

Debate Cycle

# When images are also written

Directed by Marta Gili and Mònica Roselló

**KBr**

Fundación **MAPFRE**

Barcelona Photo Center

Eng

Those who work with images know that images are also written. And those who write have no doubt that writing produces images.

In this series of lectures and debates, we are therefore interested in exploring contemporary narrative formats in which text and image overlap and intersect from their respective protocols and strategies. It is in this exchange that far-reaching narratives are generated that question the way we perceive our contemporary society and its multiple political, cultural, economic, and social challenges.

Indeed, conditioned by a dystopian representation of the world through the massive circulation of images without context and of hate speech and discrimination, vindicating artistic practice, whether visual or literary or both at the same time, as a guarantor of our capacity for observation, judgment, and critical imagination, constitutes an act of resistance in itself. Connecting and displacing, assembling and disassembling, feeling and being moved, pausing and interrupting, taking different distances, measuring and comparing them: these are some of the working tools we propose in these meetings.

This series of debates brings together national and international authors who, through the realms of words and images, are committed to regenerating critical imagination and poetic thought.

*Dates*  
**October 2, 7, 28;  
November 11, 25  
and December 2**

*Time*  
**7:00 pm**

*Simultaneous translation  
into Spanish will be  
available if the conferences  
are delivered in another  
language.*

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**Marta Gili** (Barcelona, 1957) is an independent curator of art projects and public programs. She is the former director of the Jeu de Paume in Paris.

**Mònica Roselló** (Tarragona, 1961) graduated in Image at the University of Barcelona. She is a photographer and artist and teaches at various schools and universities.

**02.10  
2025**

**Laura Citarella y Andrea Soto Calderón**  
***Desire for fiction, when poetry***  
***shapes the truth***

In-person and online

Using a variety of materials, we will analyze the critical potential of fiction, its importance in shaping scenes and relationships that can alter certain ways of seeing and material inscription. Fiction has often been considered the opposite of reality. On the contrary, what interests us is to think about the power of fables, of small events that can create an image that transforms our affections, that revolts us and introduces a possibility into the world.

**Laura Citarella** (La Plata, Buenos Aires, 1981) graduated in film directing at the Universidad del Cine and, since 2005, has been part of the independent production company El Pampero Cine, alongside Mariano Llinás, Alejo Moguillansky, and Agustín Mendilaharsu. Her filmography as a director includes: *Ostende* (2011), *La mujer de los perros* (2015), co-directed with Verónica Llinás; *Las Poetas Visitan a Juana Bignozzi* (2019), co-directed with Mercedes Halfon; *Trenque Lauquen* (2022) and the short film *El affaire Miu Miu* (2024). In addition to her work as a director, she has produced all the films by El Pampero Cine.

**Andrea Soto Calderón** (Valparaíso, Chile) has a PhD in Philosophy and is a professor of Aesthetics and Art Theory at the Universitat Autònoma, Barcelona. Her research focuses on the transformations of aesthetic experience in contemporary culture, artistic research, the study of image and media, and the relationship between aesthetics and politics. Her recent publications include the books *El trabajo de las imágenes* with Jacques Rancière (Casus Belli, 2022) and *Indisciplinas de la mirada* (Kikuyo, 2025), among others.

**07.10  
2025**

**Bernardo Atxaga y Chema Madoz**  
***Objects, silences, and other***  
***strange matters***

In-person and online

Performative dialogue between narrator Bernardo Atxaga and photographer Chema Madoz. Using words and images, the two artists evoke reflective and emotional connections between objects, landscapes, words, and silences, which reveal themselves as carriers of stories, often unexpected ones.

**Bernardo Atxaga's** (Asteasu, Guipúzcoa, 1951) real name is Jose Irazu Garmendia. Among his books, for which he has received numerous awards, the following stand out: *Obabakoak* (1989); *El hombre solo* (1994); *El hijo del acordeonista* (2004); *Siete casas en Francia* (2009); *Días de Nevada* (2014); *Casas y tumbas* (2020) and *Exteriores del paraíso* (2023). His work has been translated into 35 languages and adapted for film by directors such as Montxo Armendariz, among others. He has been widely awarded and is a member of Euskaltzaindia, the Academia de la Lengua Vasca, since 2006.

**Chema Madoz** (Madrid, 1958) has received numerous awards for his work as a photographer: the Kodak Award (1991), the Spanish Premio Nacional de Fotografía (2000), and the PhotoEspaña award (2000), among others. He has exhibited in various galleries such as Galería Moriarty, Galería Joan Prats Gallery and Lisa Sette Gallery, as well as in museums such as the MNCARS, the Centro Galego de Arte contemporáneo, the Museo de Bellas Artes in Buenos Aires, the Kiasma (Helsinki), the Netherlands Photomuseum, or the Frankfurt Museum Für Angewandte Kunst, among others.

**28.10  
2025**

**Isaki Lacuesta y Jorge Volpi**  
***Fables and parallel stories***

In-person and online

The meeting between filmmaker Isaki Lacuesta and writer Jorge Volpi will be a reflection on the need to invent and create parallel stories. According to Volpi, if anything makes us human, unashamedly human, it is our unique talent for fiction. Isaki Lacuesta's films and audiovisual installations blend poetry, essay, and autobiography as a way of feeling images, thinking about them, and making them unpredictable and intuitive.

