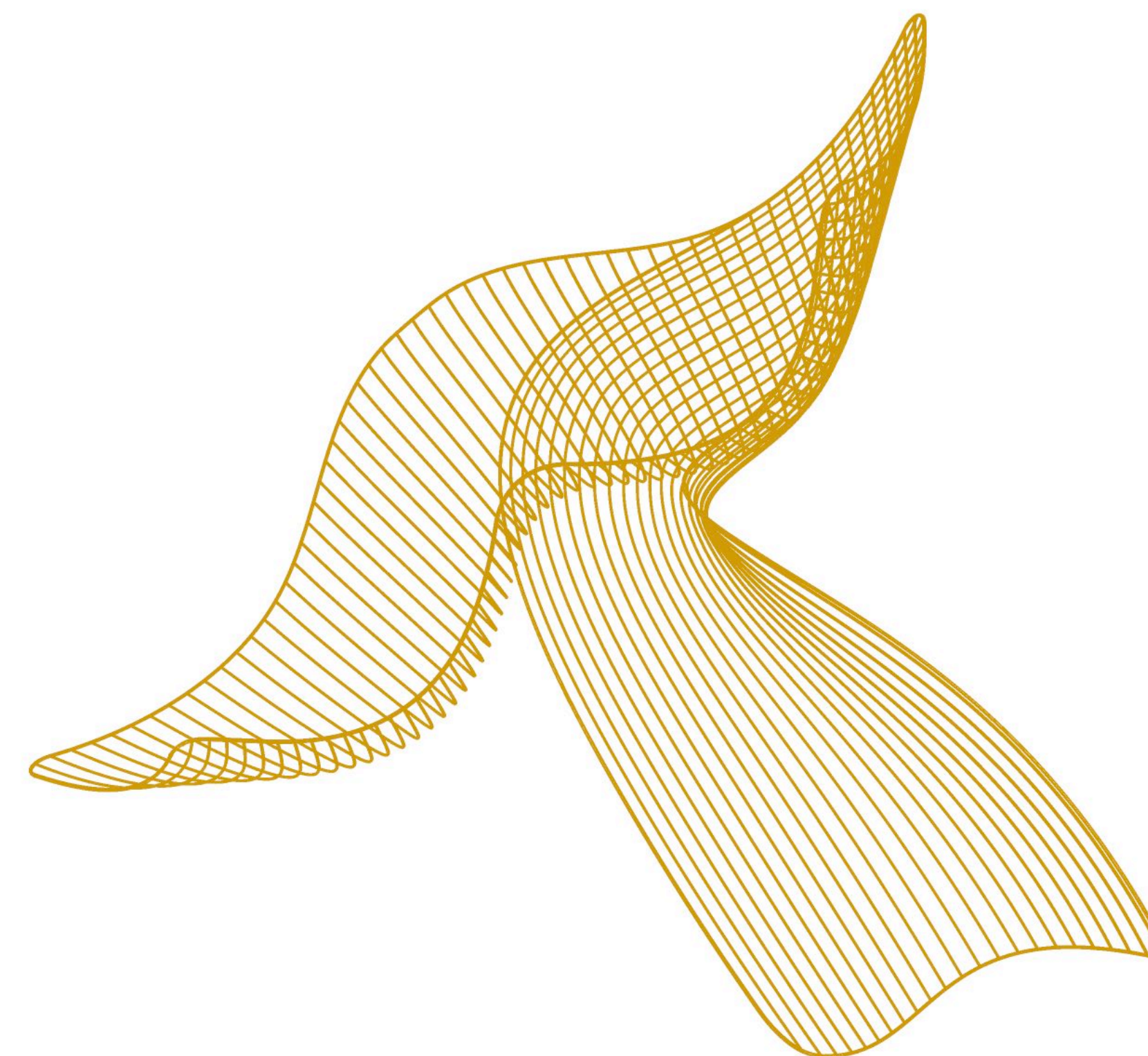
