



2025 | 2026

Marcela Magno

LA MONTAÑA

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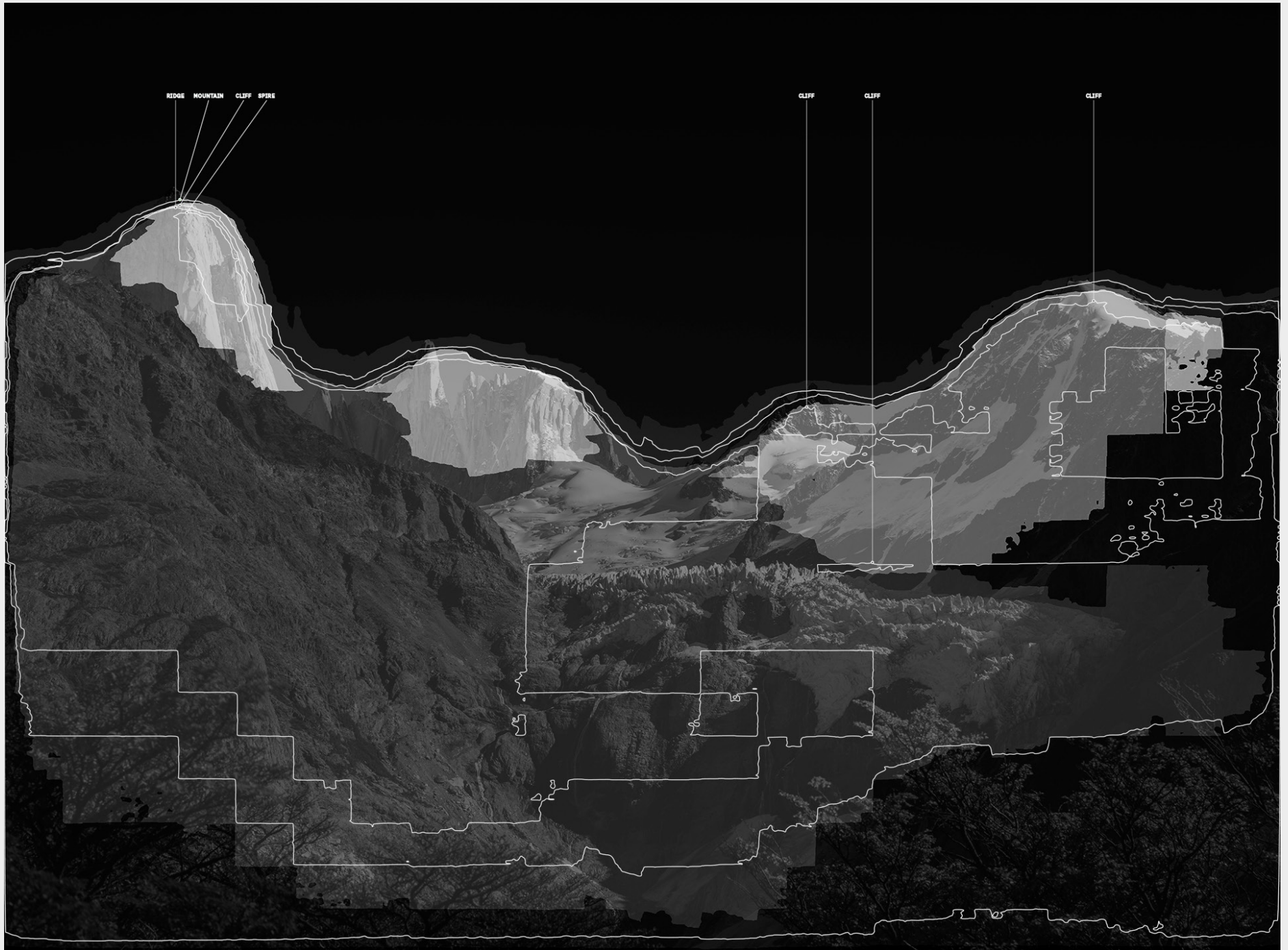


El viento en las lengas. El Chaltén, Patagonia, 2026.
Straight photograph. 2025. 10.5 × 14.8 cm. Canson Baryta Photographique II Matte.
Processing and printing: Marcela Magno.

