



2012 | in progress

Marcela Magno



L A N D -



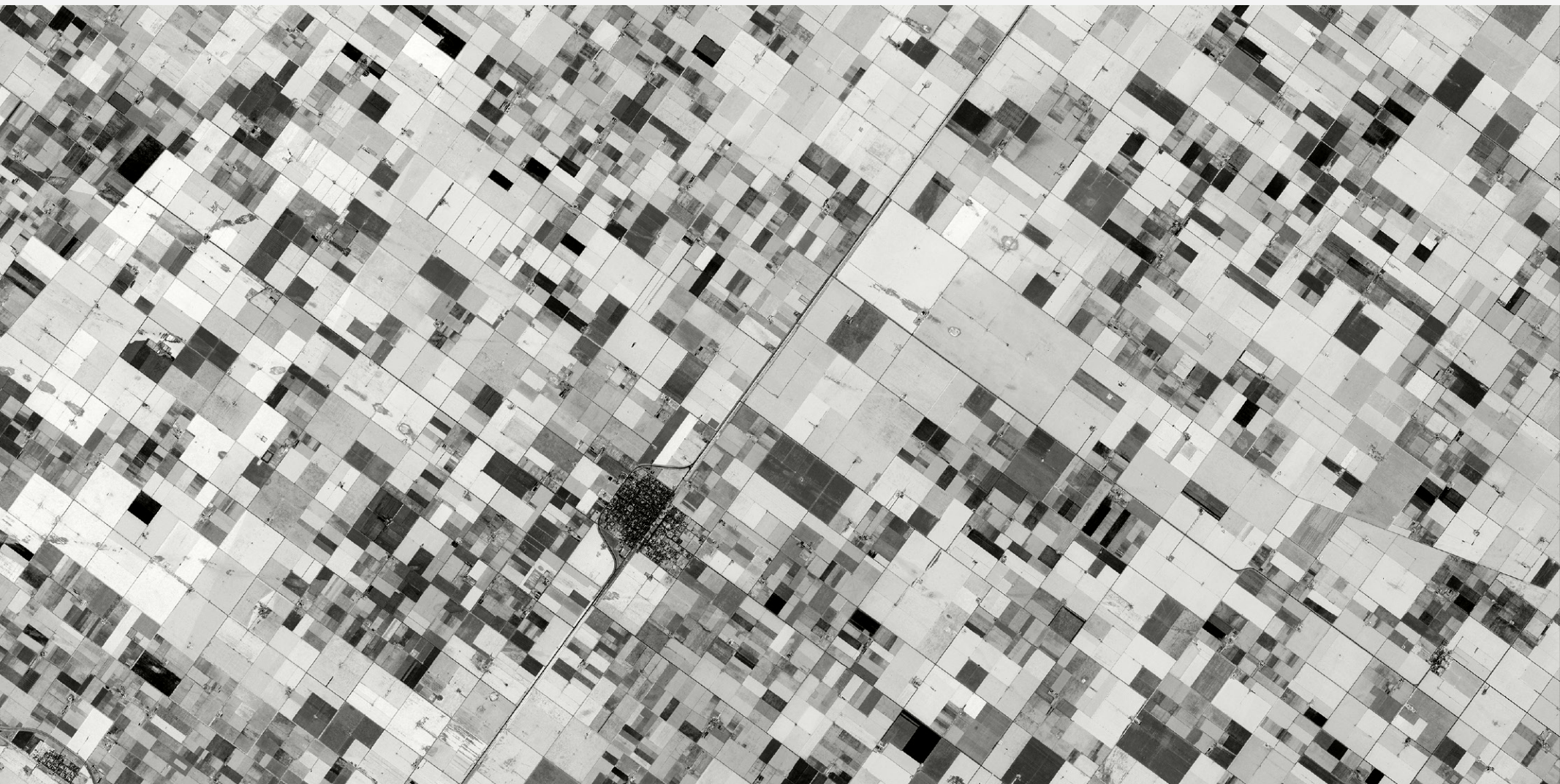
email: marcela.magno@gmail.com | <https://marcelamagno.com>