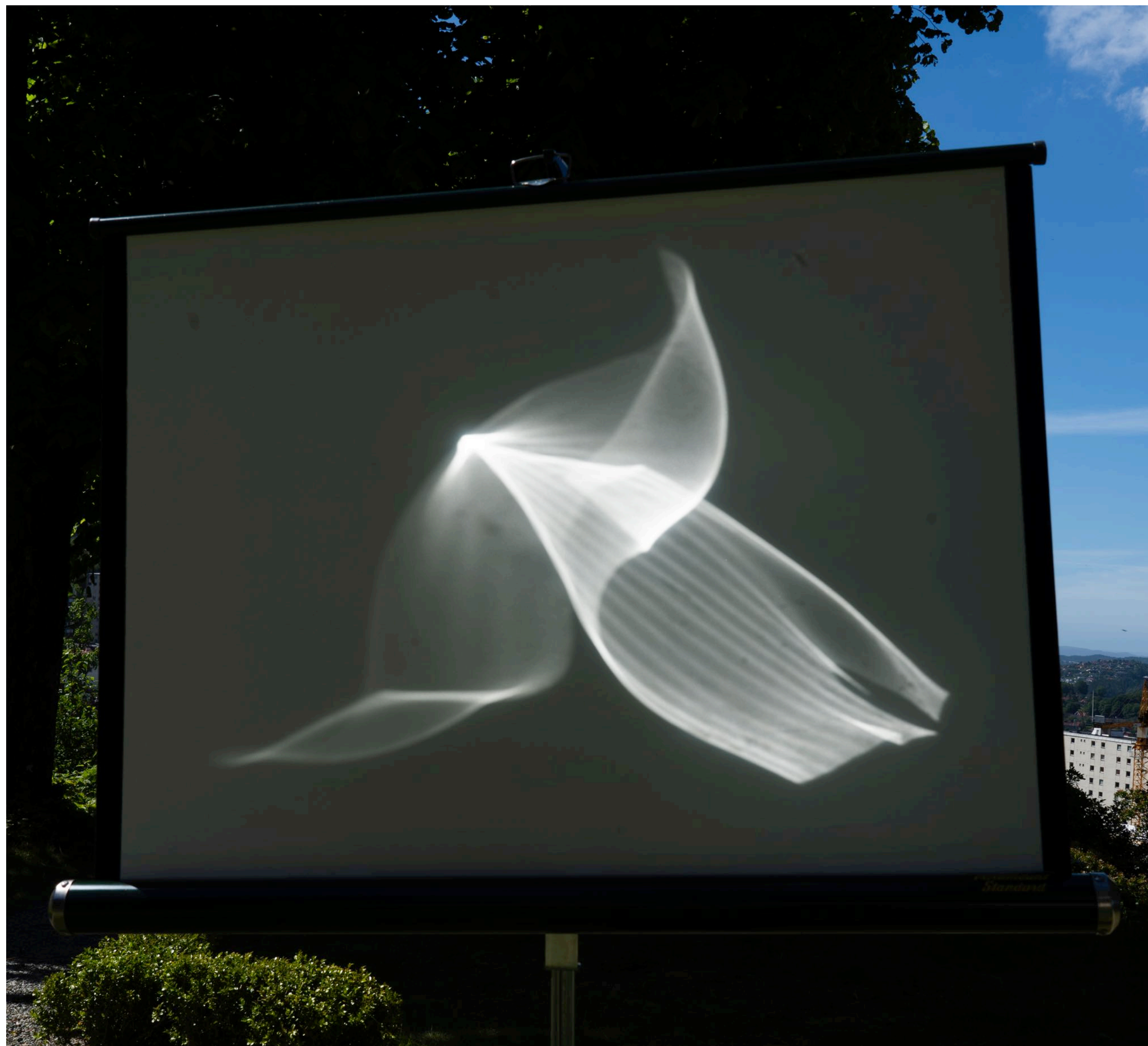
Workshop