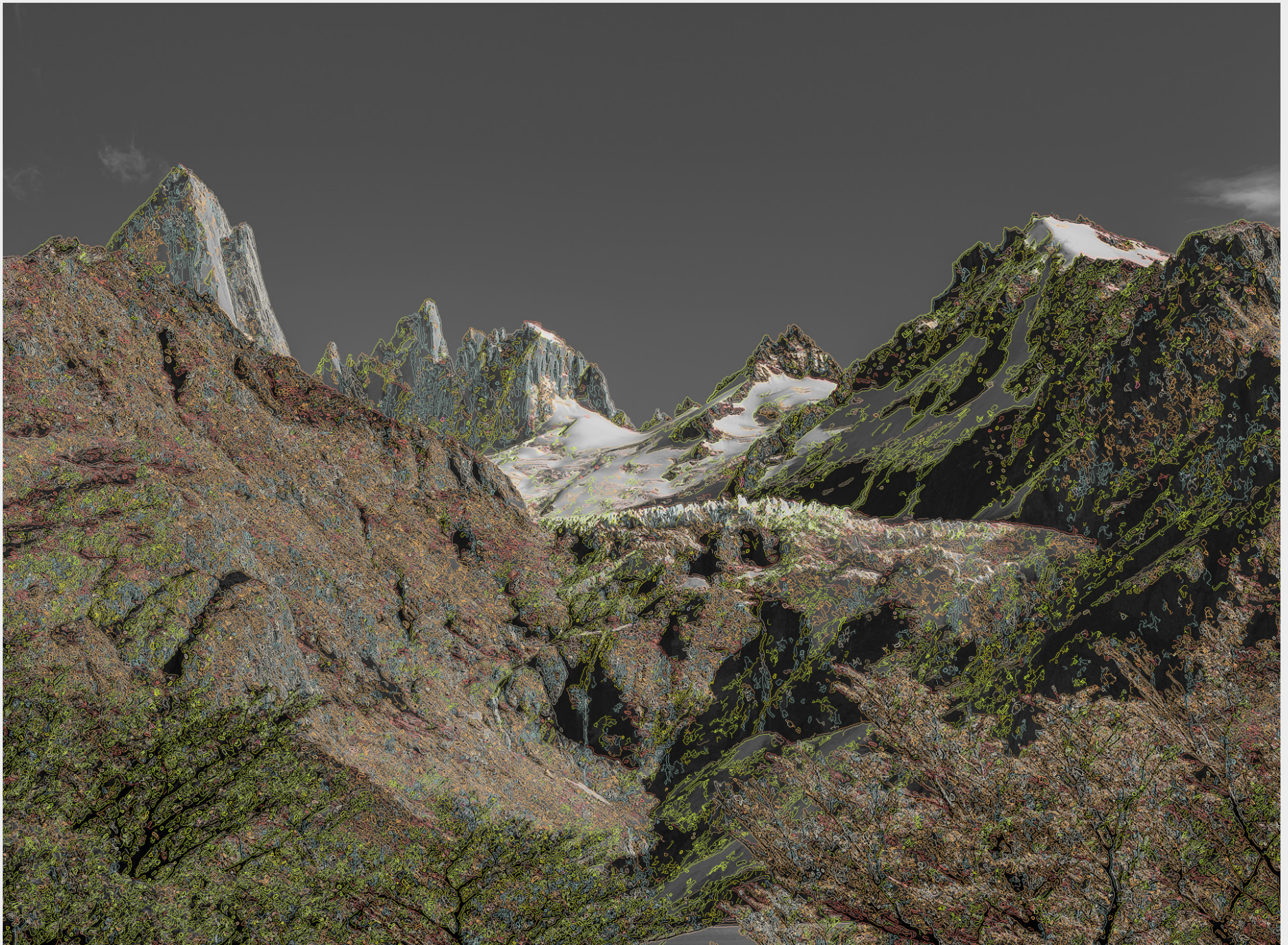
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Target: Cerro Torre, Los Glaciares National Park. P1 and P2. Process: Pixel grid extraction. Timestamp: 2025-2026.
80 × 132 cm or max print size 110 × 181.6 cm each. Canson Baryta Photographique II Matte.

101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727
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Target: Piedras Blancas Glacier. El Chaltén. Process: Segmentation. CLIPSeg. Timestamp: 2025-2026. 110 × 82.5 cm. Canson Baryta Photographique II Matte.



Target: Piedras Blancas Glacier. El Chaltén. Process: Edge detection. Chromatic. Timestamp: 2025-2026. 110 × 82.5 cm. Canson Baryta Photographique II Matte.

LA MONTAÑA

Notes on Post-Landscape

I returned to the camera in April 2025, during the IAR residency¹.

I found no interest in the straight photographs I produced—nor in my own reading of them; they were nothing more than a vast series of “postcards”: iterations of a touristic way of looking.

I knew then that I had to seek another way of looking at them.

For more than ten years I have worked with satellite images, a medium that makes territory visible as a field of extraction.

Today, computer vision takes part in cartography and in geopolitical analysis: it is an instrument that devours and processes images and reorganizes the way we know territory, represent it, and relate to it.