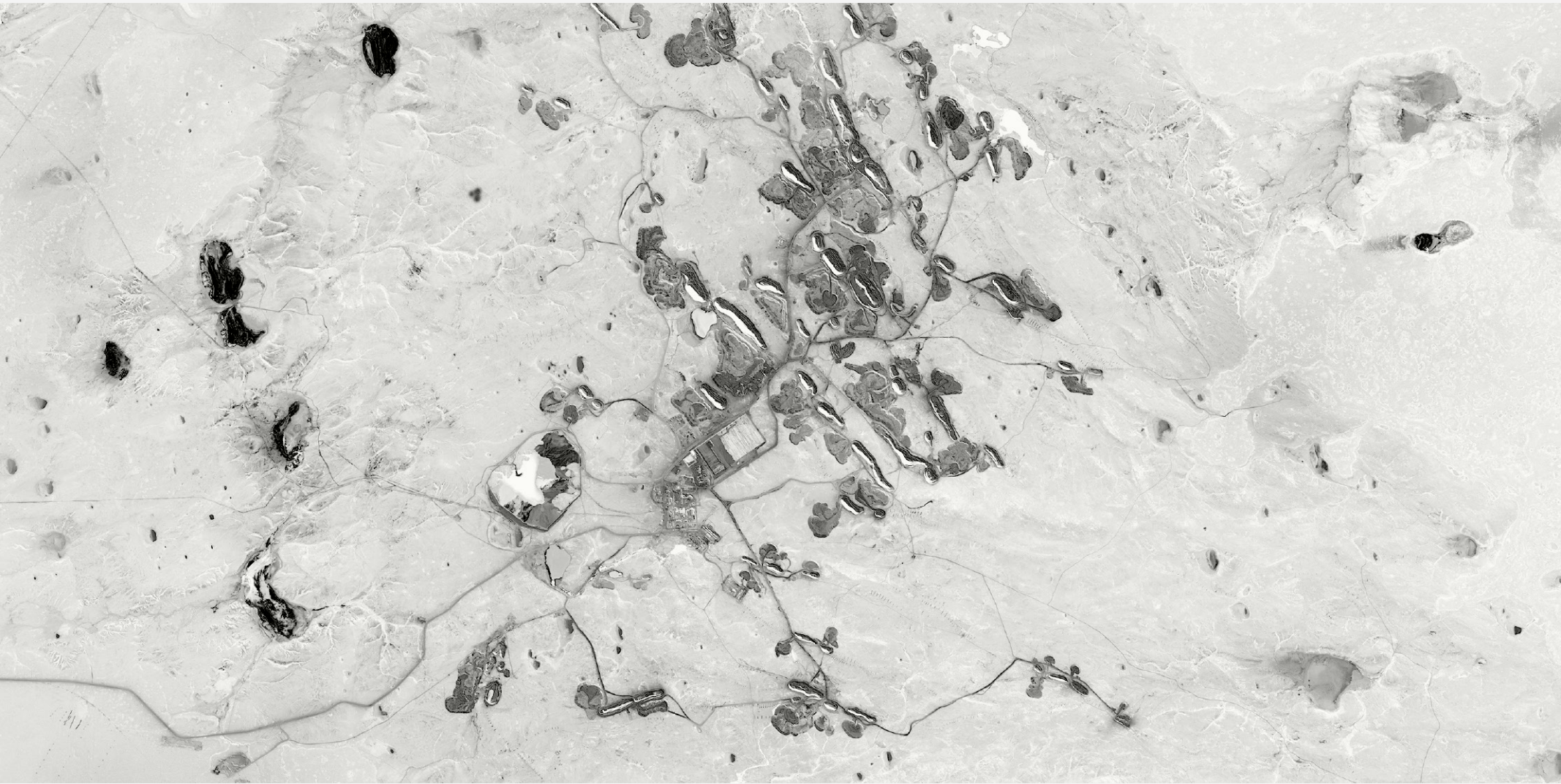
OIL. Río Negro, Argentina. 38°1'24.75"S | 67°39'11.36"W. 17/09/2013. Inkjet on Canson Baryta 310 g. 110 × 68 cm. 2014.



