

RAYMUNDO LAGRESTA

<https://www.raymundolagresta.com>

Ig /raymundolagresta

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 Museo Caffara, the Premio Publicación Latinoamericano FELIFA, the Festival El Ojo Salvaje, and the Festival Lumen. I have recently been selected to participate in the international residency NY20+ and the VISUREAL festival in Chengdu (2026).

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.

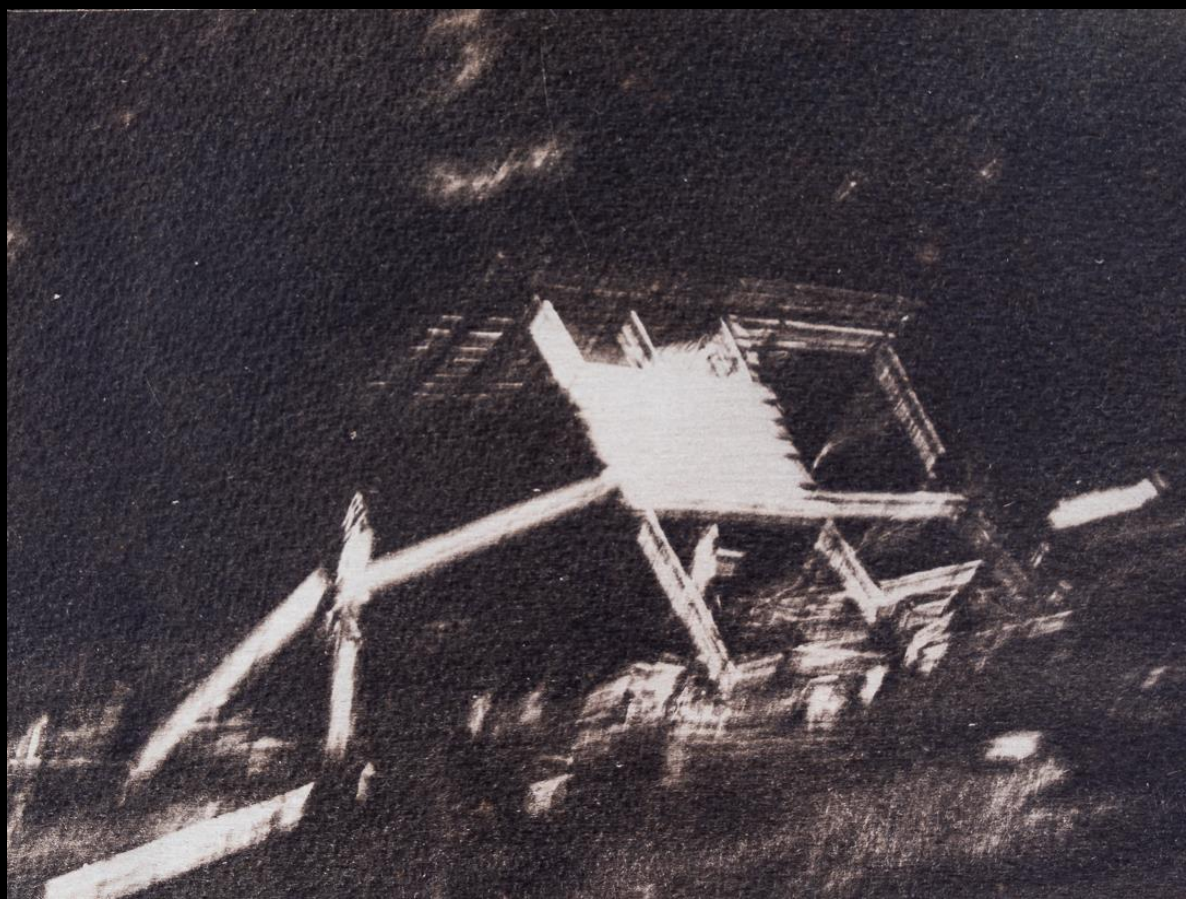
Link de visionado: <https://www.youtube.com/watch?v=FKTbokWrg4I>



