Since his debut, filmmaker **Isaki Lacuesta** (Girona, 1975) has written and directed numerous feature films, earning him nominations and awards such as the Concha de Oro, Goya and Gaudí Awards, among others. His films have been screened at festivals and cultural institutions around the world, such as MoMA, Lincoln Center, and Anthology Film Archives. His filmography has been shown in various retrospectives at the Georges Pompidou Center, the National Gallery in Washington, the Swiss Film Archive, the Filmoteca Española or the Filmoteca de Catalunya.

**Jorge Volpi** (Mexico, 1968) is the author of widely acclaimed novels, including *A pesar del oscuro silencio* (1993), *La tejedora de sombras* (2011), *Una novela criminal* (2018) -on which the Netflix series is based- and *Partes de guerra* (2022). His work has been translated into thirty languages, and he has written several essays, plays and opera librettos. Awarded with the José Donoso Prize and the Medal of the Order of Isabel la Católica, he also is Knight of the Order of Arts and Letters (France). He is the artistic director of the Centro de Cultura Contemporánea Condado.

11.11  
2025

**Ahlam Shibli y Dalia Taha**  
**Stresses and Resistances**

In-person and online

Performative dialogue between photographer Ahlam Shibli and writer and playwright Dalia Taha. Drawing on their respective creative fields, both artists evoke widely shared themes, such as the contradictions of the notion of home—with its limitations and restrictions due to discrimination—or the struggle against the cruelty of capitalism and against oppression and inequality. It is at the crossroads between tension and resistance that these two artists unfold their work.

**Dalia Taha** (Berlin, 1986) is a Palestinian poet, playwright, and educator. Awarded the Banipal Visiting Author Fellowship and the Norwegian Writers' Guild Solidarity Prize, she has published poetry, novel, plays and children's poetry. These have been performed at the Royal Court Theatre and the Royal Flemish Theater, among others. His work *Enter World* will soon be published by Almutawasit Publishing House. He has taught at Brown University, the Ramallah Academy of Drama, and Birzeit and Al-Quds Bard universities.

The work of photographer **Ahlam Shibli** (Palestine, 1970) has been widely shown in solo and group exhibitions on the international scene, including the Istanbul Biennial, Documenta (12) in Kassel, and the Tate Modern, among others. Her documentary-style projects, such as *Belonging*, *Staring*, *Heimat*, *Occupation*, *Ramallah Archive*, *Death*, *Dependence*, *Arab al-Sbaih*, *Eastern LGTB*, *Trackers*, and *Gother*, address the implications of certain repressive identity policies.

(Activity in Arab with simultaneous translation into Spanish)

25.11  
2025

**Cecilia Fajardo-Hill**  
**To veil, unveil, reveal... between images**  
**and texts. Artistic practice of Latin**  
**American and Latina women,**  
**from 1960 to date**

In-person and online

From the 1960s onwards, photography and video have offered women a unique opportunity for performativity and conceptualism that has critically expanded the conceptualization of contemporary art. Some of the themes addressed by these artists include agency, self-representation, sexuality, political resistance, feminism, poetry, and language. Among the artists to be discussed are Laura Aguilar, Celia Álvarez Muñoz, Sybil Brintrup, Josely Carvalho, Leonora de Barros, Anna Bella Geiger, Martine Gutierrez, Magali Lara, Lea Lublin, Mónica Mayer, Marcela Serrano, Cecilia Vicuña, Márcia X, and others.

**Cecilia Fajardo-Hill** holds a PhD in Art History from the University of Essex. Venezuelan-British Latina, she focuses her work as modern and contemporary art curator to Latin American, Latin, and women artists. She was co-curator of *Mujeres radicales: Arte latinoamericano, 1960-1985* (2017), and *Xican-a.o.x. Body* (2023). She is co-editor of *País Matinal: Historia crítica del arte de Guatemala, 1871-2020* (2025). She is currently an associate professor of museum studies and art history and director of the Northlight Gallery at Arizona State University.

02.12  
2025

**Gregory Chatonsky**  
**Vector policy for images**

In-person and online

The lecture will examine how AI transforms the relationship between text and image. Based on Lyotard's figurative thesis in *Discourse Figure* (1971), we will trace the history of these relationships up to the current latent spaces of AI. These technologies mark a turning point: vectors take power over meaning. This transformation is now being exploited politically by what we might call "fascists vector" who exploit these new modes of signification. In response to this appropriation, we will explore an alternative politics of vectors, based on the figure as a force of transformation and deform.

(Activity in French with simultaneous translation into Spanish)

**Grégory Chatonsky** (Paris, 1971) is a Franco-Canadian artist. He founded Incident.net, a net art platform, in 1994, explored digital materiality in the 2000s, and began experimenting with AI in 2009. He organized seminars at ENS on artificial imagination's impact on art (2017-2019). His works have been exhibited at Palais de Tokyo, Centre Pompidou, MOCA Taipei, and other major venues, and are held in collections including CNAP and BnF.

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