OIL. Comodoro Rivadavia, Chubut, Argentina. 45°52'5.13"S | 67°52'5.29"W. 17/10/2013. Inkjet on Canson Baryta 310 g. 330 × 230 cm. 2014.



SOYBEAN. Sunchales, Santa Fé, Argentina. 30°57'52"S | 61°39'34"W. 10/12/2007. Inkjet on Canson Baryta 310 g. 300 × 156 cm. 2014.



GOLD. Cerro Vanguardia, Santa Cruz, Argentina. 48°24'53.91"S | 68°18'19.45"W. 22/11/2005. Inkjet on Canson Baryta 310 g. 300 × 156 cm. 2014.

LAND

[+IMAGES](#)<https://marcelamagno.com/project/land/>

Land is a photographic project that aims to make visible the cartography of extraction zones of mineral and natural resources and their waste, revealing the historical evolution of the landscape, the political construction of territory and our geopolitical identity. I map key strategic areas—oil fields, agricultural expanses and deposits of lithium, copper, gold, silver and rare earths—that gain relevance as the geopolitical conflicts that turn them into objects of global dispute intensify.

The images that make up the project are mosaics of screenshots of freely accessible satellite maps, assembled by hand in a digital environment. This production method allows the pieces to be scaled and reproduced in monumental formats.

I am interested in the dystopian outcome that the utopias of modernity turn into (or disguise themselves as). These maps seem to confront us with this otherness: social and economic deformity, environmental disaster, equivocal territorial definitions and the uncertain future of our planet.

The work unfolds in various formats: large-format prints, the mosaic The Argentine Landscape (36 maps, 2024) and the artist's book.

TECHNICAL DETAILS

Satellite cartographies of extraction sites, built from Google Earth screenshots. Inkjet print on Canson Baryta 310 g. Variable dimensions. Edition of 5 + 1 AP.