I ask myself: what kind of world emerges from a visibility that breaks images down into classes, edges, and distances?

To investigate what computer vision extracts from photographs and which criteria guide it, I programmed two interconnected software agents that make aesthetic decisions under my direction.

Agent 1 (the Investigator) reads each photograph on the basis of a bibliography shared in the BÓVEDA—my knowledge platform, fed by texts on philosophy, image theory, and photographic aesthetics—in order to propose which computer vision models to apply to each image.

Agent 2 (the Coder) translates those proposals into programs (scripts) that, using shared libraries and standards, inscribe vectors onto the photographic surface.

The BÓVEDA and the photographs are two parallel modes of the same process.

Computer vision neither contemplates nor describes the world. It renders it measurable, classifiable, capable of generating yield.

The tool that estimates depth does not measure the mountain: it constructs a reading of its relief from the image.

Landscape was never neutral.

For the Aónikenk Tehuelche, Chaltén was the name of the mountain that smokes. On March 2, 1877, the explorer Francisco Pascasio Moreno renamed the summit Fitz Roy, in honor of the captain of the Beagle. More than forty years earlier, aboard that ship—on which the naturalist Charles Darwin was also traveling—an exhaustive cartographic survey of the Patagonian coast and the Santa Cruz River had been carried out.

In the 1930s and 1940s, the photographs of the missionary Alberto De Agostini crystallized these mountains as a sublime, natural, and uninhabited myth for the European mountaineering public.

Founded in 1985 as part of a strategy to assert Argentine sovereignty on the border with Chile, the village became the National Trekking Capital in 2015. Located on the eastern margin of the Hielo Continental Patagónico (Southern Patagonian Ice Field)—the largest expanse of ice in the Southern Hemisphere outside Antarctica and a strategic global reserve of fresh water—the town is currently undergoing a deep ecological, housing, and territorial crisis.

Cartography, mountain photography, and tourist representations have shaped different images of El Chaltén.

Computer vision proposes its own: it identifies shapes, traces edges, calculates distances, and establishes relations among the elements of the image. It is the latest technical layer in a long tradition of cartographic violence.

Making the algorithmic reading visible allows us to explore the variations it introduces into the landscape.

