RAYMUNDO LAGRESTA

https://www.raymundolagresta.com

Ig /raymundolagresta

I was born in Luján, Buenos Aires, and currently live in San Luis Province, where I teach and pursue my artistic practice.I work within an expanded photography practice that explores the relationships between body, territory, and identity through the materiality of images. Through layers and superimpositions, photobooks, and experimentation with both analog and digital processes, I investigate the image as a surface upon which memory, lived experience, and landscape are inscribed.

Trained in Film and Visual Arts, my transdisciplinary practice develops through journeys and movements across different territories, from my hometown of Luján toward diverse global landscapes. I have participated in numerous workshops, mentorships, and artist residencies, consolidating the ways in which displacement and situated experience transform image-making processes.

I have developed and presented projects in exhibition and editorial contexts in Argentina and abroad, including publications such as Nunca te olvides de mí, Interfase (Infinito Blanco Ediciones), and Expedición a la Zona Cero. My work has been exhibited at venues and festivals including the Caffara Museum, the Latinamerican publication award FELIFA La Luminosa, Freezer International Photo Festival, Paranacaiba Photo Festival, and the Lumen Festival. In 2026 I was selected to participate in the international residency NY20+ and the VISUREAL art festival in Chengdu, China.

I have received grants and support from organizations such as the Fondo Nacional de las Artes and Proyecto Imaginario, and I also develop artistic management and circulation projects, including the OFF – Otro Festival de Fotografía.

In these images, dwelling becomes uncertain; they seem to have been made from a threshold. Neither inside nor outside, as if inhabiting were neither fully staying nor entirely leaving. The Inhabitant exists there, on that edge: between belonging and loss, between the desire for a home and the suspicion that perhaps it does not exist.

Martin Heidegger wrote that dwelling is the way mortals exist upon the earth. It is not merely about having a roof overhead, but about caring for what sustains us, remaining attentive to the world that offers us shelter. Uprootedness often moves through the body like cold, yet there is no tragedy here; rather, there is a melancholy, an acceptance that every place is temporary, even one's own body. In the end, it seems that dwelling is not about becoming fixed, but about sustaining a way of being in transit.

Often, dwelling is built from fragments — parts we leave behind along the way and others we choose to carry with us — gradually forming a narrative of the body itself and of permanence.

Ultimately, home becomes a way of seeing, reconstructed with every return.

Romina Mateos

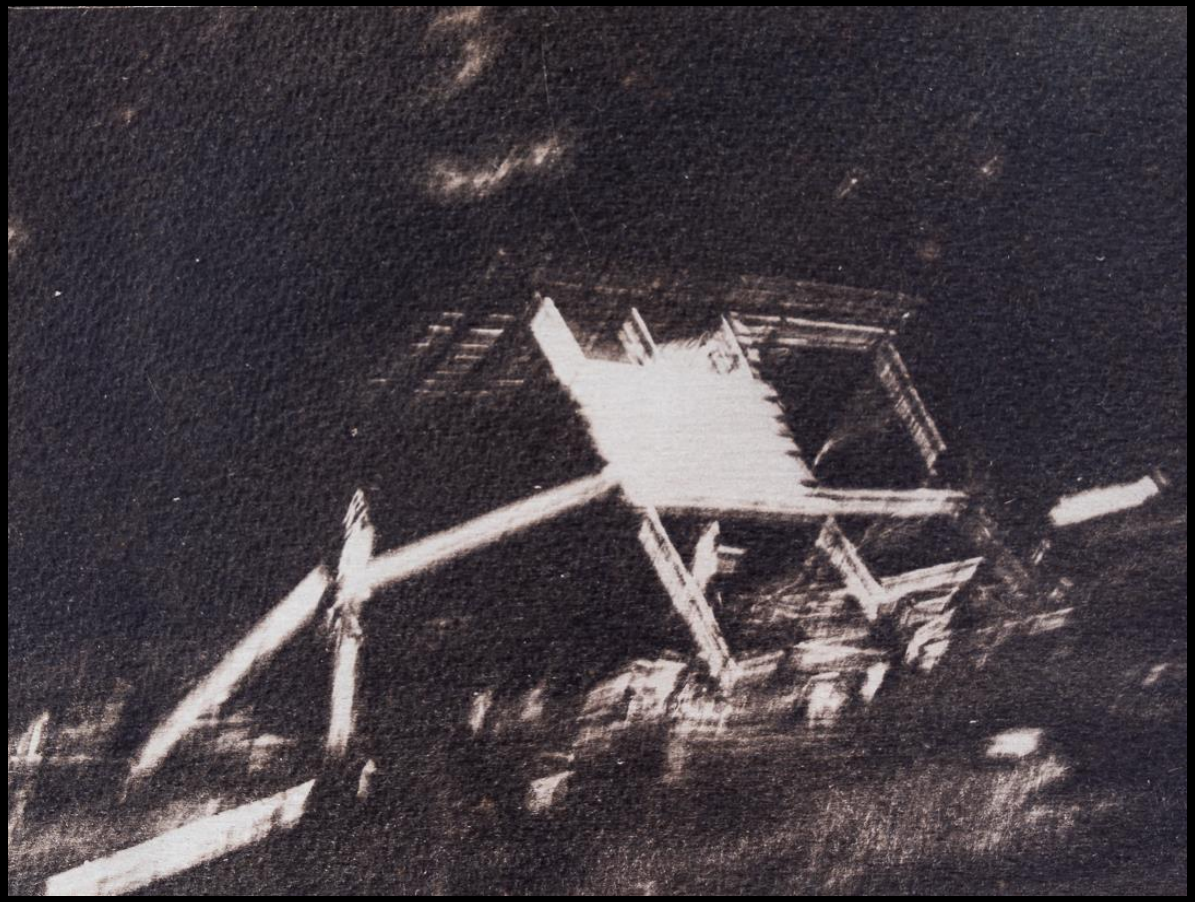
THE INHABITANT

(2019-2025)