BOOK

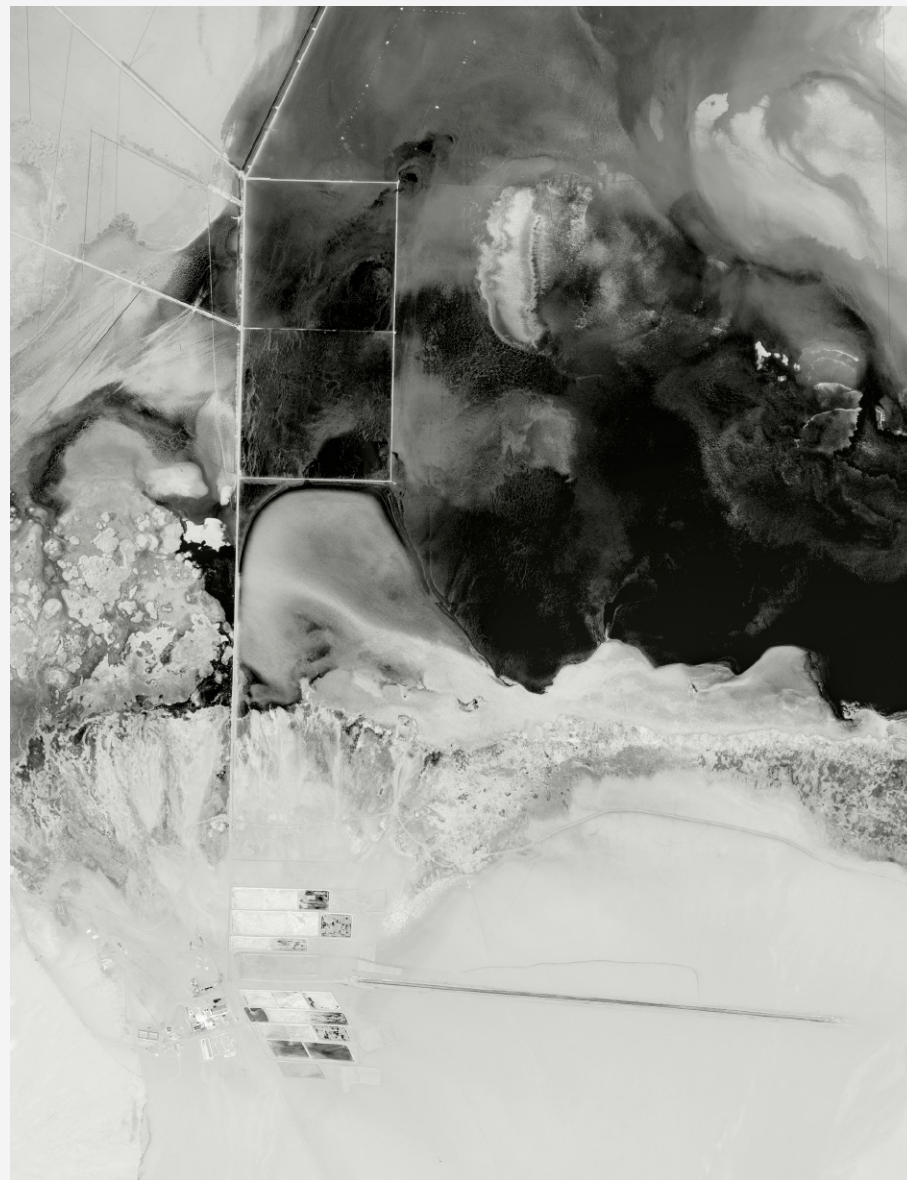
Land [1] Oil (2017).

A box containing 9 sheets of 100 × 70 cm printed on both sides. The front shows maps of the most important oil extraction areas in the world; on the back, each sheet carries a section of the map of the Eagle Ford oil field in Texas.