Each participant was asked to design their own mirror. This was done by asking everybody to remember and talk about something that acts as a positive force in their lives, an object, a person, an idea, anything...





[Link to video](#)



From the sunlight projections, sculptures were created first as 3d models and then in full scale. Measurements from 300cm to 450cm



Resulting sculptures hanging in the atrium



Each mirror was made in an edition of two one was given to each participant and the other is now hanging in the entrance of the inclusion center.

*From the group exhibition
Poetic Resistance at Fullersta gård 2023*

From the exhibition text

Alvaro Campo is interested in time as one of the most incomprehensible forms of human experience. He explores the difference between human (quantifiable) time based on conceptual frameworks and non-human (unquantifiable) time, the immeasurability of how we can experience time.

For the exhibition 2 site-specific works :

1. Touchstone, Öland limestone, 6cm - 60,000 years, 2023

Polished Öland limestone, office table, desk lamps

[Link to video documentation](#)

2. Mantel piece, Displaced and Reunited, 2023

Jämtland limestone, fossils, jars, tape, photo wallpaper, needles
Film (length: 5 minutes 43 seconds)

[Link to video documentation](#)





Text on a small sign or plaque next to the fireplace.



Touchstone, Öland limestone, 6cm - 60,000 years, 2023

Polished Öland limestone, office table, desk lamps

From the exhibition text:

In the work Touchstone, Öland limestone, 6 cm - 60,000 years, the audience is invited to feel and experience time through a stone that comes from Öland, just like the stones on Fullersta Gård's terrace. The artist literally allows us to come into physical contact with a stone. A millimeter of stone has been formed over about 1 000 years. The stone is thick enough to accumulate 60 000 years and so old that it has experienced a time before the ice sheet had begun to retreat, and all the plants we now associate with our latitudes had established themselves, before humans began to use tools made of stone.



Mantel piece, Displaced and Reunited, 2023

Mixed media

Jämtland limestone, fossils, jars, tape, photo wallpaper, needles

Film (length: 5 minutes 43 seconds)

In Mantel Piece, Displaced and Reunited, Alvaro Campo uses a limestone from Jämtland that is currently used as a mantel piece for the central fireplace at Fullersta Gård.

The stone encouraged the artist to travel to Jämtland and the quarries in the area from which the stone probably originated, to experience the place concretely and collect things that he randomly found there. The stone that was taken out of context has now, through this journey, been reunited with objects from its place of origin. The encounter is a reminder of how human beings have divided the world to their advantage, how we often abstract and extract, without regard or understanding of origin or context, and with an obvious attitude of ownership.

[Link to video piece](#)



Invisible Landscapes ***Public Commission, Håsten swimming pool and Ice Arena, Varberg***

Commissioned by: Varberg Kommun, Swe.

Placement: Varberg's new swimming pool and ice arena (Pingvinen)

Finnished: 2021

This piece in 3 parts was commissioned by the municipality of Varberg in Sweden for the new Swimming pool and Ice Arena. Varberg is a coastal city and is a popular beach destination for both Sweden and Europe.

The project approaches the coast as a border between the conscious and the subconscious, the known and the unknown. This borderline between seemingly opposite concepts does not separate them, but instead unites them like a thin membrane. The swimming pool acts as the threshold, the opening in this membrane, which makes the sea accessible.

1.The Invisible Landscape, scaled topographic/bathymetric model, created in dialogue with the Department of Marine Geology at Stockholm University

Size: approximately 6 x 6 metres

Material: concrete with bronze details

For the entrance to the swimming pool, a large-scale topographic/bathymetric model of the coast. The model reveals the depths and underwater landscape of the nearby coast and sea. It makes visible what is otherwise invisible, and makes conscious what usually remains unconscious.

2.Between the coast and the sea, light drawing and scale reference

Size: approximately 27 x 3.5 metres

Material: led/light tubes with bronze details

For the wall that runs from the inside of the café to its outside, a large-scale light drawing depicting the space between the coast and the sea. A space in the form of a thin line where Varberg's coast becomes the border between conscious and subconscious, known and unknown - and where the swimming pool becomes the lock in this space with room to gain new knowledge that gives access to the sea.

The light drawing is made with warm white neon/led that is both for indoor and outdoor signage.

3. The sea belongs to everyone, tile mosaic

Size: approximately 19 x 1.2 metres

Material: coloured tiles

A participative work in the form of a tile mosaic produced in collaboration with residents of Varberg and the local youth swimming club.