A body of work on impermanence and the inhabiting of physical, mental, and affective territories.

Link de visionado: https://www.youtube.com/watch?v=FKTbokWrg4I

ANITY
RL

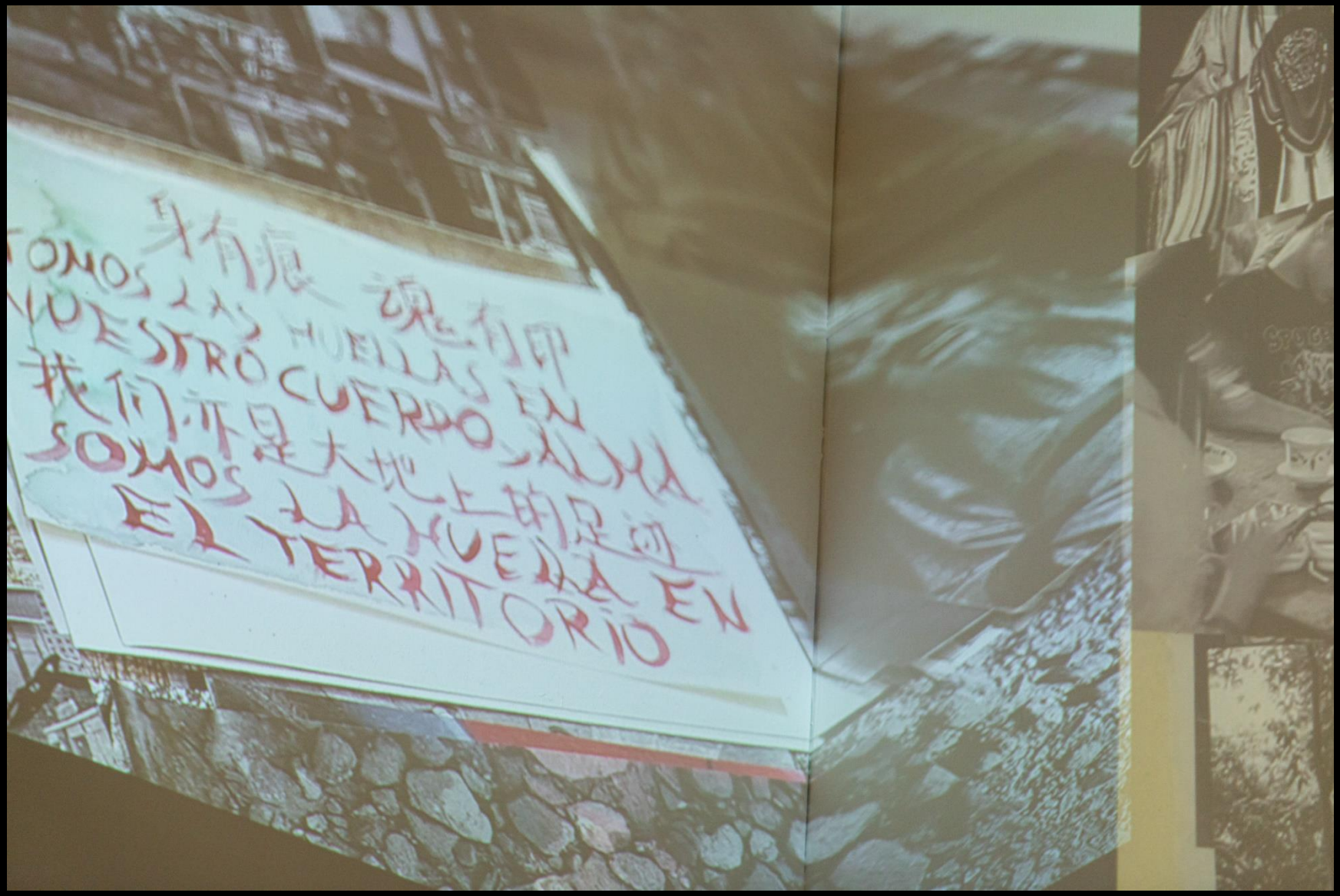


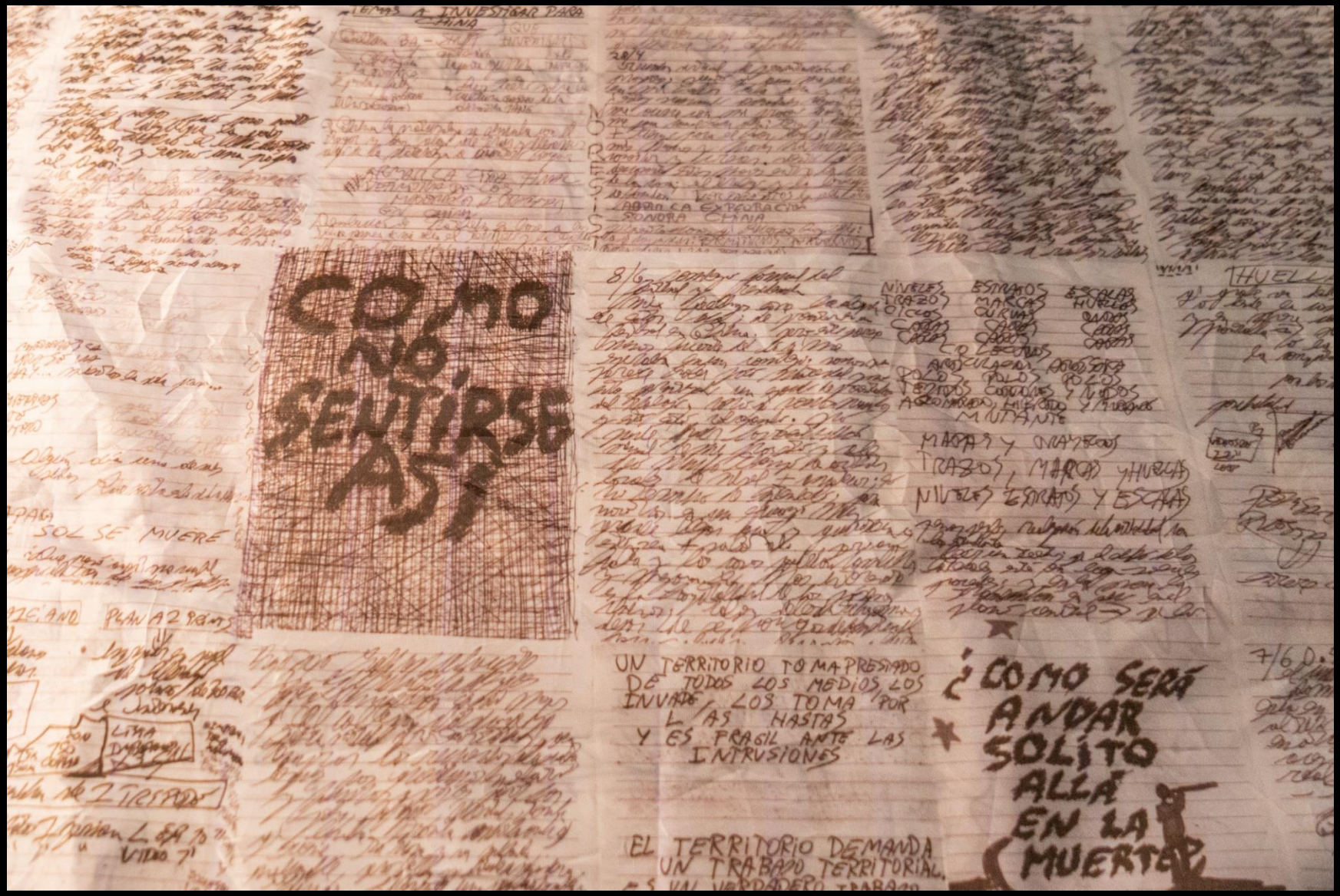
FOOTPRINT / 足迹

(2026)

Developed during a 30-day residency in Chengdu CN, with the support of FotocreativaBA and Nyplus. The work combines photography, writing, video, and live action.

放慢速度
放任自己的想像力


身有痕 魂有印
SOMOS LAS HUELLAS EN
NUESTRO CUERPO, ALMA
我们不是大地上的足迹
SOMOS LA HUELLA EN
EL TERRITORIO


COMO NO SENTIRSE ASI
UN TERRITORIO TOMA PRESTADO DE TODOS LOS MEDIOS, LOS INVADE, LOS TOMA POR LAS HASTAS Y ES FRAGIL ANTE LAS INTRUSIONES
EL TERRITORIO DEMANDA UN TRABAJO TERRITORIAL.
¿COMO SERÁ ANDAR SOLITO ALLÁ EN LA MUERTE?
NIVELES ESTRATOS ESCALAS
TRAZOS MARCAS HUELLAS
CICLOS CURVAS ONDAS
MUTANTE
MAPAS Y GRAYECOS
TRAZOS, MARCAS Y HUELLAS
NIVELES ESTRATOS Y ESCALAS
SOL SE MUERE
PLAN A 2 PRINTS
LIMA
2 TRIPODE