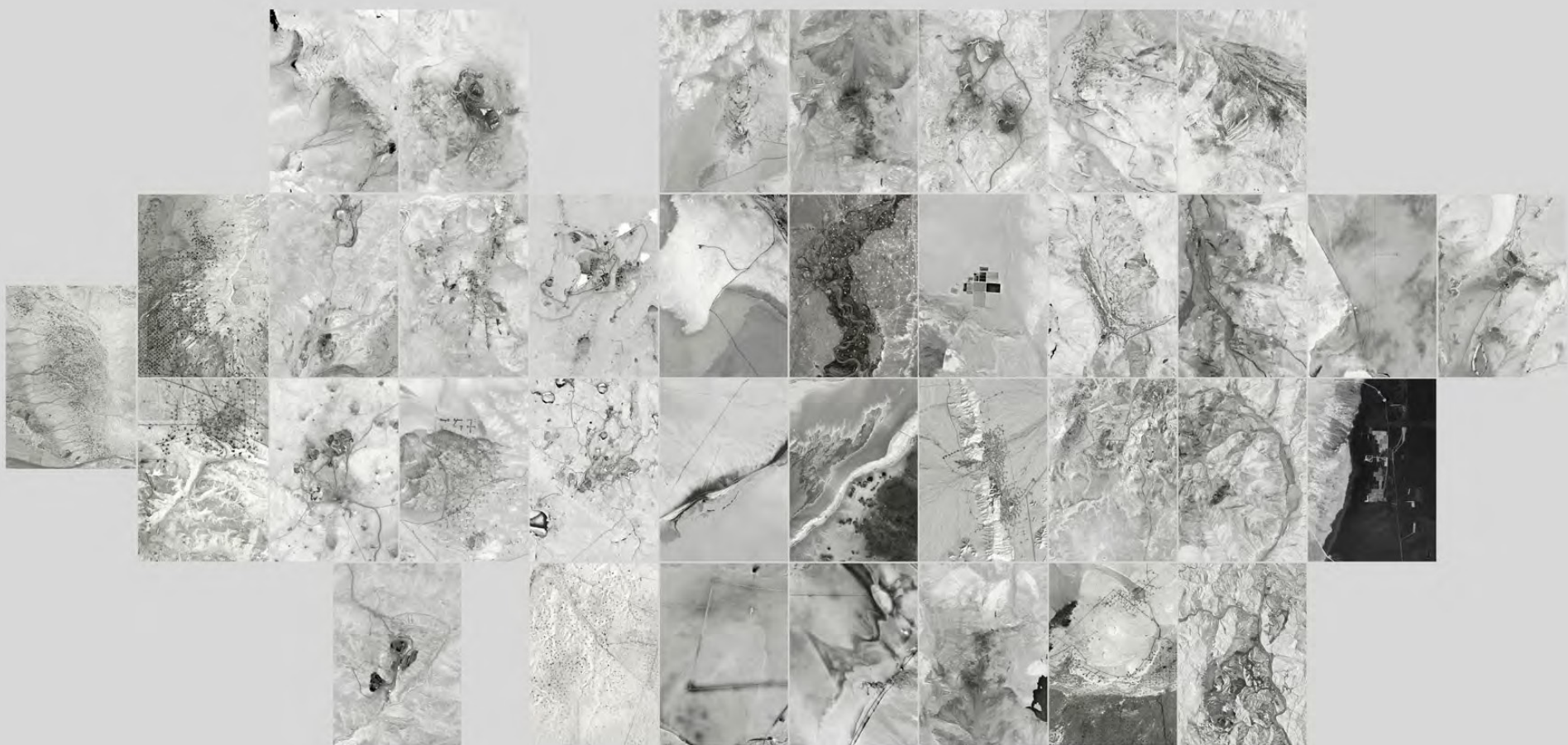
It is a device designed specifically for interaction and modular assembly.



LITHIUM. Salar de Uyuni, Potosí, Bolivia. 20°32'54.95"S | 67°22'36.33"W.
30/04/2019. Inkjet on Canson Baryta 310 g. 150 × 200 cm. 2021.



LITHIUM. Salar del Hombre Muerto, Catamarca, Argentina. 25°28'15.80"S | 67°5'9.92"W.
16/10/2020. Inkjet on Canson Baryta 310 g. 150 × 200 cm. 2021.



The Argentine Landscape. Mosaic of 36 maps of active mining areas in Argentina.
Inkjet on Canson Baryta 310 g. 41.9 × 55.9 cm each map; 579 × 280 cm overall. 2024.



LITHIUM. Salar de Cangrejillos, Salta, Argentina.
 23°42'21.38"S | 66°8'29.94"W. 15/03/2022.
 Detail of The Argentine Landscape. 2024.



GOLD. Veladero, San Juan, Argentina.
 29°21'38.74"S | 69°57'19.59"W.
 Detail of The Argentine Landscape. 2024.

BIO & STATEMENT

SHORT VERSION



BIO

Marcela Magno

(Ensenada, Buenos Aires, 1966)

Between 2002 and 2013 she lived in Río Gallegos, Patagonia, where she began her artistic practice.

She currently lives and works in Buenos Aires.

Her work investigates photography as the visible interface of geopolitical and extractive hyper-apparatuses.

Tracing a genealogy that spans optical, analog, satellite and computational devices, she explores the tensions between scientific knowledge, technology and contemporary notions of territory.

She has developed performance-based projects (Antiludovico, 2008; En Patagonia, 2008–2010), investigations based on satellite imagery (Land, 2012–ongoing; Chenque, 2020–2021), interventions in archaeological collections (Cráneo, 2018) and space archives (Earth, 2018–2019) and, most recently, an inquiry into computer vision systems (LA MONTAÑA, 2025–2026).