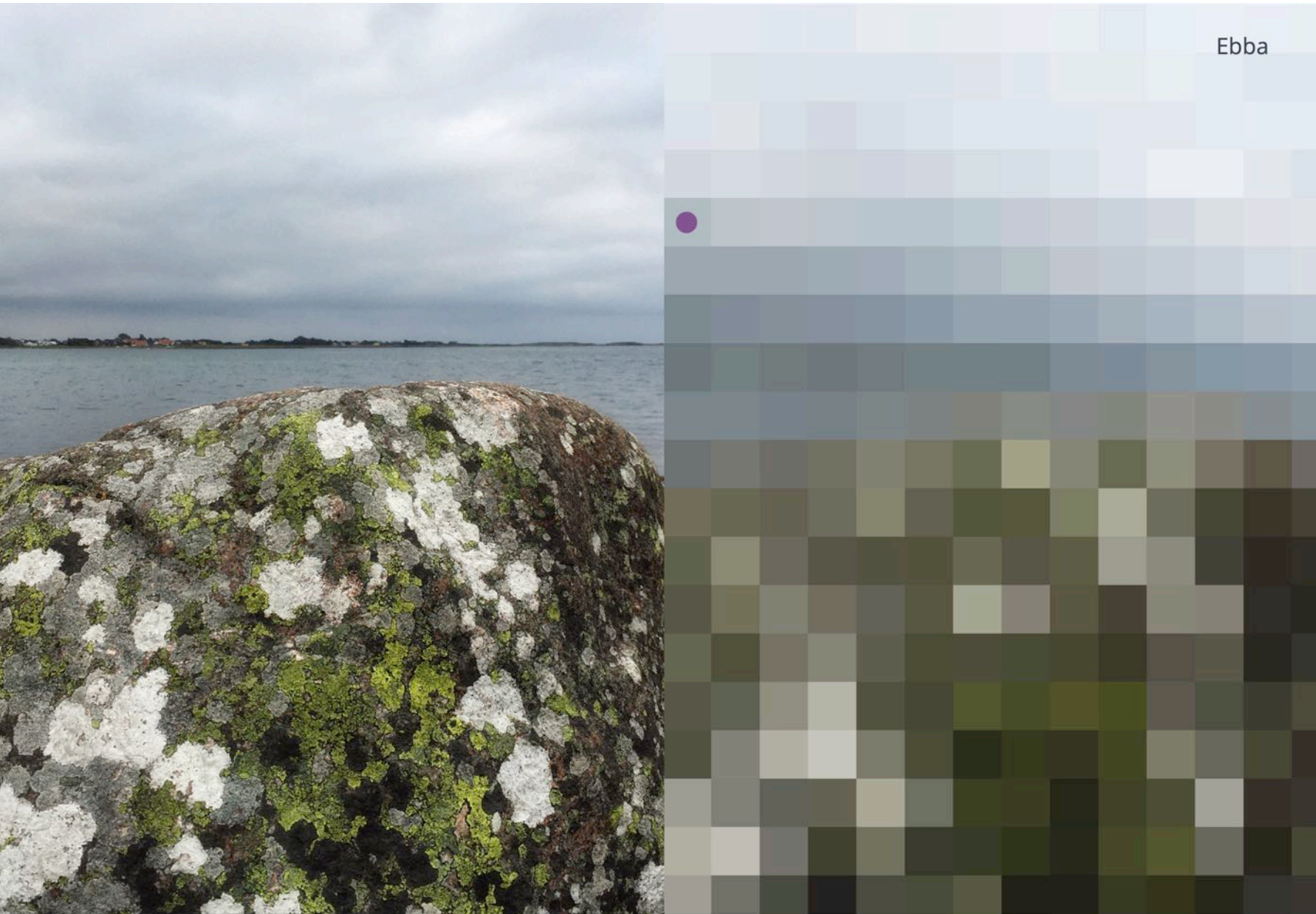




Between the Coast and the Sea, light drawing and scale reference. For the wall that runs from the inside of the café to its outside, a large-scale light drawing depicting the space between the coast and the sea.