崔：否极泰来
物极必反

悦：天天开心。

霏：天天开心

在成都遇见
大半田！

万事如意

王：事在人为

生活指定的

HUELLA EN RESIDENCIA

生 全 相

欢迎来到老人家馆
我的工作室。

一帆顺

一帆风顺

生活
是：美好

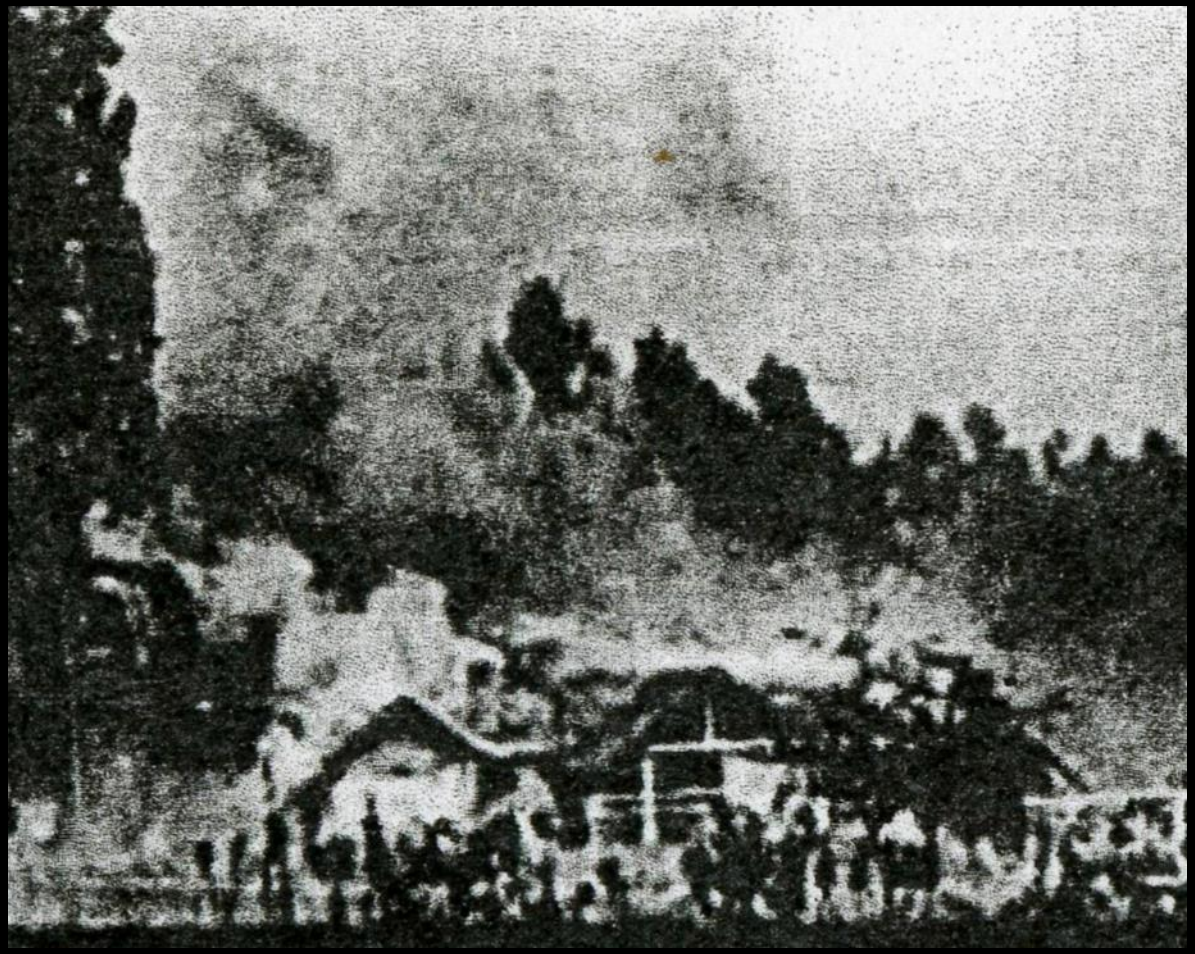
HUELLA

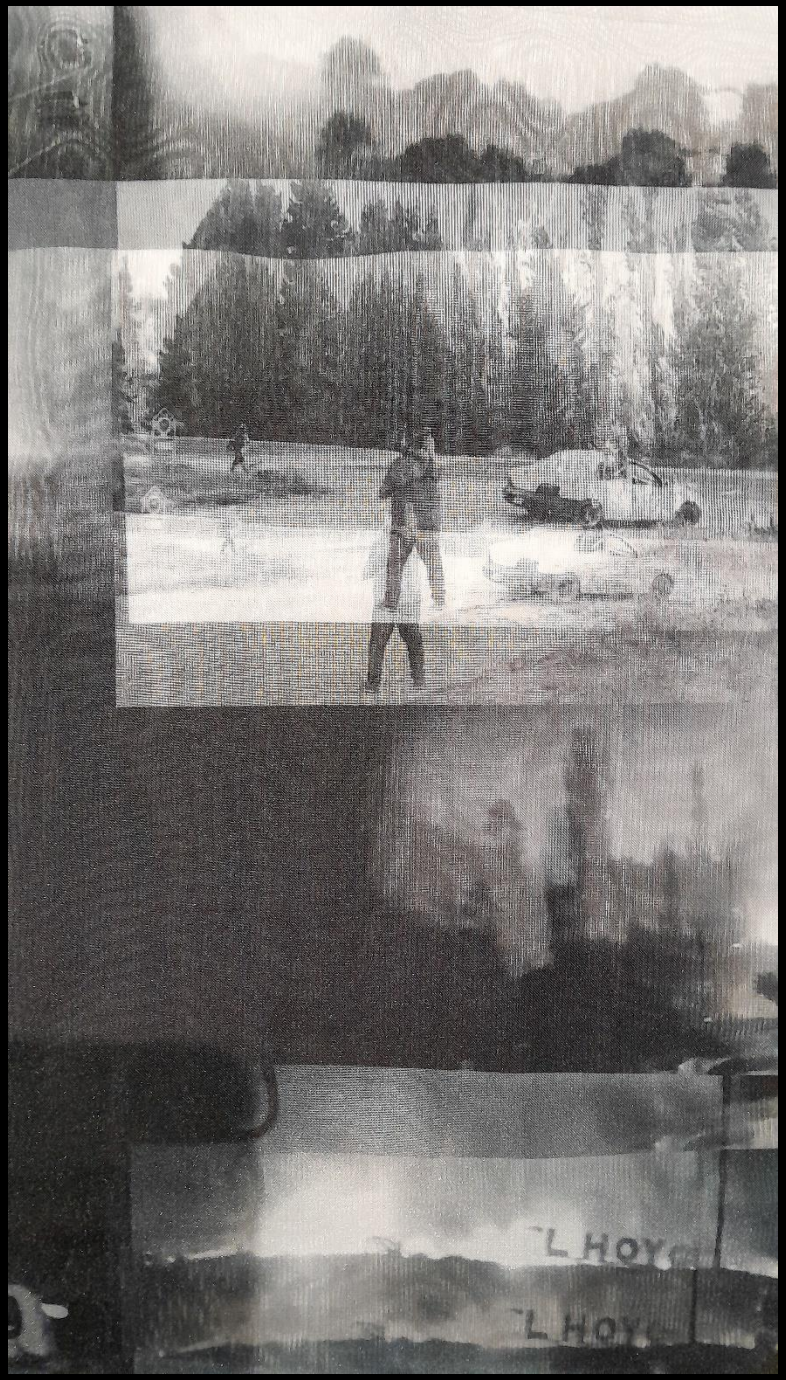
愿所有人都
能心想事成！

The Wildland–Urban Interface (WUI)

(2021-2023)

Once time begins to work upon the image, what was photographed transforms into an echo of the moment it was taken.




L HOY
L HOY

Unlike what usually happens with family archives — where only happiness tends to remain recorded: celebrations, births, birthdays, vacations — Raymundo goes further, entering that territory left outside the frame. He looks directly at his mother's retreat inward, her withdrawal into a place inaccessible to those around her.