FOOTPRINT / 足迹

(2026)

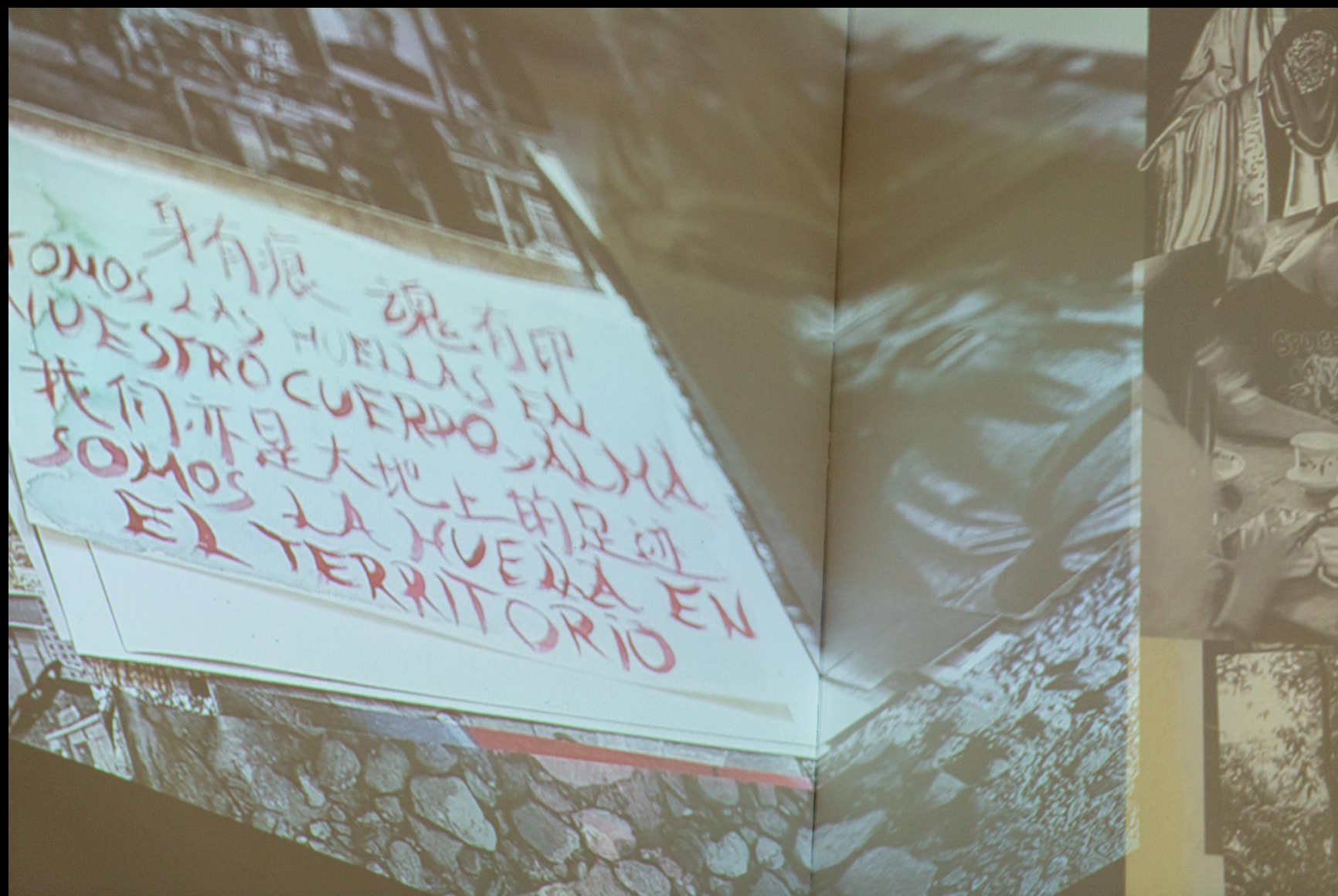
Developed during a 30-day residency in Chengdu CN, with the support of FotocreativaBA and Nyplus. The work combines photography, writing, video, and live action.