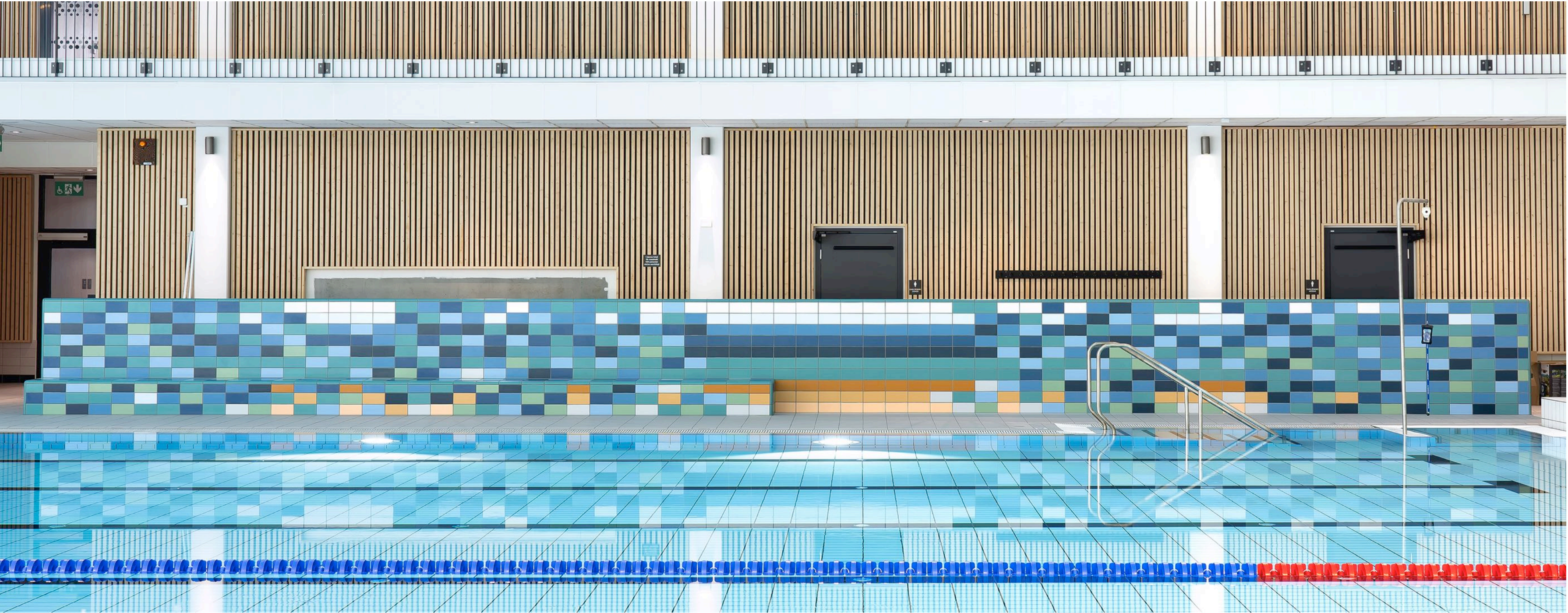


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Neutral 8 Light-Grey Test Y=46			
MAX			
Lachs Hell Light Salmon NCS S 1515-Y50R Y=51	Azur Mittel Medium Azur NCS S 4030-R90B Y=21	Neutral 9 White-Grey NCS S 1502-R50B Y=65	Grün Dunkel Dark Green NCS S 3020-G10Y Y=31 - RAL 6021
ELENOR	VINGA & NORTON	TINDRA	VIDA
Ocker Mittel Medium Ochre NCS S 3030-Y30R Y=36	Azur Aktiv Active Azur NCS S 5030-R80B Y=9 - RAL 5000	Blau Hell Light Blue NCS S 1510-R80B Y=60	Türkis Aktiv Active Turquoise NCS S 4030-B50G Y=22 - RAL 6033
VALDEMAR	ANNIE	EBBA	LYKKE
Ocker Aktiv Active Ochre NCS S 3050-Y40R Y=20	Blau Aktiv Active Blue NCS S 6030-R90B Y=7	Azur Hell Light Azur NCS S 2030-R80B Y=37	Türkis Dunkel Dark Turquoise NCS S 4020-B30B Y=26
MILLA & ELVIN	LENNART	STELLA	NOVA

In some workshops, participants were asked to photograph the sea or a place near the sea. From each of the pictures taken by the participants, a prominent colour was selected. The colours were transferred to tiles and these form the final design of the wall.



The Sea Belongs to Everyone -
participatory work in the form of a tile mosaic produced in collaboration with local residents. By placing tiles in order of colour, an image of the horizon and the beach emerges in the middle

View From Inside a Tree ***Östra promenaden, Norrköping***

Commissioned by Norrköpings Konstmuseum

Placement: Östra promenaden in Norrköping

Finnished: 2023

Östra promenades is part of the system of public promenades around the city of Norrköping, which was planned by the city government in the 1850s. During its more than 100 years of existence, it has been modified several times. In the seventies it was redesigned to make room for car traffic. Its latest renovation was completed in 2023 and returned to the original architectural drawings, prioritizing the pedestrian once again.

This work for Östra promenaden, Norrköping, is made in three parts and addresses the theme of coexistence.

1. View from Inside a Tree

Material/Technique: First generation lime tree cast in aluminium, granite base

The sculpture is presented in a traditional way, on a granite pedestal, but here it is interactive. A staircase at the back invites the visitor to climb the pedestal and see the view from inside the tree. The placement is such that when the visitor stands in the sculpture, she looks straight down at the boulevard

2. To borrow the tree's roots

Size: approximately 5x5 metres

Material: Handmade concrete slabs with sandblasted patterns and bronze details

Here the visitor is invited to become part of the work. By standing on the steps, the visitor borrows the roots of the tree, and the result is a creature that is half human and half tree.