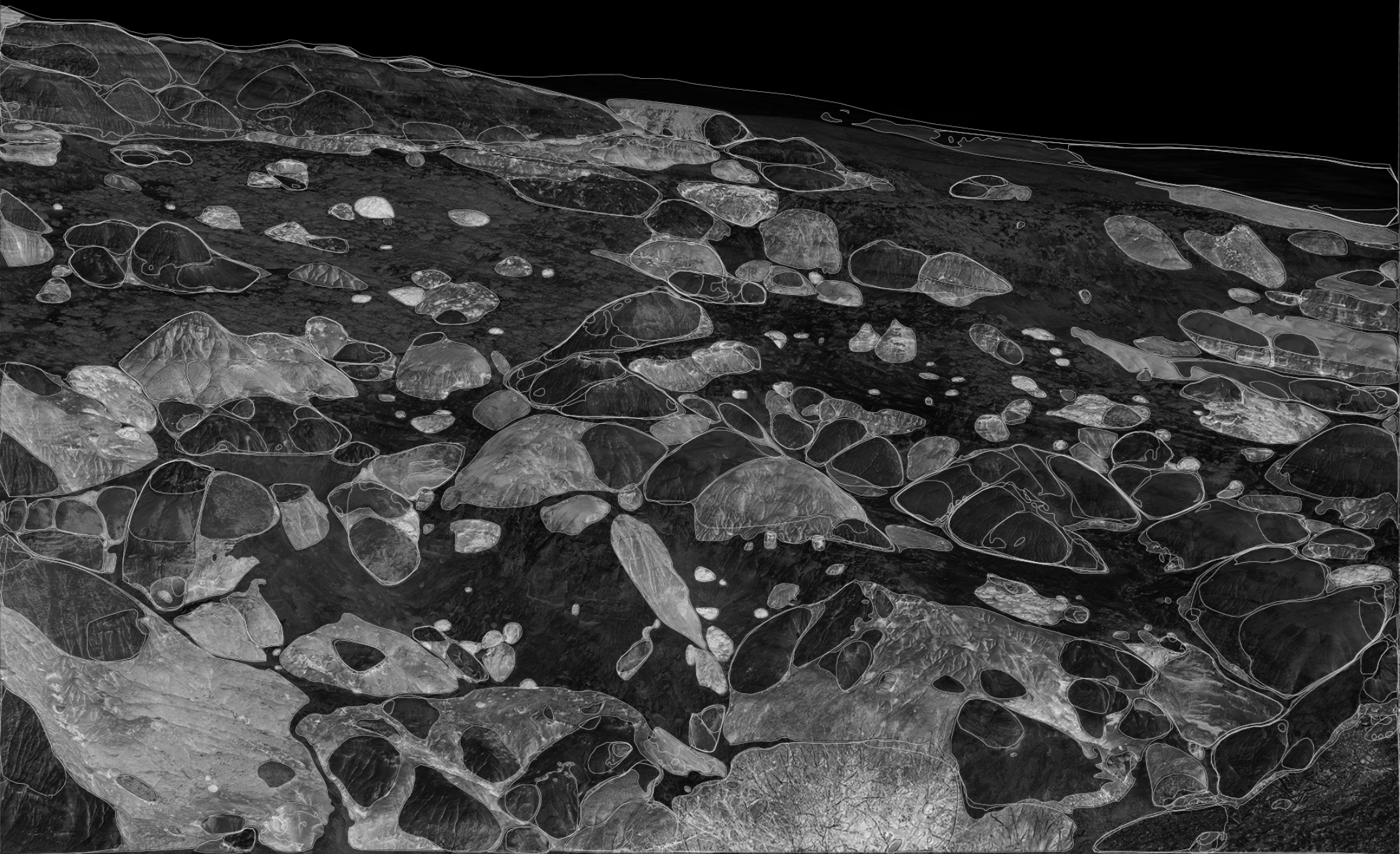
Technical details

Digital photographs of El Chaltén and of the La Leona Petrified Forest geological formation (Santa Cruz, Argentine Patagonia), intervened through algorithmic readings and vectors generated from computer vision models. Edition of 3 + 1 AP.

¹ IAR art residency, located at the Laguna Cóndor mountain refuge (49°11'50.4"S, 72°56'44.7"W).



Target: Piedras Blancas Glacier. El Chaltén. Process: Contour lines. Timestamp: 2025-2026. 110 × 82.5 cm. Canson Baryta Photographique II Matte.



Target: La Leona Petrified Forest. P1.

Process: SAM / SAM1 / SAM_HQ / SAM2 / TTA. Timestamp: 2025-2026.

110 × 73.5 cm. Canson Baryta Photographique II Matte.

Piedras Blancas Glacier. El Chaltén. Process: Sobel. Detail.



STATEMENT AND BIO

SHORT VERSION



I was born in Ensenada¹, Buenos Aires, in 1966.

From 2002 to 2013 I lived in Río Gallegos, Patagonia, where I began my artistic practice.

I currently live and work in the City of Buenos Aires.

I am interested in the relationships between science, technology, and territory.

I investigate photography as the visible interface of geopolitical and extractive apparatuses (the satellite, three-dimensional reconstruction, the archive, computer vision) in order to show how they function, what they were conceived for.

My work unfolds as a genealogy of optical, technical, and computational devices:

from performative actions in the territory, documented through digital photography (Antiludovico, 2008; En Patagonia, 2008), and commercial satellite images of resource extraction fields (Land, 2012–; Chenque, 2020–2021), through straight photographs of the Paracas archaeological collection (Cráneo, 2018) and the reorganization of NASA archives (Earth, 2018–2019), to research into computer vision systems (LA MONTAÑA, 2025–2026, ongoing), which makes visible the way in which cutting-edge technology and computer science transform physical geography into a statistical abstraction.

Along this path, I expose the political, technical, and epistemological dimensions of the gaze in order to bring into tension the boundaries between documentation, the archive, and speculative imagination.

I have exhibited at International Discoveries V, FotoFest, Houston (2015); the Centro Cultural Kirchner (2016); Photo Speaks, Seoul (2016); the Guangzhou Image Triennial (2017); Photo Beijing, with a solo presentation of Land curated by Chun Wai (2019); the 14th Havana Biennial (2022); the Centro Cultural Borges, with the solo exhibition MAGNA (2024); and Färgfabriken, Stockholm (2024). I am taking part in O Mundo Através da IA, the Brazilian edition of Le monde selon l'IA, the Jeu de Paume exhibition curated by Antonio Somaini (Sesc Campinas and Sesc 24 de Maio, 2025–2026), alongside Joan Fontcuberta, Kate Crawford, and Trevor Paglen. My work is held in the collections of the Museum of Fine Arts, Houston; the Fundación AXA; the Museo Caraffa; and the Museo de Arte Eduardo Minnicelli. I received the First Acquisition Prize of the Premio AXA (2024) and of the Premio AAMEC de Fotografía Contemporánea Argentina (2017). My work has been published in Photography: A 21st Century Practice (Mark Chen and Chelsea Shannon, Routledge, 2020) and in “Extractivism,” by Carolyn Fornoff, in the Handbook of Latin American Environmental Aesthetics (De Gruyter, 2023).