There is no linear timeline faithful to biography, because memory is not faithful either. Memories come and go, revealing themselves capriciously whenever some hidden mechanism is triggered. Between the domestic and the documentary, and with a painful awareness of life's inexorable nature, he proposes a sentimental journey filled with questions.

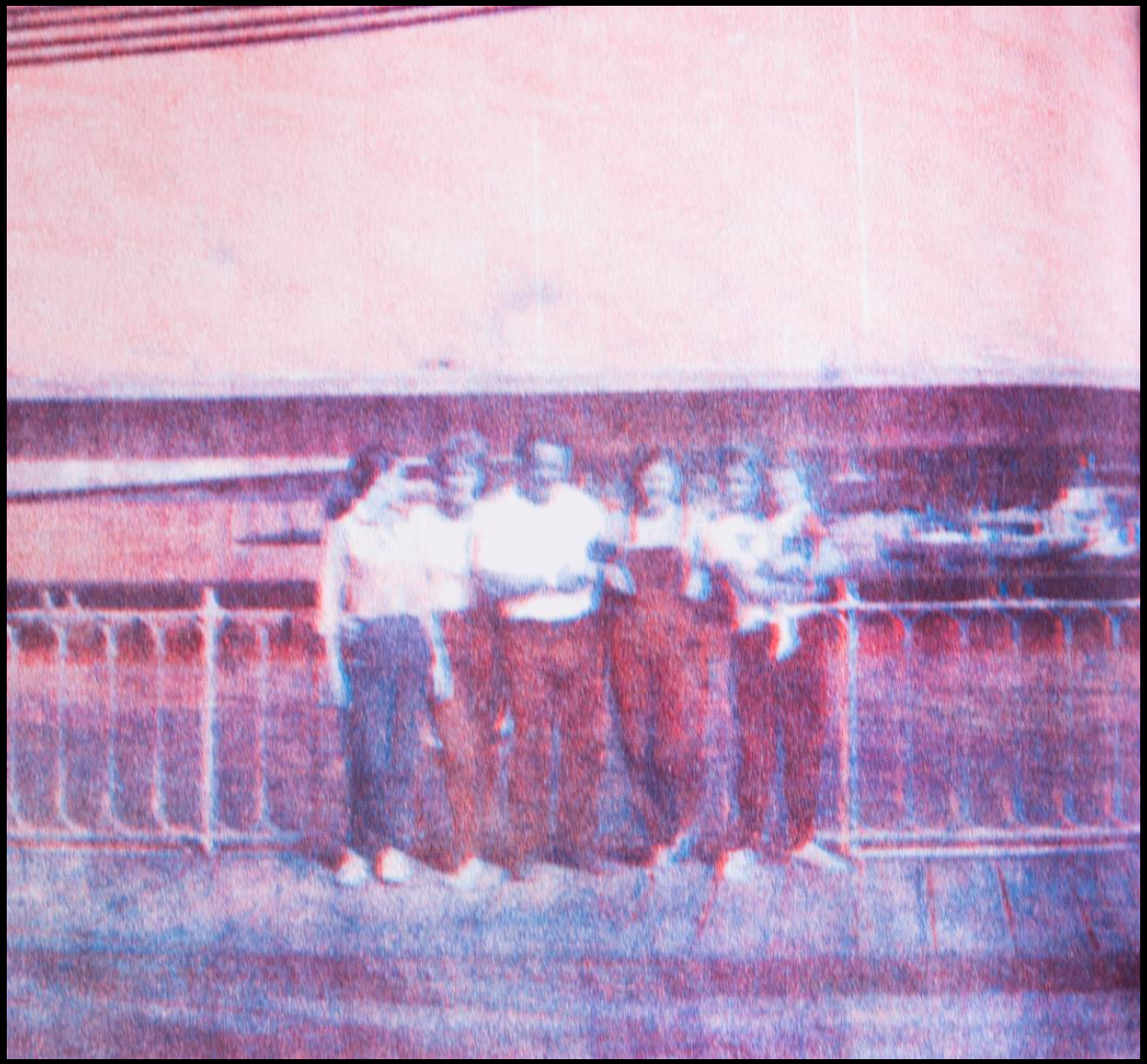
If, as Lawrence Durrell once said, art gives us the possibility of making a happy transaction with everything that wounds or defeats us in everyday life, perhaps this work allows us to face directly that which hurts — what carries away part of the vital pulse of a shared history — and to weave the fabric once again, becoming at once its eyes and its mirror, its memory and its flight.