3. When trees have names

Participative project with pupils from the Gustaf Adolf school. The pupils have each named a tree on Östra Promenaden. The list of the trees' names has been handed over to and signed by the Chairman of the Municipal Council. The list is visible on the Boulevard but also archived in the Norrköping City Archives.





View from Inside a Tree

Casting of first generation lime tree
in aluminium, granite base



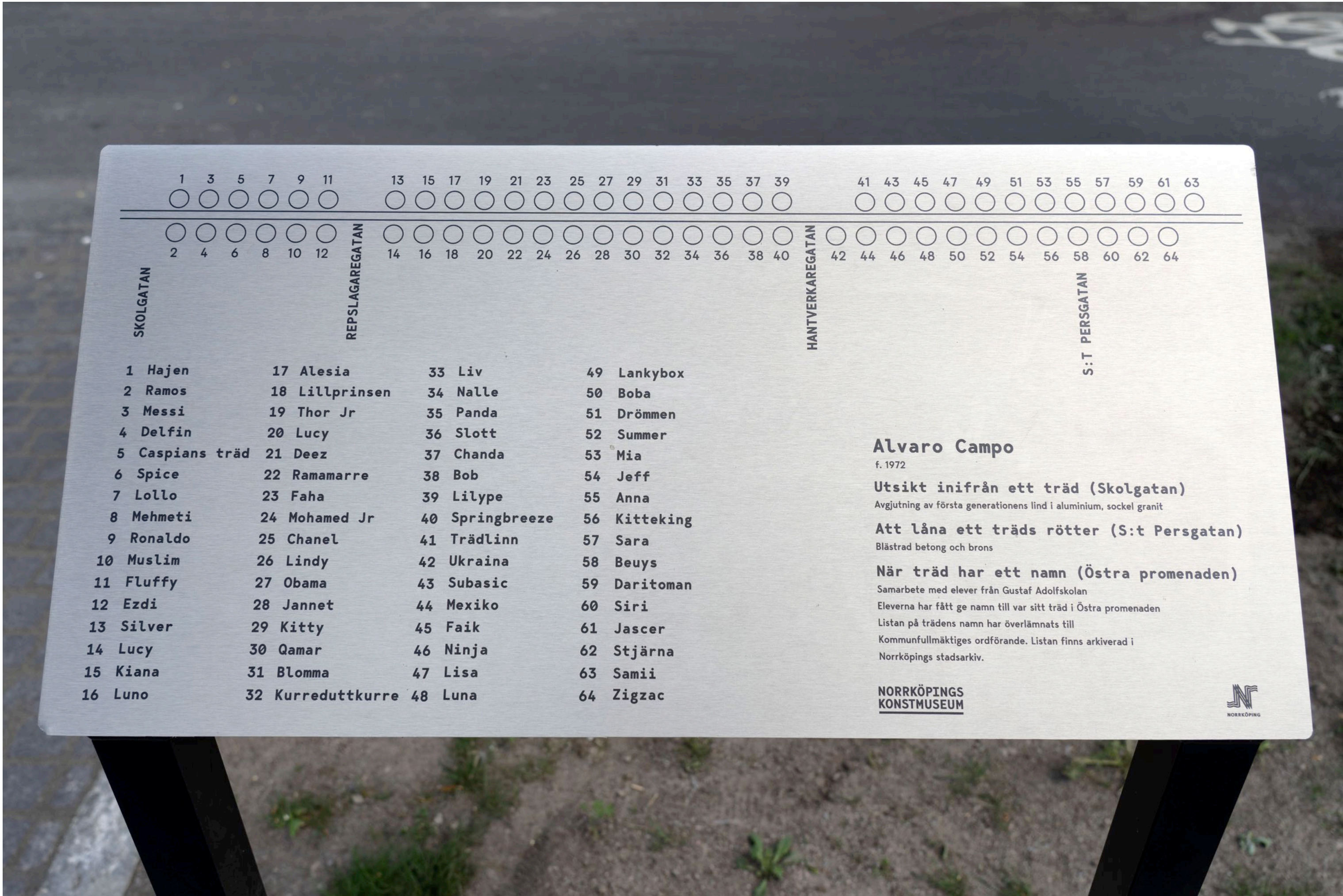
The sculpture is presented in a traditional way, on a granite pedestal, but here it is interactive. A staircase at the back invites the visitor to climb the pedestal and see the view from inside the tree. The placement is such that when the visitor stands in the sculpture, she looks straight down at the walk.