崔:否极泰来
物极必反

在成都遇见
大丰田!

万事如意

悦:天天开心

相信是好的

王:事在人为

郭:天天开心

HUELLA EN ROSA

全金柜

欢迎来到袁家湾
我的工作室

一帆风顺

一帆风顺

生活
是美好

HUELLA

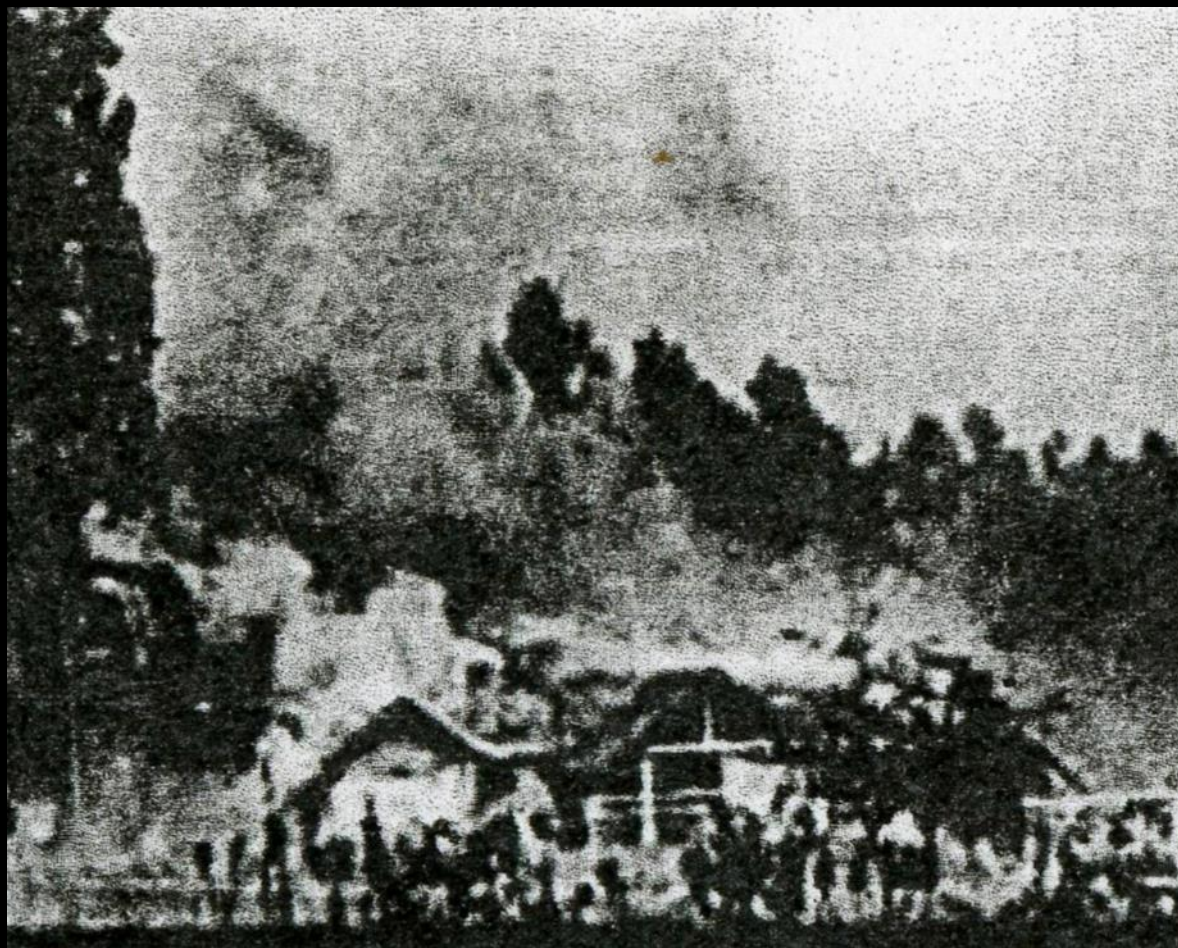
愿所有人都
心想事成!