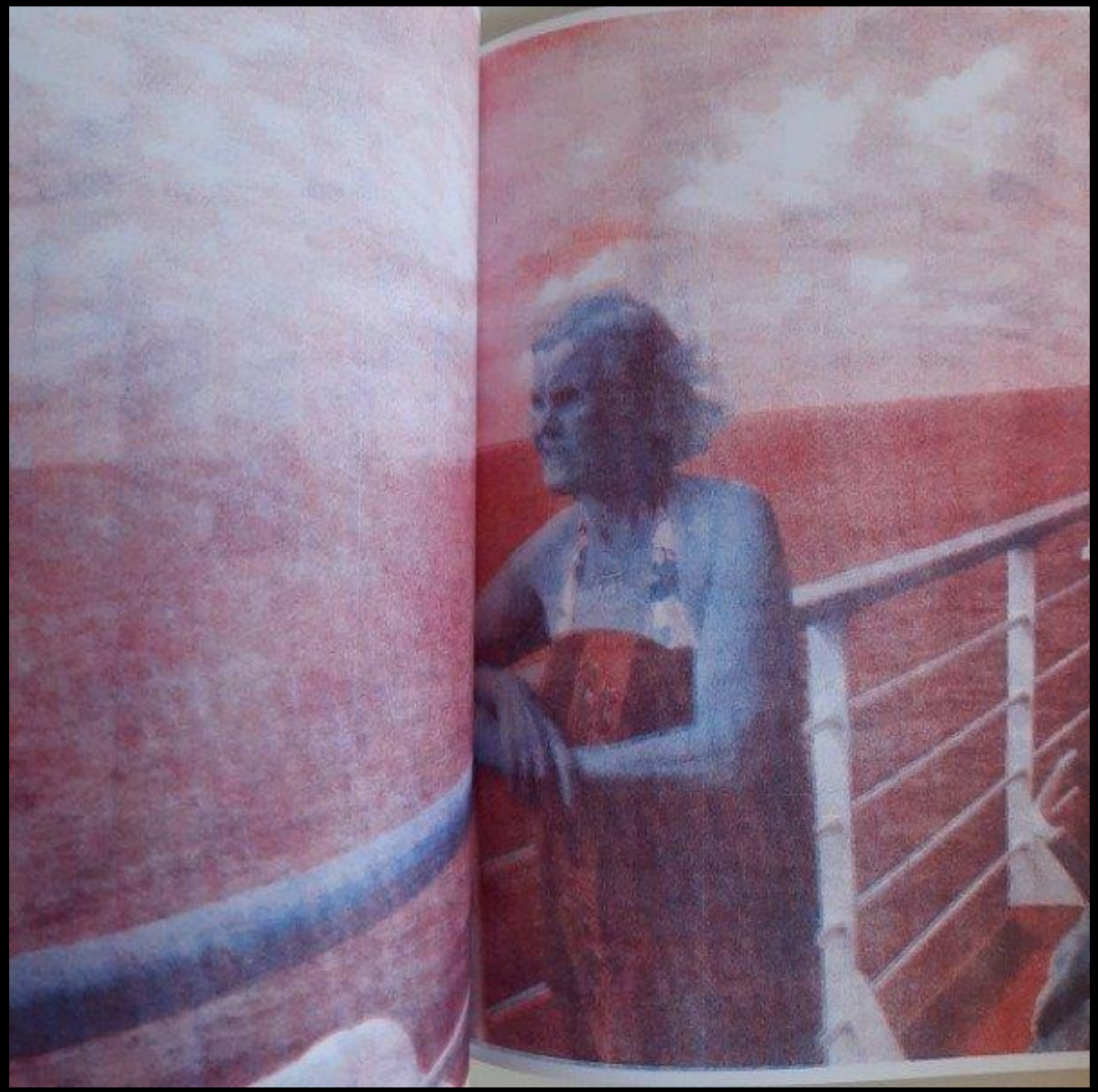
Valeria bellusci

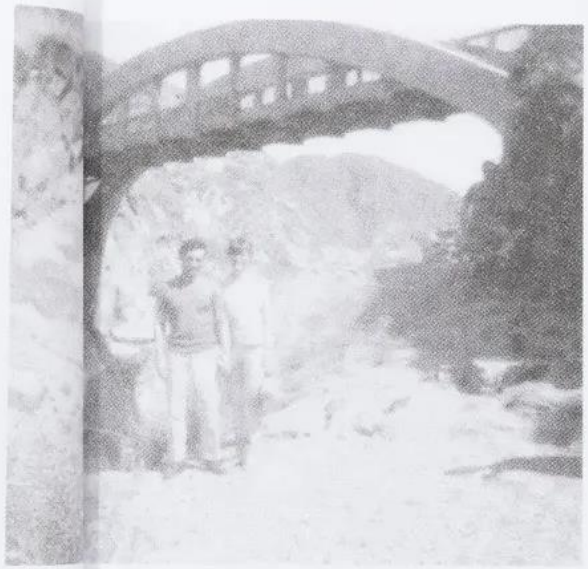
Never Forget Me

(2014–2022)

A body of work about memory, the traces of a life, and the grieving process following the loss of a mother.

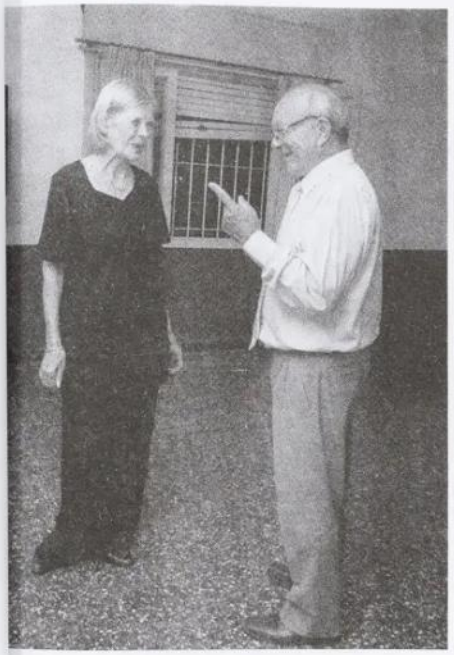






Todos están perdiendo a alguien.

