

Conference series
Panoràmic – KBr Fundación MAPFRE

Break: A New Visual Order

Joan Fontcuberta, Director

PANORÀMIC
FESTIVAL DE CINEMA, FOTOGRAFIA I MÉS



Barcelona Photo Center

Eng

The first quarter of the twenty-first century is now over. From the attacks of September 11th to the genocide in Gaza, the world has undergone geopolitical, sociological, and technological changes of extraordinary magnitude: endless wars and the refugee diaspora, financial crises, the discrediting of liberal democracies and the rise of authoritarian populist movements, global inequalities and migratory dramas, climate change, the pandemic and biotechnological progress, and so on. The image has borne witness to it all and, at the same time, has itself been profoundly transformed. Carried along by a frenetic acceleration, we hardly realize the advances that, until very recently, were unavailable to us, yet now seem indispensable: from the internet and smartphones to social media and artificial intelligence.

During this time, photography has established itself as an omnipresent and essential medium for communication, art, and politics. Technological innovations have multiplied creative possibilities, but they have also generated new ethical and social challenges. The immediacy and mass proliferation of images have changed our relationship with photography, making it more accessible while transforming many of its original parameters. We no longer live in a culture of the image but in an oversaturated iconosphere, where the challenge is not to produce more images but to learn how to look.

It is time to pause and take stock of this recent past. We need to take a break to gauge the rupture (another break) that has occurred. This is the approach guiding this year's Panoramic Festival program. Through these lectures, we aim to provide a space for reflection on the questions posed by the new visual order in which we now live. Two authoritative voices will address this: one is the perspective of an art and photography historian (Florian Ebner), while the other is that of a radical artist whose work focuses on media analysis and the relationship between image and power (Hito Steyerl). If we are living in the age of the image, what is the image of our age? Together they will help us answer this question.

Dates

From Tuesday, November 4th through Wednesday, November 5th, 2025

Time

7 PM

Simultaneous translation into Spanish will be available.

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**04.11
2025**

Florian Ebner
***So Many
Different Suns***

Presentation and moderation by Joan Fontcuberta
In person and online

The lecture focuses on the coexistence of various photographic methods and languages at the end of the first quarter of the 21st century. Today, there are myriad ways of looking at photographs, and perspectives on the photographic medium will differ widely between, for example, members of a company's communications department, and an amateur photographer. The position taken here is based on the understanding that photography may offer artistic and critical perspectives. However, at this point we must question whether photography is still a useful tool for describing the world we have created. In this respect, this talk attempts to address the much-discussed opposition between the recording and the generating of images and also moves beyond this polemic in order to consider questions of content and context.

Florian Ebner (Regensburg, Germany, 1970) has been Chief Curator of Photography at the Centre Pompidou (Paris) since July 2017. From 2009 to 2012, he was director of the Museum für Photographie Braunschweig (Lower Saxony), and from late 2012 to 2017, he was in charge of the photography collection at the Museum Folkwang in Essen.

**05.11
2025**

Hito Steyerl
***Art in the Age of
Authoritarian Chatbots***

Presentation and moderation by Federica Matelli
In person and online

Hito Steyerl will discuss new developments in image generation through the use of machine learning algorithms, and their social, political, and ecological consequences. Topics will include Fash futurism, labor market volatility, degenerative art, and inoperative images.

Hito Steyerl (Munich, Germany, 1966) is a visual artist, filmmaker, and art theorist. Her work explores the global circulation of images and digital technologies. She studied in Tokyo and Munich and holds a PhD from the Academy of Fine Arts in Vienna. She has been a professor at the Universität der Künste in Berlin since 2010 and has exhibited at major institutions including the Venice Biennale and the Museum of Modern Art, New York.

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