The Wildland–Urban Interface (WUI)

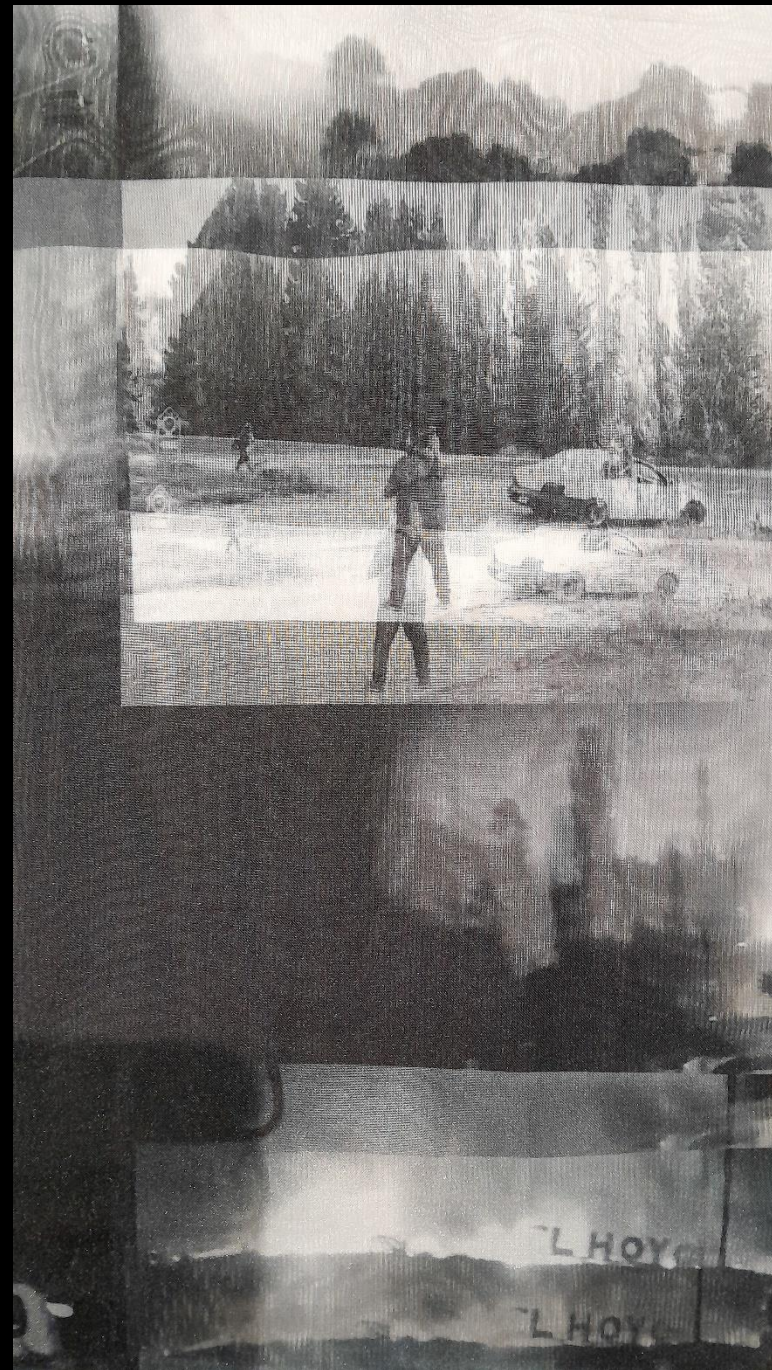
(2021-2023)

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













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.



