

11.10.2024 – 26.01.2025

Eng

# KBr Flama'24

laura aranda lavado  
Estefania Bedmar  
Malu Reigal  
Alain Rojas Pastor

Emerging artists from the schools  
of photography in Barcelona

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The annual project *KBr Flama*, which is celebrating its fourth edition, continues to support emerging talent. In collaboration with four academic institutions committed to education and photography studies in Barcelona (Idep Barcelona, IEFC, Elisava - Barcelona School of Design and Engineering, Serra i Abella), KBr Fundació MAPFRE presents *KBr Flama '24*, the yearly encounter with photographers who received their training in the city.

The *KBr Flama '24* exhibition brings together the works of **laura aranda lavado** (Granollers, 1994), **Estefania Bedmar** (Cerdanyola del Vallès, 1989), **Malu Reigal** (Murcia, 1992), and **Alain Rojas Pastor** (Esplugues de Llobregat, 1987). On this occasion, artists were selected by a panel of judges which included Carles Guerra, Silvia Omedes, and Arianna Rinaldo.

Through different creative processes, encompassing analog and digital photography, experimental developing, and the manipulation of archival images and video, the selected projects explore the memory of territories and objects, family heritage, and the very language of photography from an auto-ethnographic perspective.

The exhibition begins with the project *En el patio de mi casa* (The Patio at My House), in which Estefania Bedmar explores the resignification of public spaces as private and affective ones based on a study of the old Can Planes landfill. It continues with *Yo también quise ser Robert Capa, pero no hacer sus fotos* (I Too Wanted to Be Robert Capa, But Not Take His Photographs), a project by laura aranda lavado that explores her relationship with the photographic medium, collecting and editing images from her personal archive. In *Pan, pijo y habas*, (Bead, "Pijo", and Beans) Malu Reigal reflects on family mandates and the relationships of affection that are generated in the male-oriented world of competitive pigeon breeding and training competitive pigeons. Finally, in *Vestigia*, Alain Rojas Pastor places objects at the center of his research as vehicles for recollections and emotions, reflecting on concepts such as memory, loss, and the passage of time.

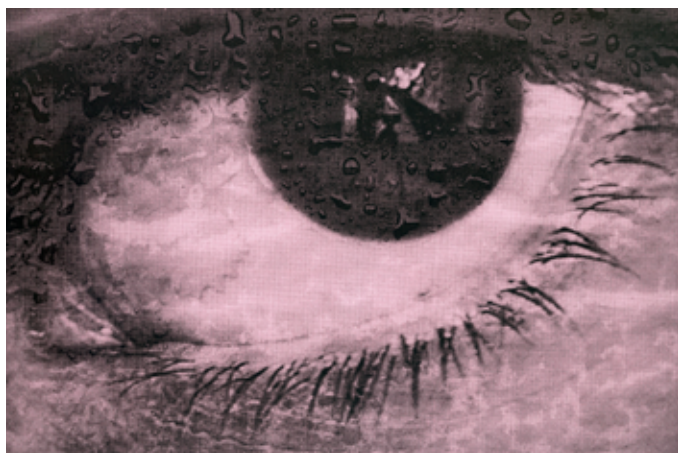
## ***Yo también quise ser Robert Capa, pero no hacer sus fotos***

laura aranda lavado

The project stems from an introspective conversation that the artist has with herself, in which she explores her reflections and contradictions in relation to the medium of photography. The author understands photography as a fabric that cannot be undone, where visual experiences, emotions, and speculations meet and establish a dialogue. This exploration is based on the methodology of self-ethnography, a social research method whose starting point is a systematic analysis of personal experience in order to understand shared cultural experience. The author then creates a series of “artifact-tools” resulting from this process: the photo-essay composed by fifteen images and knitted blanket that are on display.

The fifteen photographs that make up the visual essay are part of the photographic archive created by the artist over the last twenty years. Therefore, the process of recovering these images becomes one of conceptual and material reappropriation. Each image is printed in different inks on different-colored paper, in an effort to break with the classical aesthetic of photography that usually produces positives on a white background.

In this way, *I Too Wanted to Be Robert Capa, But Not Take His Photographs* constitutes a journey that is as intimate, as it is universal; a study on the limits and possibilities of photography as a personal diary, a speculative tool, and a social document.



## ***En el patio de mi casa***

Estefanía Bedmar

Opposite the author's house, in Cerdanyola del Vallès, is the old Can Planes landfill, an eighteen-hectare plot equivalent to approximately twenty soccer fields. Although it was officially closed in the 1970s, a controlled decontamination never took place. Instead, the site was covered with tons of soil, burying the toxic waste underneath.