To Borrow the Tree's Roots
Handmade concrete slabs with
blasted patterns and bronze



Here, the visitor is invited to become part of the work. By standing on the steps, the visitor borrows the roots of the tree, and the result is a creature that is half man and half tree.



To create a long-term connection/friendship between the young trees and the young people, 64 trees were given names, similar to naming a pet. Each tree was assigned to a child, and each child was responsible for choosing a name for their tree. As the children grow up and the years pass, some will forget, but others will remember their connection and friendship with the tree on Östra promenaden.

Rewilding Time, 2023 ***Mora Hospital, Mora Sweden.***

In 2023 the new entrance building for Mora Hospital was built. This work was done in relation to the architecture. The floor of the building was designed to be made of Älvdals quartzite, a local stone that is traditionally used in local architecture and urban planning. after researching the stone, I was fascinated by the extraordinary appearance of some of the layers that have ripples on their surface caused by the circulation of water billions of years ago. The proposal takes a deep dive into the origins of the stone and it's relationship to time.

Rewilding Time part 1 - Sitting with the stone that has existed for 1.5 billion years and experiencing time

Material/ Technique: Älvdal quartzite block, oak bench, bronze, gobo projections.

A large stone block has been given a central place in the entrance square with an integrated circular oak bench. The bench is inscribed with the text: to sit with the stone that has existed for 1.5 billion years and experience time. For the reader, this may suggest a pause, and the bench also serves as a place to meet or simply to sit and rest. A bronze miniature of the stone and bench is placed on the stone, alluding to the multiple layers of time. The paving has been given waves like the stones, and on the walkway from the parking lot, light projections are switched on at nightfall, giving the feeling of being under a foliage. The projections are images of shadows that have been collected from old forests in the area.

Rewilding Time part 2 - Rewilding time

Material/technique: Älvdal quartzite block, LED, wind turbine, solar panel, landscape

Our relationship with time has changed throughout history and here the difference between time based on the rhythms of nature, wild time, and the industrial, measurable time that we plan our society based on - human time, is highlighted. 1.5 billion year old boulders of Älvdals quartzite with visible sediment layers have been selected. In the courtyard, quartzite blocks become large sculptures together with light circles. At the center of the courtyard is a custom-built wind turbine that generates power from the airflow in the hospital's exhaust stream, which lights up the rings. Here, the rings symbolize human time, which is also driven by the activity inside the hospital premises.

Rewilding Time part 3 - Where time meets gravity, it slows down.

Material/technique: LED, brass

In the staircase hall, large ellipses of light have been placed in the large ceiling space, above a marble circle. In the middle of the marble circle are two brass footprints, and those who stand there and look upwards see themselves in a mirror - in the center of the gravitational field. According to the laws of physics, time slows down when it meets gravity





A large stone block has been given a central place in the entrance square with an integrated circular oak bench. The bench is inscribed with a text: *to sit with the stone that has existed for 1.5 billion years and experience time*. The paving has been given waves like the stones.



A miniature of the stone and the bronze bench are placed on the stone, alluding to the many layers of time.



As one walks from the car park, light projections are lit up at nightfall, giving the feeling of being under a leafy canopy. The projections are images of shadows that I have collected from old forests near Mora, among other places.

[Link to video of the works](#)