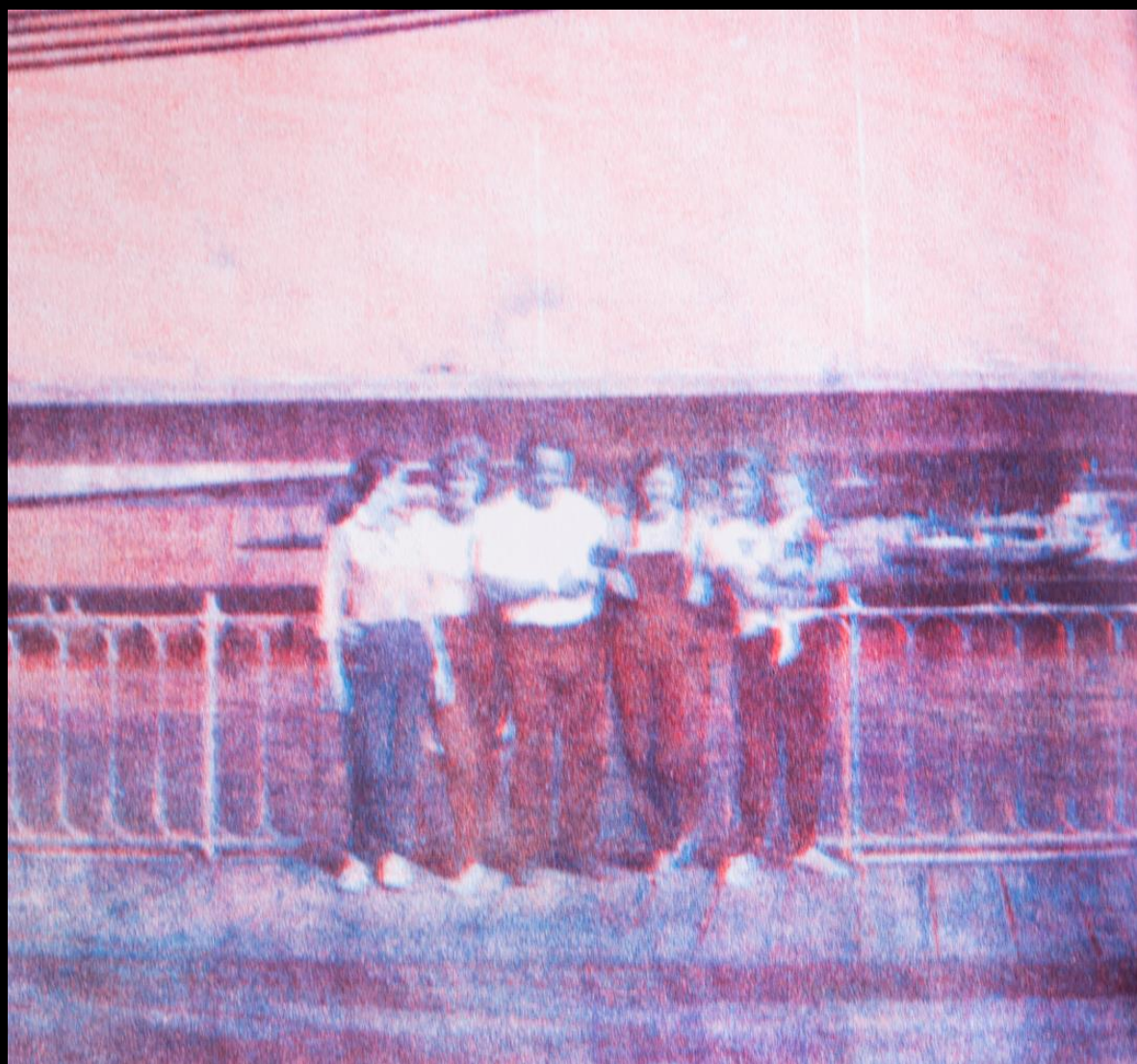
Valeria bellusci