STATEMENT

I investigate photography as the visible interface of geopolitical and extractive hyper-apparatuses. I am interested in the tensions between scientific knowledge (objective, precise, instrumental) and artistic practice (subjective, ambiguous, speculative), and in technology's relationship to what we understand as territory.

My work unfolds through a genealogy of optical, technical and computational devices, in order to make visible, develop, fix and question the images that circulate through the media and institutions.

Along this path, I expose the seams of the instrumental gaze to bring into tension the boundaries between documentation, the archive and speculative imagination.

Can photography, in any of its many modes of being, interrupt the catastrophe it helps to sustain? Or does nothing remain but to produce images, as a form of lucid resistance?

I believe it can: the artist's task is to contest control over technical images in order to restore to them a sensory, critical and political dimension.

CV

SHORT VERSION

FULL VERSION

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

PERSONAL DETAILS

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

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

COLLECTIONS

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

BOOKS

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

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. Exhibition by the Jeu de Paume 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 / Belo Horizonte Photography Festival. Eztetyka da Terra. Fotoempauta. 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.

2020, Simbiología. Prácticas artísticas en un planeta en emergencia. Centro Cultural Kirchner, Room 605.

Curated by Valeria González with a team made up of 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. Tutor: Gabriel Valansi.

2009, Professional development grant for visual artists. Fundación Banco Santa Cruz. Tutor: Gabriel Valansi.

EDUCATION (selection)

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

2019, Year-long 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, Bachelor's degree in Pedagogy. Universitat Autònoma de Barcelona, Spain.

PRESS

“Arte traduz os impactos da Inteligência Artificial”. Correio, 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”. Revista 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.



Land [1] Oil. Artist's book.

First printing: 500 copies. Printed by Akian Gráfica, July 2017.

Unfolded box: 720 × 450 mm | Folded box: 170 × 350 mm | Triplex board 390 g | Insert: 166 × 350 mm, Dalí Neve 320 g paper.

Interior: 9 folded sheets of 100 × 70 cm, Dalí Neve 100 g paper.