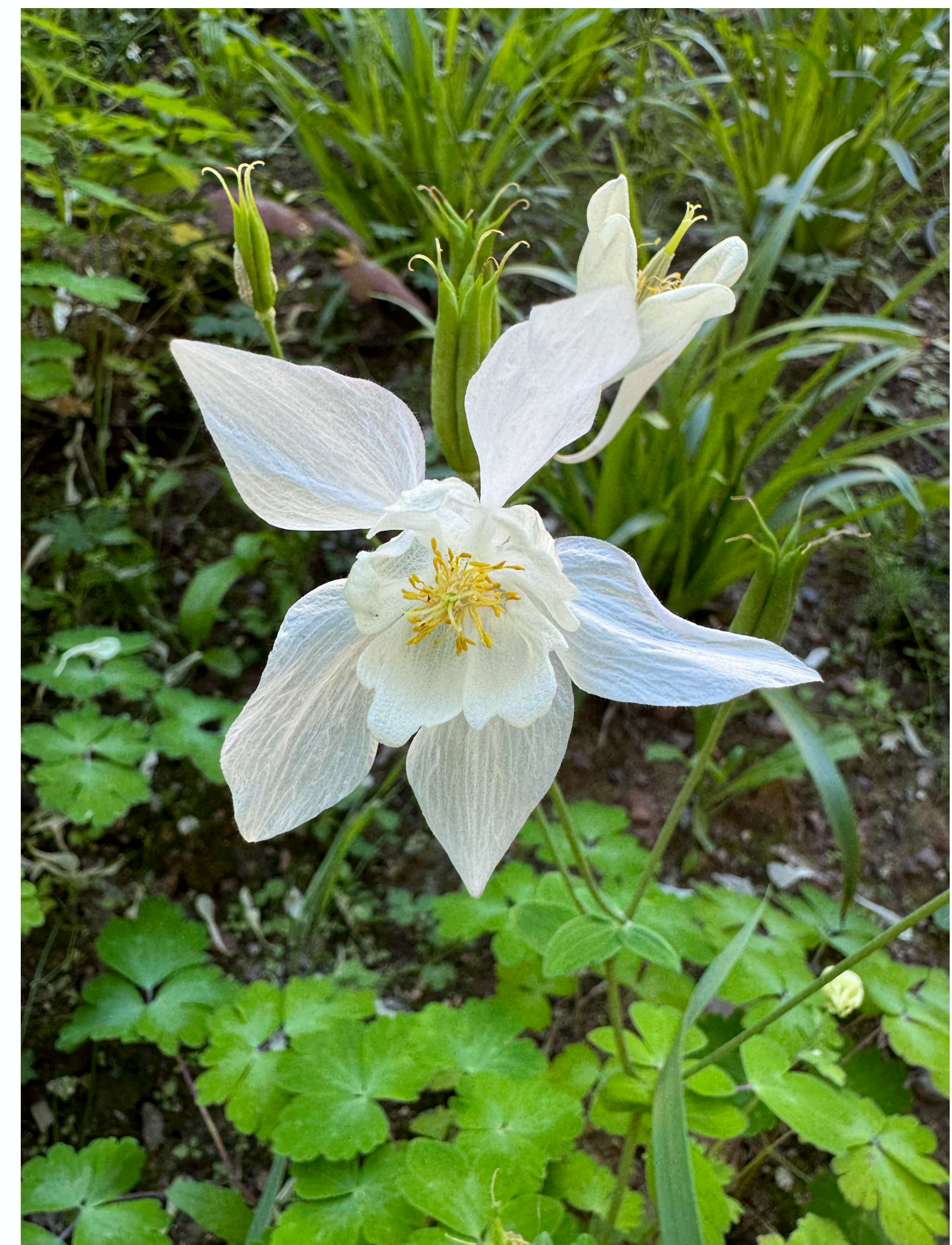


At the center of the courtyard is a custom-built wind turbine that generates power from the airflow in the hospital's exhaust stream, which lights up the rings. Here, the rings symbolize human time, which is also driven by the activity inside the hospital premises.



The cross-disciplinary nature of the project has made it possible to experiment and develop a new type of hybrid wind turbine that has never existed before.

The nose cone of the wind turbine is completely unique, it is 3D printed and developed together with a wind engineer. It is mounted on a regular wind turbine. During the development phase of the project, we did experiments and found that the hybrid turbine produced 70% more energy than without the nosecone. The installation also has a small solar panel and a battery that stores the energy and lights the rings.



The landscaping here was also included in the work, and it is designed with several wild species and meant to create a feeling of wilderness combined with technology.

Closer to a Stone
Hällby School, Västerås, Sweden

Commissioned by: Västerås Art museum

Placement: Hällby school

Finished: 2024

Technique: Stone and oakwood

In 2024, the community renovated and expanded the school's playground. For this proposal, I worked with overlooked stones that were part of the design of the previous playground.

Time plays an important role in our society and social life. Humans learned early on to follow natural cycles, such as the changes of the day and the seasons, and to measure and periodize time using various methods and instruments. Like the clock, an innovation that changed our perception of time. But what exactly is time?

Here I have explored this question with three classes from Hällby School, using stones from a nearby forest. A stone is compressed time, materialized history over millions of years. Through dialog and practical work with the stones, the children have come to know and create a relationship with the material and thus with time.

Inspired by the children's work, Closer to a Stone consists of three sculptural benches made from boulders from the schoolyard and placed in two locations. Closer to a Stone is an invitation. Familiarize yourself with a stone, sit beside it and feel its form and surface - experience time in nature, beyond human frameworks.





A stone is compressed time, materialised history over millions of years. Through dialogue and practical work with the stones, the children have come to know and create a relationship with this material, and thus also with time.