1. A town of 64,000 inhabitants on the banks of the Río de la Plata, 65 km from Buenos Aires, where YPF established its refinery in 1925: the largest oil refinery in the country and one of the most important petrochemical complexes in South America.

CV

SHORT VERSION

FULL VERSION

<https://marcelamagno.com/cv/>

PERSONAL DETAILS

Ensenada, Buenos Aires, Argentina, 1966. Lives and works in Buenos Aires. Visual artist, holder of a degree in Pedagogy, and bookbinder.

<https://www.marcelamagno.com> / Email: marcela.magno@gmail.com

COLLECTIONS

Fundación AXA, Buenos Aires, Argentina · Museum of Fine Arts, Houston, USA · Museo de Arte Eduardo Minnicelli, Río Gallegos, Argentina · Museo Caraffa, Córdoba, Argentina · private collections in the USA, Spain, Argentina, and Brazil.

BOOKS

2019, Patagonia. Bex Ediciones.

2017, Land [1] Oil. Artist's book.

2016, De la tierra al cielo. Fotografías de la cuenca del golfo de San Jorge. Published by Estudio Las Rosas.

SELECTED SOLO EXHIBITIONS

2026, LA MONTAÑA (process exhibition). Casa Chaca. Buenos Aires, Argentina.

2024, MAGNA. Centro Cultural Borges. Buenos Aires, Argentina.

2019, Land. Solo presentation at Photo Beijing, curated by Chun Wai. China Millennium Art Museum, Beijing, China.

2019, Land. Museo Provincial de Bellas Artes. La Plata, Argentina.

2019, Land. Centro Cultural Rada Tilly. Rada Tilly, Chubut, Argentina.

2018, Land [1] Oil, book exhibition. Tokyo Institute of Photography (T.I.P / 72 Gallery). Tokyo, Japan.

2011, En Patagonia 2008/2010. Sala Scalabrini Ortiz. Río Gallegos, Argentina.

2010, En Patagonia 2008/2010. La Ira de Dios. Buenos Aires, Argentina.

2007, Recolección. Fundación Rincón del Arte. Río Gallegos, Argentina.

SELECTED GROUP EXHIBITIONS

2025–2026, O Mundo Através da IA. Jeu de Paume exhibition curated by Antonio Somaini, alongside Joan Fontcuberta, Hito Steyerl, and Trevor Paglen, among others. Sesc Campinas, Campinas, and Sesc 24 de Maio. São Paulo, Brazil.

2024, Tiradentes Photography Festival / Belo Horizonte. Eztetyka da Terra. Foto em Pauta, Brazil.

2024, El Sur. Narrativas de extracción. Curated by Victoria McCarthy. Färgfabriken. Stockholm, Sweden.

2023, Premio 8M. Centro Cultural Kirchner. Buenos Aires, Argentina.

2022, 14th Havana Biennial. Havana, Cuba.

2022, BIENALSUR. Corrientes conectadas: arte contemporáneo en el Museum of Fine Arts. Houston, USA.

2021–2022, Simbiología. Prácticas artísticas en un planeta en emergencia. Centro Cultural Kirchner, room 605. Curated by Valeria González with a team comprising Mercedes Claus, Florencia Curci, and Pablo Méndez. Buenos Aires, Argentina.

2019, BAphoto. Links Project. Curated by Valeria González and Mercedes Claus. Buenos Aires, Argentina.

2017–2018, Simultaneous Eidos. Guangzhou Image Triennial. Guangdong Museum of Art. Guangzhou, China.

2016–2017, El futuro llegó (hace rato). Centro Cultural Kirchner. Buenos Aires, Argentina.

2016–2017, Ser Nacional, exhibition by Marcos López. Guest artist. Centro Cultural Kirchner. Buenos Aires, Argentina.

2016, Photo Speaks 2016, 8th International Festival of Photography and Video. Seoul, South Korea.

2015, Slideluck. The Day Will Come. Triennial of Photography Hamburg. Curated by Maria Teresa Salvati. Germany.

2015, International Discoveries V. FotoFest. Houston, USA.

2015, Buenos Aires Photo. Fotografía argentina contemporánea. Centro Cultural Recoleta. Buenos Aires, Argentina.

2014, Paraty em Foco. Selected by Eder Chiodetto. Paraty, Brazil.

2013, Territorios y subjetividades. Consulate General of Argentina. New York, USA.

2013, Perfiles. Muestra de fotografía contemporánea argentina. Tecnópolis. Buenos Aires, Argentina.

2012, Bienal Regional de Arte 2012. Museo de Arte Contemporáneo de Bahía Blanca. Bahía Blanca, Argentina.

2011, Interior. Niterói Encontro com América do Sul, with Galería 488. Niterói, Brazil.