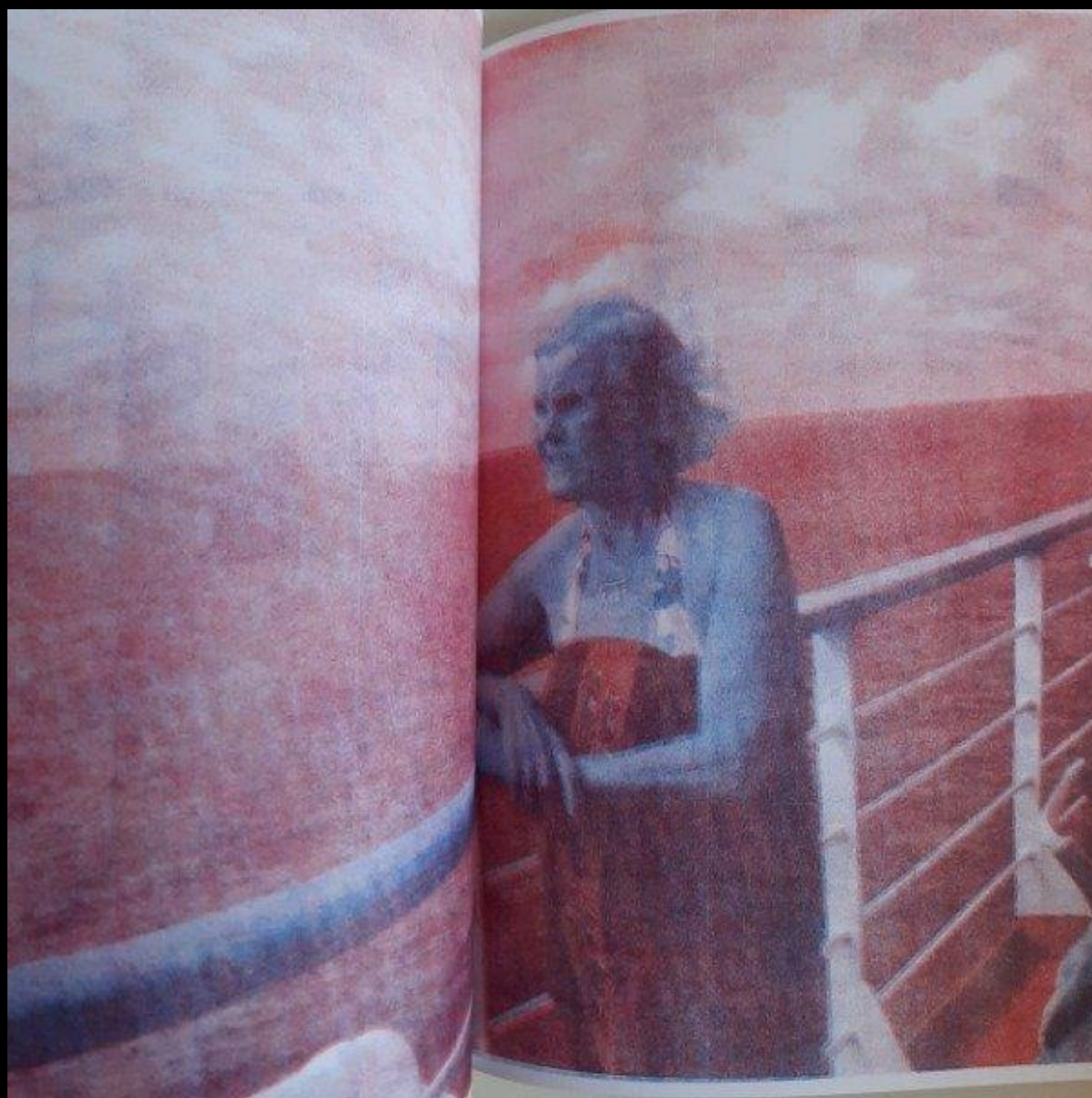
Never Forget Me

(2014–2022)