REFERENCES

BOOKS

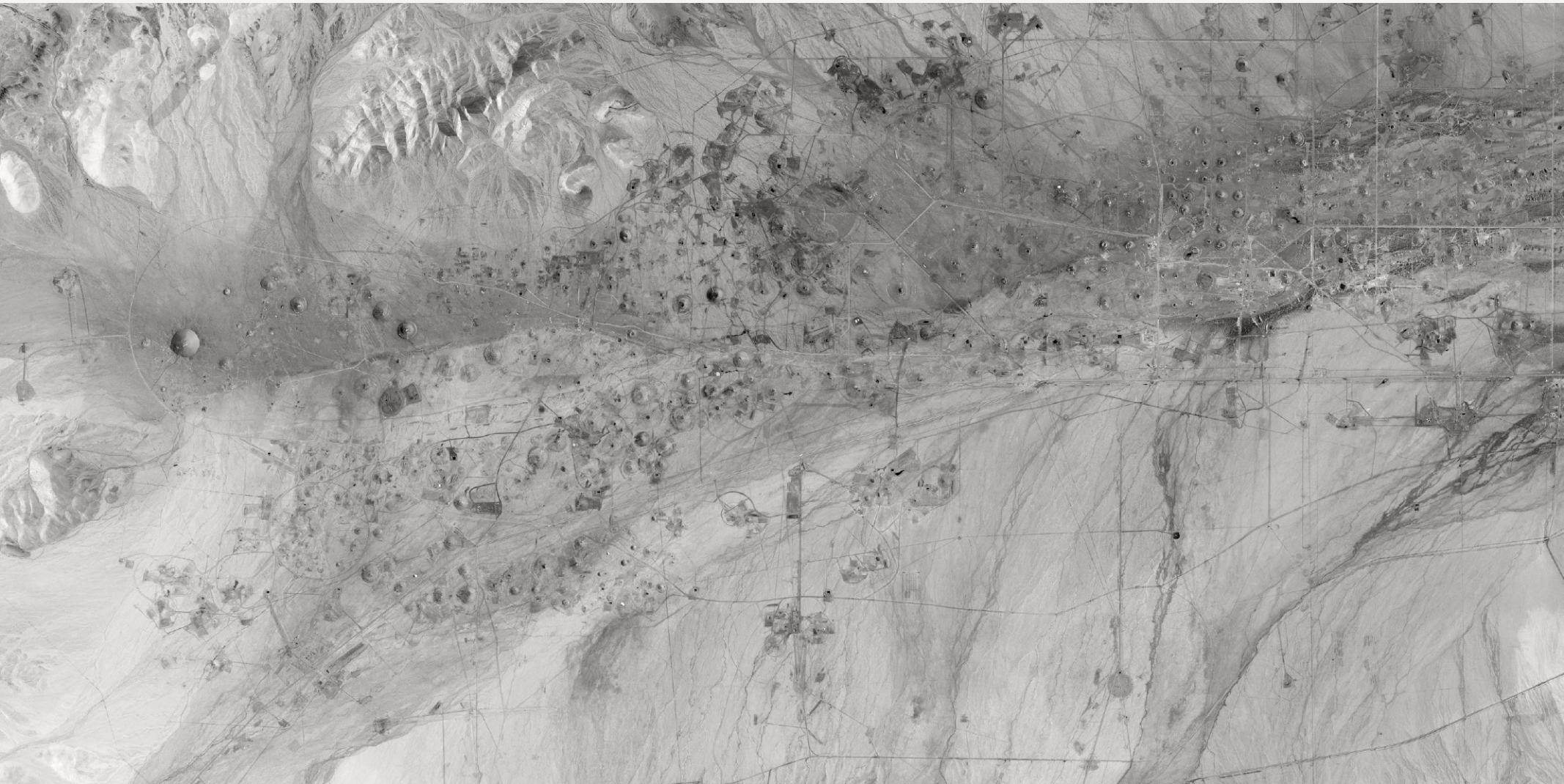
- Carolyn Fornoff. "Extractivism". In *Handbook of Latin American Environmental Aesthetics*, ed. by Jens Andermann, Gabriel Giorgi and Victoria Saramago. Berlin/Boston: De Gruyter, 2023.
- Sergio Caggiano and Elizabeth Jelin (eds.). *Disputas en torno a la tierra y el territorio: valores, proyectos e 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