AWARDS

2024, First Acquisition Prize, Premio AXA. Buenos Aires, Argentina.

2017, First Acquisition Prize, Premio AAMEC de Fotografía Contemporánea Argentina. Museo Caraffa. Córdoba, Argentina.

2015, Second Prize, Festival OFF di Fotografia Europea. Reggio Emilia, Italy.

2015, First Prize, Carolina Hidalgo Vivar Environmental Award. POY Latam. San Miguel de Allende, Mexico.

2014, Discoveries of the International Portfolio Review, Festival de la Luz. Buenos Aires, Argentina.

2014, Honorable Mention, Salón Nacional de Artes Visuales. Buenos Aires, Argentina.

GRANTS

2016, Study grant, Master's in Contemporary Latin American Photography, Maldefoco 2.0. Centro de la Imagen, Lima, Peru.

2010, Production grant for visual artists. Fundación Banco Santa Cruz.

2009, Professional development grant for visual artists. Fundación Banco Santa Cruz.

EDUCATION (selection)

2023, First year of the Master's in Image and Photographic Archive Studies. Director: Verónica Tell. UNSAM, Argentina.

2019, Annual laboratory for visual artists led by Gabriel Valansi. Buenos Aires, Argentina.

2016, Master's in Contemporary Latin American Photography, Maldefoco 2.0. Lima, Peru.

1994, Degree in Pedagogy. Autonomous University of Barcelona, Spain.

PRESS

“Arte traduz os impactos da Inteligência Artificial.” Correio Popular, Caderno C, Campinas, 26.11.2025.

“El Sur. Narrativas de extracción.” Artishock Revista, 30.05.2024. On the exhibition at Färgfabriken, Stockholm, curated by Victoria McCarthy.

Margarita Gómez Carrasco. “Incidencias de Google Earth en la creación de arte contemporáneo.” El Gran Otro, 2021.

“Marcela Magno, cartográfica.” Diario Crónica, 09.09.2019.

PhMuseum, <https://phmuseum.com/projects/land>, 2017.

“El interminable umbral de la mirada – Marcela Magno.” El Gran Otro, 2016.

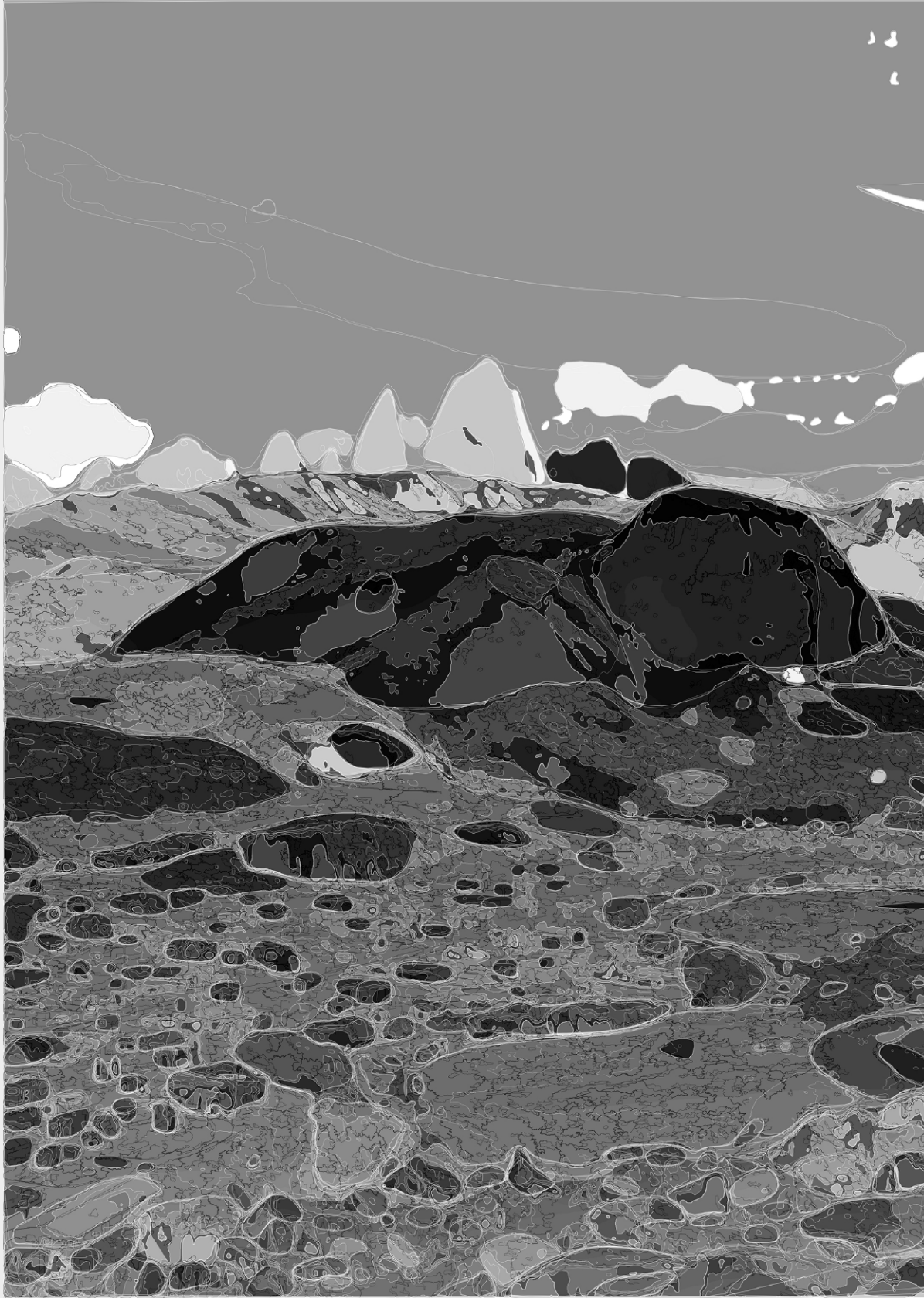
“Energy: Oil, Gas and Beyond.” ReVista: The Harvard Review of Latin America, Fall 2015.