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



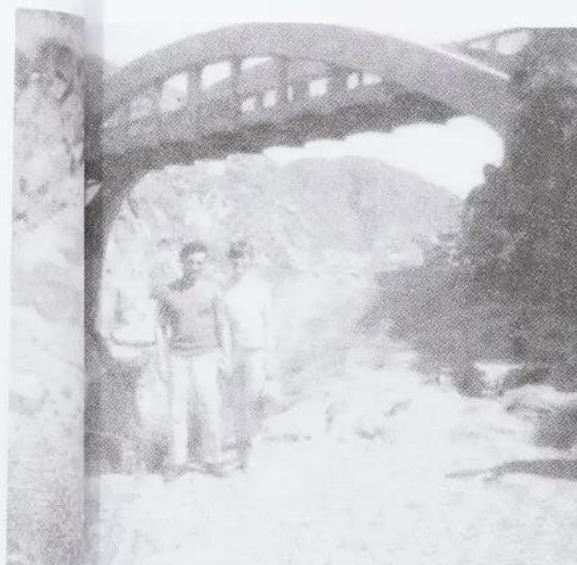








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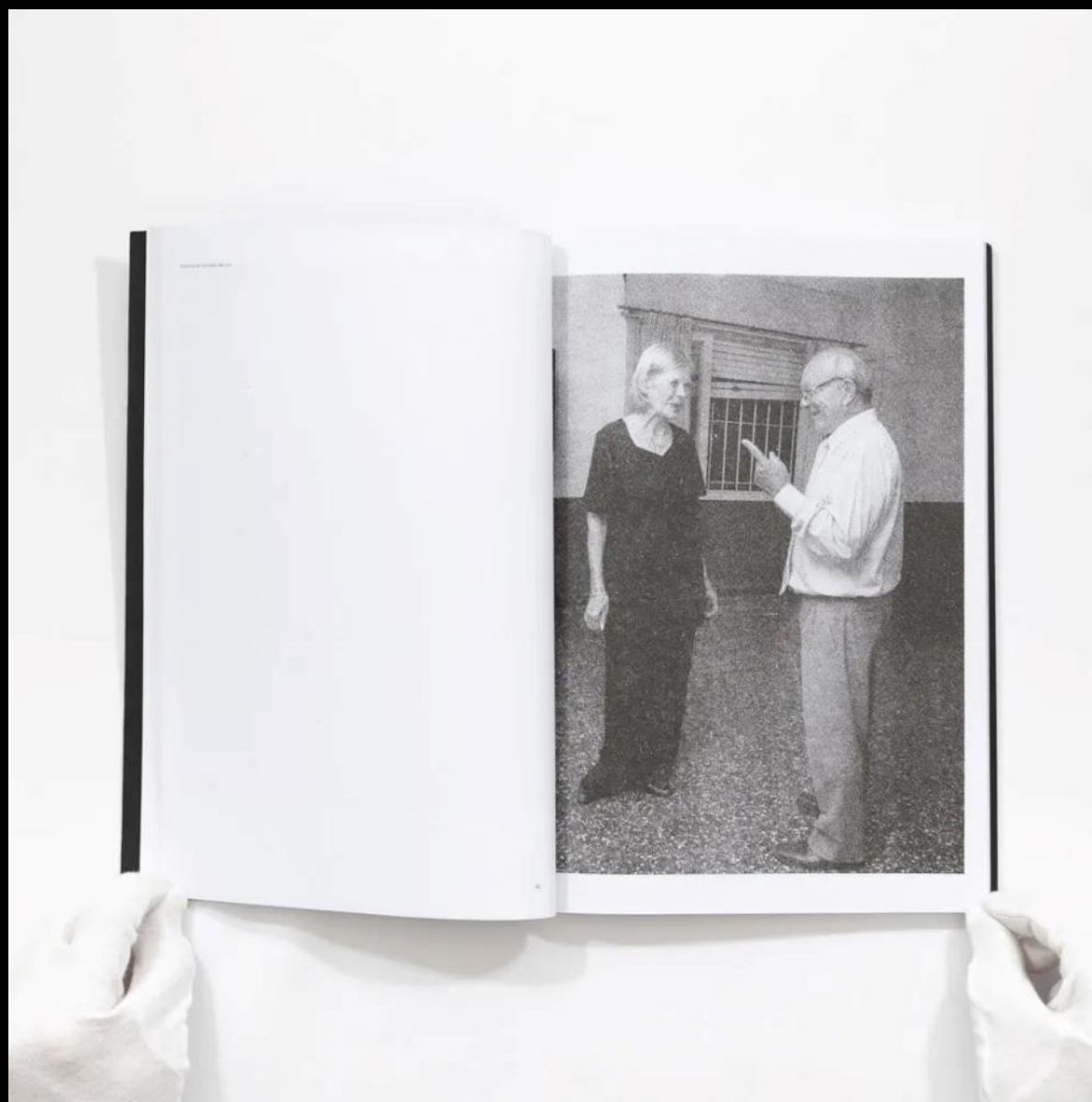


