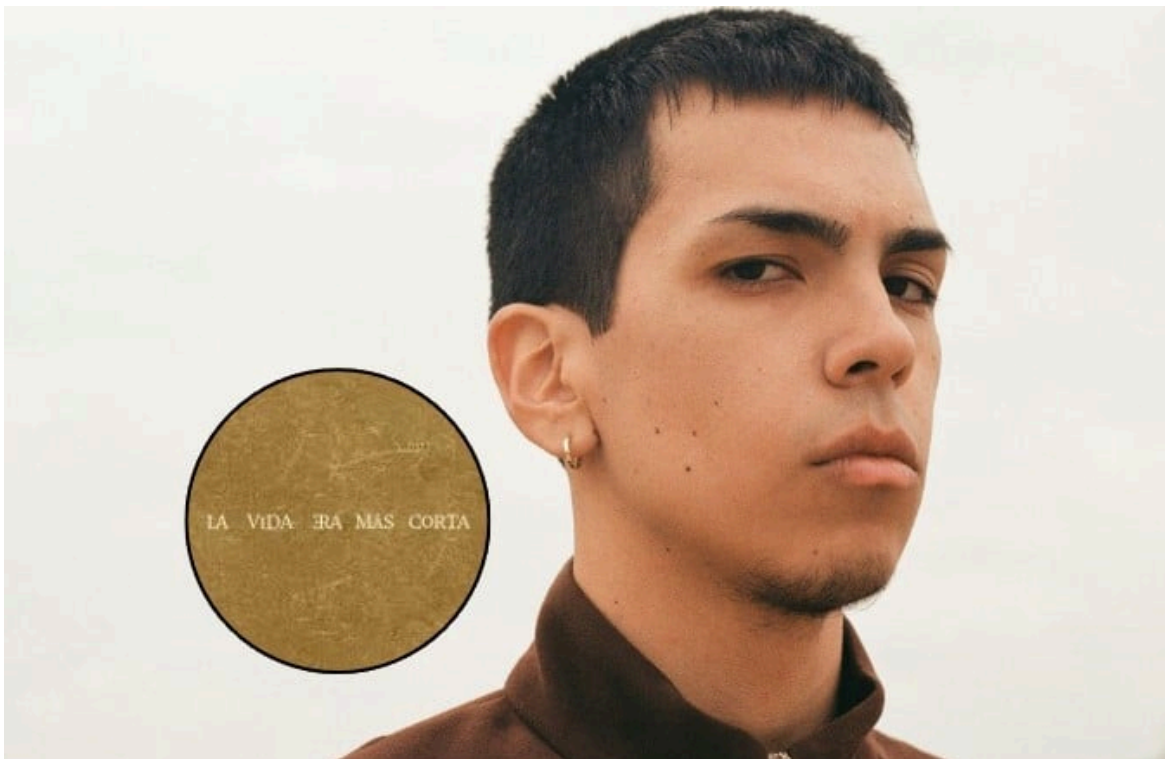


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Milo J: A Young Artist Bridging Urban Sounds with Generational Folk and Trova

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The Argentine artist transcends urban genres to deliver a generational manifesto with folk and trova.



Original article: [Milo J: Música joven que no olvida](#)

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Camilo Villarruel, known as Milo J, is redefining what it means to be a young artist in the Latin American music scene. At just 19 years old, the singer-songwriter uses his platform, built on hits like *Rara vez*, to not only explore trap and R&B but also to weave a deeply personal and social narrative. His musical journey was recently marked by the release of his third album *La vida era más corta* on September 25, which serves as a vehicle to highlight a debt intertwined with history, central to his work and resonating with an unusual maturity.

The driving force behind his music is his personal story, as Milo J grew up in a home marked by the absence of his grandmother, a victim of the Argentine civic-military dictatorship. This family wound drives him to engage in what he describes as a «constant exercise of memory.» This commitment became evident in March 2024, on the eve of the Day of Memory, when he paid tribute to the Mothers and Grandmothers of Plaza de Mayo during his concerts at the Movistar Arena. Accompanied by the Uruguayan murga Agárrate Catalina, he performed the song “Clara” by No Te Va Gustar, projecting images that echoed the slogan *Nunca Más*, a gesture that moved thousands of young people, culminating with his message: “Mothers of the Plaza, the people embrace you.”

This intimate emotionality is intertwined with the music on *La vida era más corta*, an album that blends trap with traditional folk genres like zamba and chacarera, collaborating with artists across generations. The album is a sonic testament that seeks to connect with roots and historical struggles, featuring Cuban troubadour Silvio Rodríguez on “Luciérnagas”—dedicated to his grandmother—and incorporating a posthumous sample from the legendary Mercedes Sosa in the track “Jangadero,” creating a fusion of voices.

On October 21, Silvio Rodríguez invited the young artist to join him on stage at the Movistar Arena in Buenos Aires. In that moment, Milo J announced that all royalties from the song would be entirely donated to the Abuelas de Plaza de Mayo Foundation, a simple yet powerful gesture of repair and memory, solidifying his social commitment.

The determination of his stance and the youthful drawing power do not go unnoticed, but they are also not without controversy. In February 2025, a free preview of his album 166 (DELUXE) Retirada, scheduled to take place at the Espacio Memoria y Derechos Humanos ex —ESMA—, was suspended by a court measure initiated by the national government, claiming a lack of authorization. This incident sparked significant controversy, as Milo J himself posted on his [social media](#): «I guess having 20,000 people in a space of memory is something the current government doesn't like,» a sentiment echoed by human rights organizations.

Milo J's music, beyond its mass appeal and virality, has become a bridge of sensitivity for a new generation to embrace their country's history, reminding us that songs can be weapons against forgetfulness. Camilo Villarruel's career solidifies as a phenomenon where popular art, even in its most contemporary forms, can embody profound awareness and honesty. A *Nunca Más* through trap.

Fuente: [El Ciudadano](#)