Fernando Bernal. “Fotografías del gran supermercado del petróleo en Argentina.” Vice, Madrid, 2015.

LAT Photo Magazine, no. 8. Edited by Claudi Carreras Guillén, 2015.

“Argentina Notebook: Q&A with Marcela Magno.” Fototazo, 2015.

LensCulture, selected by Jim Casper, 2014.



Target: El Chaltén from the cliff
Process: Fusion of low-level techniques
Timestamp: 2025-2026
110 × 154 cm max print
Canson Baryta Photographique II Matte

REFERENCES

BOOKS

Carolyn Fornoff. "Extractivism." In *Handbook of Latin American Environmental Aesthetics*, edited by Jens Andermann, Gabriel Giorgi, and Victoria Saramago. Berlin/Boston: De Gruyter, 2023.

Sergio Caggiano and Elizabeth Jelin, eds. *Disputas en torno a la tierra y el territorio: valores, proyectos e imágenes en tensión*. Buenos Aires: Teseo, 2022.

Mark Chen and Chelsea Shannon. *Photography: A 21st Century Practice*. London/New York: Routledge, 2020, pp. 438 ff.

Jorge Piccini and Sol Tuero. *Patagonia*. Bex Ediciones, 2019.

Marcela Magno. *Land [1]* Oil. Buenos Aires, 2017. 1st edition.

Premio Ediciones Larivière, Festival de la Luz 2016. Photographs: Roberto Fernández Ibáñez, Fernando Di Sisto, and Marcela Magno (Land series). Texts: Marcos López. Buenos Aires: Ediciones Larivière.

Estudio Las Rosas, María Julia Iglesias, Daniela Zamit, and Gabriel Valansi, eds. *De la tierra al cielo. Fotografías de la cuenca del golfo de San Jorge*. 2016.

CRITICAL AND ACADEMIC TEXTS

Margarita Sánchez Prieto. "Paisaje en datos. Las cartografías satelitales de Marcela Magno." *Artishock Revista*, 08.01.2023. Critic, curator, and researcher of Latin American art; she was a member of the curatorial team of the Havana Biennial and of the Centro de Arte Contemporáneo Wifredo Lam.

Victoria McCarthy. "Seeing Lithium Extraction: Countering the Myth of 'Green' Transition through Contemporary Art." Stockholm University, Department of Culture and Aesthetics, 2023.