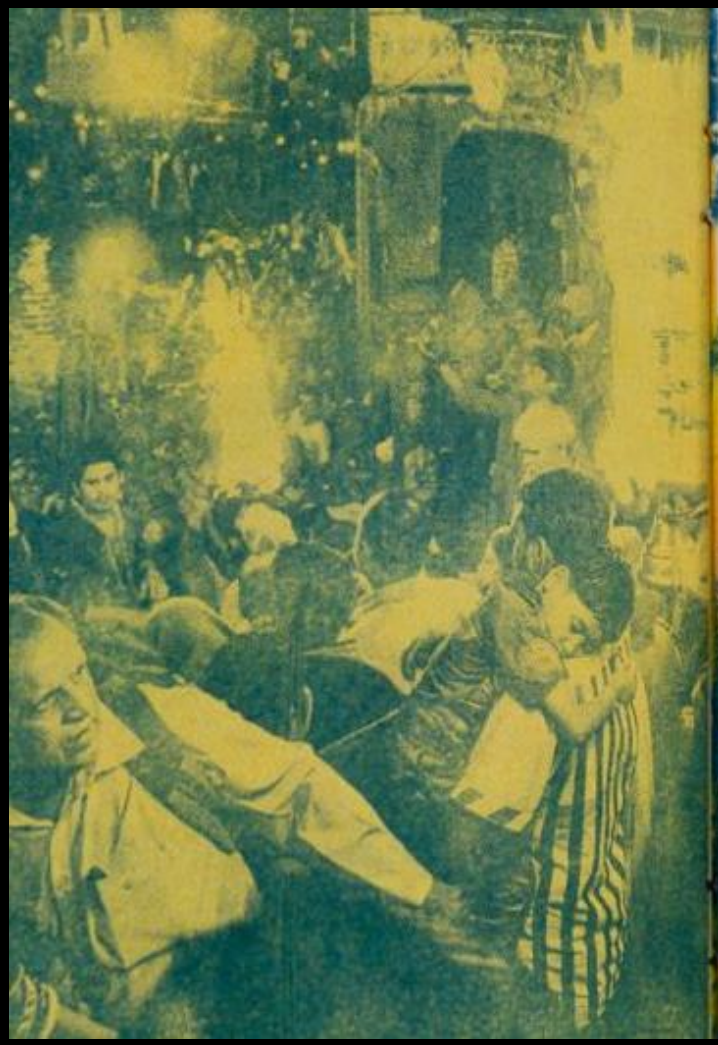
N. Cáceres

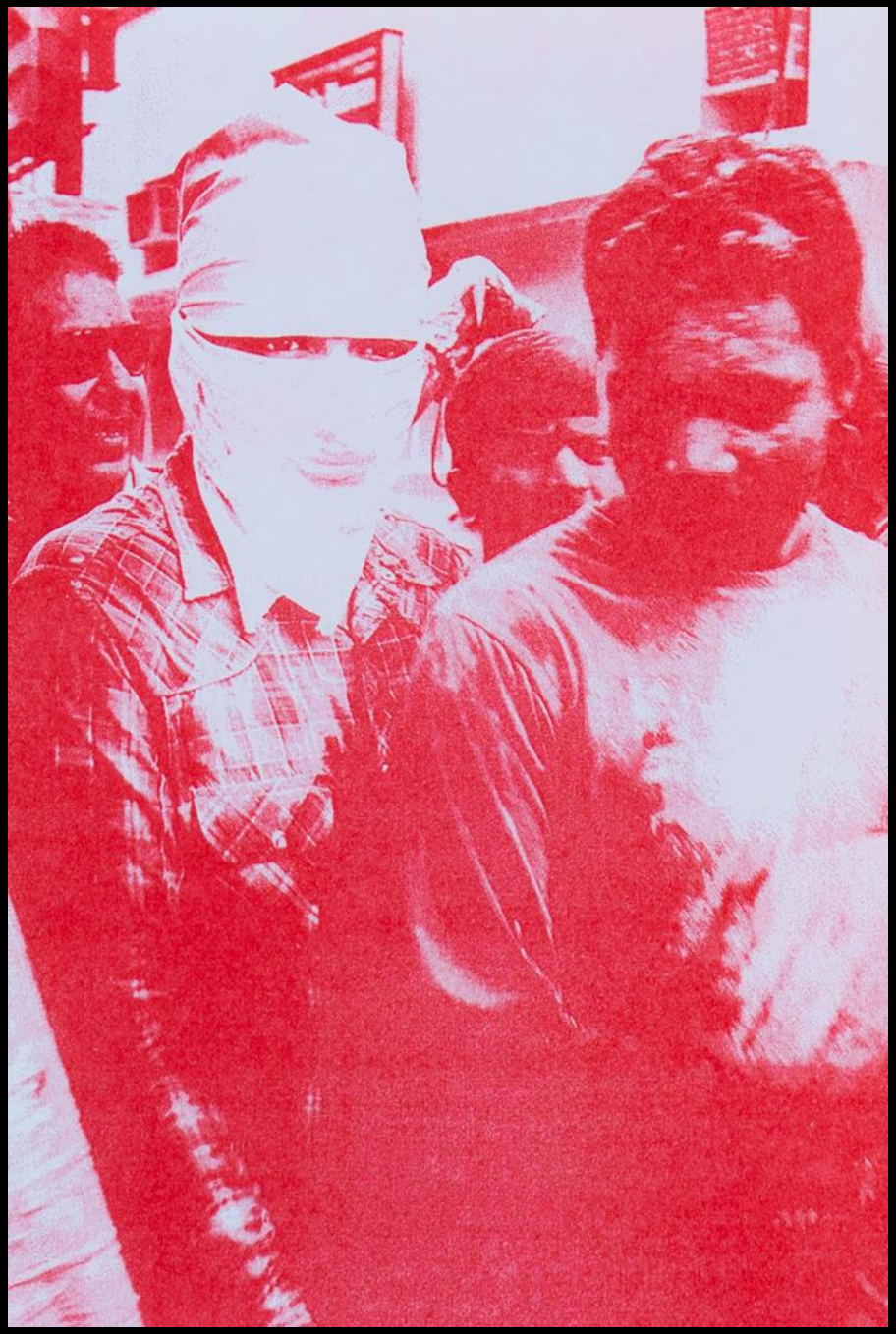


Expedition to Ground Zero

(2025)

Expedition to Ground Zero is a photozine that emerges reverberating from the images of a 60-day journey through India ten years earlier. Journeys are raw; beneath the initial layer, something remains hidden, and the images preserve that meaning, waiting for the moment to enter into dialogue.





ARIDITY

(2025 – ongoing)

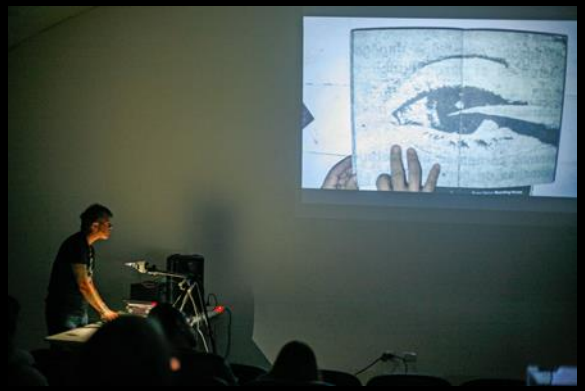
In a region marked by histories of transit and extractivism, how do we relate to the territory we make into a home? How does the territory shape the subject who observes it?

Raymundo Lagresta

54-9- 2656-401453

raymundolagresta@gmail.com

www.raymundolagresta.com

/raymundolagresta

Santa Rosa del Conlara, San Luis, Argentina.