Todos están perdiendo a alguien.

A. C. C.

26

27

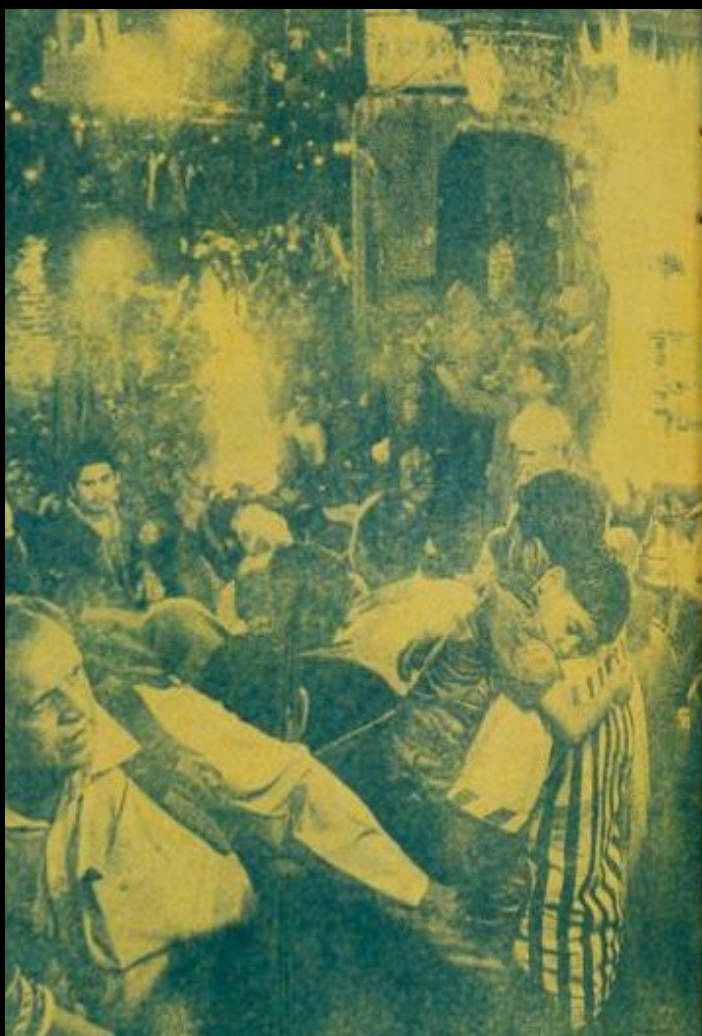


Expedition to Ground Zero

(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?









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