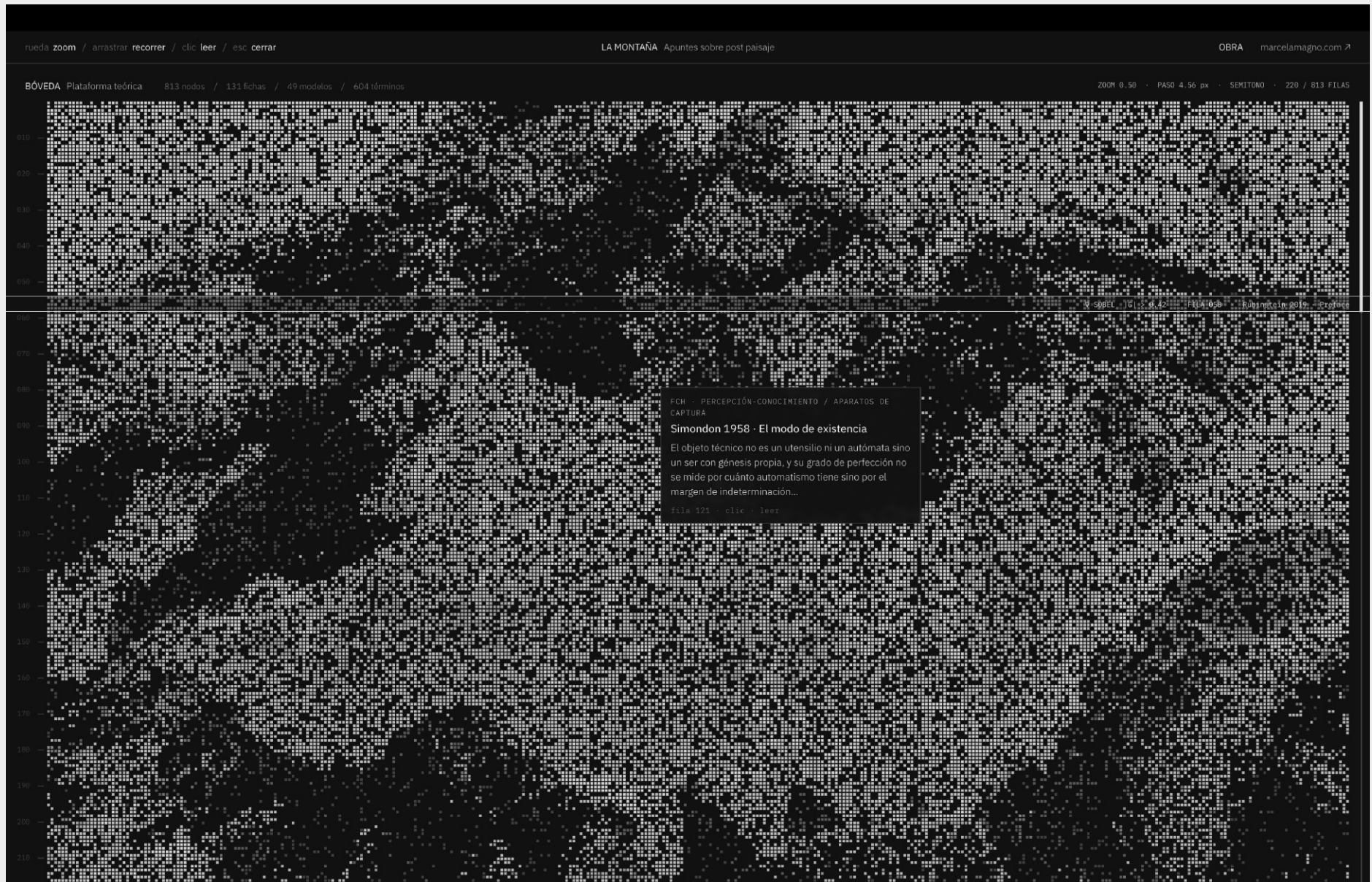
Cecilia Casablanca. "Diálogos visuales sobre el neoextractivismo. Obras situadas y conflictos ambientales en tres artistas mujeres contemporáneas." *Revista Heterotopías* 5, no. 9. FFyH, UNC, 2022.

Agustina G. Wetzel. "Petróleo 33°10'18.78"S de Marcela Magno en la muestra Simbiología del Centro Cultural Kirchner." 2021.

Irene Opezzo. "A Visualisation of the Anthropocene Era through Satellite Images." *PhMuseum*, 2017.

Matei Bejenaru and Cătălin Gheorghe, eds. "Postphotography." *Vector. Critical Research in Context*. Iași: Universitatea de Arte George Enescu, 2015.

Aldo Enrici. "Bajo el capital del otro." 2008. PhD in Philosophy, full professor of Philosophy and researcher at the Universidad Nacional de la Patagonia Austral (UNPA); director of the Master's Program in Research Methodologies and Strategies.



Interface of the BÓVEDA at <https://marcelamagno.com/lamontania> (a publicly accessible theoretical platform).

A continuously growing map of thought and the Investigator's source material, the conceptual reverse side and the engine of "LA MONTAÑA."



LA MONTAÑA (process exhibition). Installation view. Galería El Espejo at Casa Chaca, Buenos Aires, October 1–8, 2026.
Target: Piedras Blancas Glacier, El Chaltén. Eight edge variations on a single shot.



LA MONTAÑA (process exhibition). Installation view. Galería El Espejo at Casa Chaca, Buenos Aires, October 1–8, 2026.
Target: Piedras Blancas Glacier, El Chaltén. Eight edge variations on a single shot.