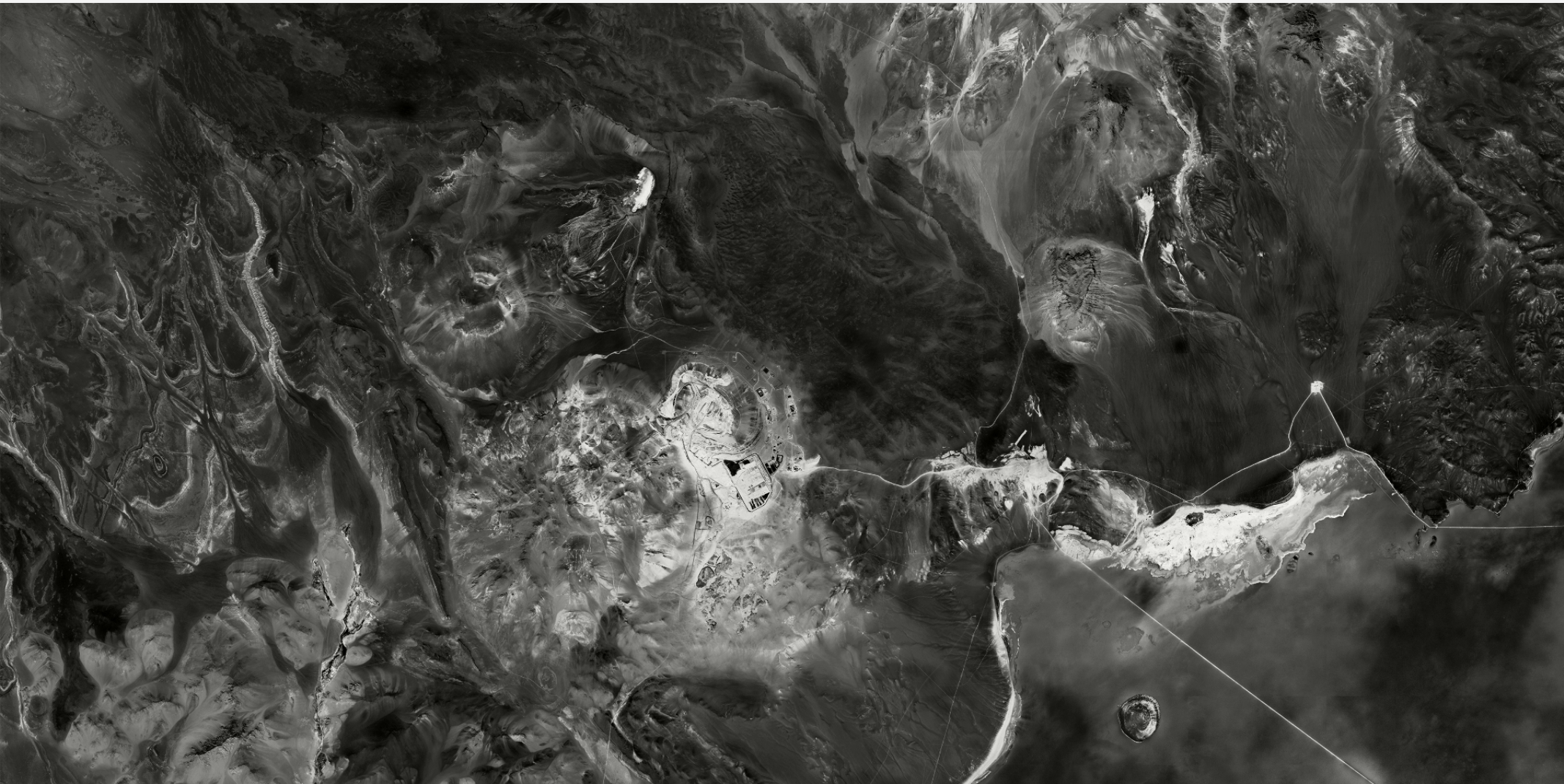
- Margarita Sánchez Prieto. "Paisaje en datos. Las cartografías satelitales de Marcela Magno". *Artishock Revista*, 08.01.2023. Critic, curator and researcher of Latin American art; former member of the curatorial team of the Havana Biennial and the Wifredo Lam Contemporary Art Center.
- Victoria McCarthy. "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*, vol. 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: George Enescu University of Arts, 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.



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



RADIATION. Nevada Test Site, Nevada, USA. 37°07'N | 116°03'W. 2015. Inkjet on Canson Baryta 310 g. 300 × 153 cm. 2018.



LITHIUM. Salar de Arizaro, Salta, Argentina. 24°53'11.22"S | 67°46'26.47"W. Inkjet on Canson Baryta 310 g. 300 × 153 cm. 2024.



SILVER. Potosí, Bolivia. 19°37'8"S | 65°44'59"W. 21/03/2015. Inkjet on Canson Baryta 310 g. 300× 200cm. 2018.



LITHIUM. Salar de Atacama, Antofagasta, Chile. 23°32'54.24"S | 68°23'29.03"W. 07/02/2017. Inkjet on Canson Baryta 310 g. 300 × 156 cm. 2021.



Land [2] Lithium. 2022. 3 maps of 150 × 400 cm. Installation view of the exhibition El Sur, curated by Victoria McCarthy. Färgfabriken, Stockholm, 13/04–16/06/2024.