In the shape of a hill, the surroundings in this periphery of Cerdanyola are seemingly hostile, with uncontrolled vegetation, arid landscapes, and tubes sticking out of the ground. Nevertheless, this place has a special meaning for the author: it is where she grew up, walked her dog, shared secrets with her friends, and lived memorable moments with her first loves.

In this sense, the project explores the resignification and appropriation of public spaces as private and domestic ones, and the paradox of emotional and physical links to one's family home when growing up.

The project incorporates several formal and expressive procedures, such as the use of experimental and damaged film, accidental veiling, and both digital and analog archive photography. Not only do these elements respond to the author's intimate need to explore the duality that exists between belonging and estrangement, but also her intention to evoke the degradation and toxicity of the landfill.



## ***Pan, pijo y habas***

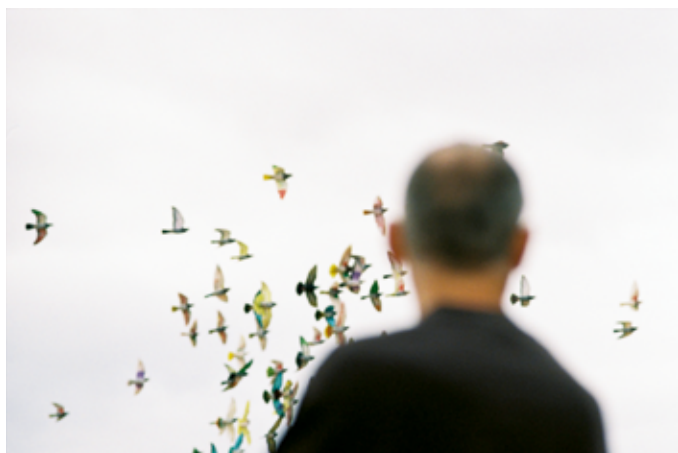
Malu Reigal

“The bird breaks the Shell. The shell is the world.  
Whoever wants to be born must destroy a world.”  
*Demian*, Hermann Hesse.

*Bread, “Pijo”, and Beans* is a project that stems from the artist’s own family setting. The work revolves around the affective relationships that arise within a radically masculine peripheral context in which competition pigeons are raised and trained. The artist’s connection with this practice comes from a tradition her grandfather initiated, which has been continued by her uncle.

The relationships built around caring for the pigeons are learned processes; in the case of the men, these are highly socially conditioned by an environment in which inherited rights and values have defined a homogeneous collective identity. Within this reality, the need to be part of the group entails something primitive: belonging, finding one’s own space, and constantly adapting to the environment.

Thus, the project aims to address and measure the tensions between choice and mandate, studying the blurred lines that separate caring from raising, loving from possessing, and inheriting from assuming. It intends to pose a reflection on relationships: what is the relationship like between the men, their environment, their roots, the birds, and themselves?



## ***Vestigia***

Alain Rojas Pastor

*Vestigia* explores the intimate connection that is established with objects accumulated throughout one's life. Through photographs of the personal mementos of the author's mother and the histories behind them, the series illustrates the way in which objects can become the bearers of memories and emotions, serving as bridges to the past.

Each memento represents a physical link between people, places, and experiences that left an indelible mark on the life of Rojas Pastor's mother: from biological remains, such as the umbilical cords of her children, to the feather of a parakeet that evokes the memory of an abortion. Objects from her daily life, such as a handkerchief with her mother's scent, a comb that still has remnants of scalp, and dried flowers next to a set of farewell toast glasses are also included.

Likewise, *Vestigia* addresses universal themes such as memory, loss, life, death, human connections, time, and immortality. The project considers the polysemy of the term "immortalize", transforming it into a recursive proposal; a matryoshka of sorts that brings out the deep meaning behind each object.



## Dates

October 11th 2024  
to January 26th 2025

## Opening hours

Tuesdays through Sundays  
(and public holidays): 11 am-8 pm  
Last entry: 7.30pm

### From October 1

Monday (except public holidays):  
closed  
Tuesdays – Sundays  
(and public holidays): 11am-7pm  
Last entry: 6.30pm

The exhibition hall will be cleared  
10 minutes before closing.

## KBr Fundación MAPFRE

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## Bookshop

Tel. +34 93 272 31 80

## Tickets

Standard ticket: 5 €  
Ticket with reduction: 3 €  
Free standard ticket: Tuesdays  
(except public holidays)  
Groups: 3 € / per person

## Guided visit

### (mediation service)

Wednesdays & Thursdays: 5-8 pm  
Fridays & Saturdays: 12-2 pm, 5-8 pm  
Sundays & public holidays: 12-2 pm

### From October 1

Wednesdays & Thursdays: 4-7pm  
Fridays & Saturdays: 12-2pm, 4-7pm  
Sundays & public holidays: 12-2pm  
(Information at reception)

## Audioguide

English, spanish and catalan: 4 €

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exhibition: #KBrFlama24

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