

# KBr Flama'23

Alan Balzac  
*La muerte de  
la identidad*



Rocío  
Madrid  
*Melilla*



Ivette Blaya  
*Simplemente  
cortando*



Lucía Morón  
*Te amo.  
Yo tampoco.*



# KBr Flama'23

KBr Flama was created with the firm objective of granting visibility to the up and coming talent coming out of Barcelona's photography schools. To this end, KBr Fundación MAPFRE photography center relies on the essential collaboration of Grisart, Idep Barcelona, IEFC and Elisava, Barcelona School of Design and Engineering.

The exhibition KBr Flama'23 is the third edition of this project and features the works of **Alan Balzac** (Galicia, 1989), **Ivette Blaya** (Santa Margarida de Montbui, Barcelona, 2000), **Rocío Madrid** (Melilla, 1988) and **Lucía Morón** (Buenos Aires, 1984). The proposals were selected by a jury which included Mónica Allende (Artistic Director of the GetxoPhoto Festival, Bilbao), David Armengol (Director of La Capella, Barcelona), Irene de Mendoza (Artistic Director of the Foto Colectania Foundation, Barcelona) and Anna Planas (Artistic Director of Paris Photo).

**Alan Balzac** proposes an intimate reflection on the search, encounter, and destruction of identity. **Ivette Blaya** uses the suggestive figure of the bonsai to reflect on the dynamics of body domination that regulate our society. **Rocío Madrid** offers a perspective on the border city of Melilla, where the author grew up and currently lives, through an autobiographical and personal filter. **Lucía Morón** invites us to question the paradigm of romantic love and marriage in an effort to break several cultural constructs that continue to be perpetuated through inertia.

# Alan Balzac

## *La muerte de la identidad*

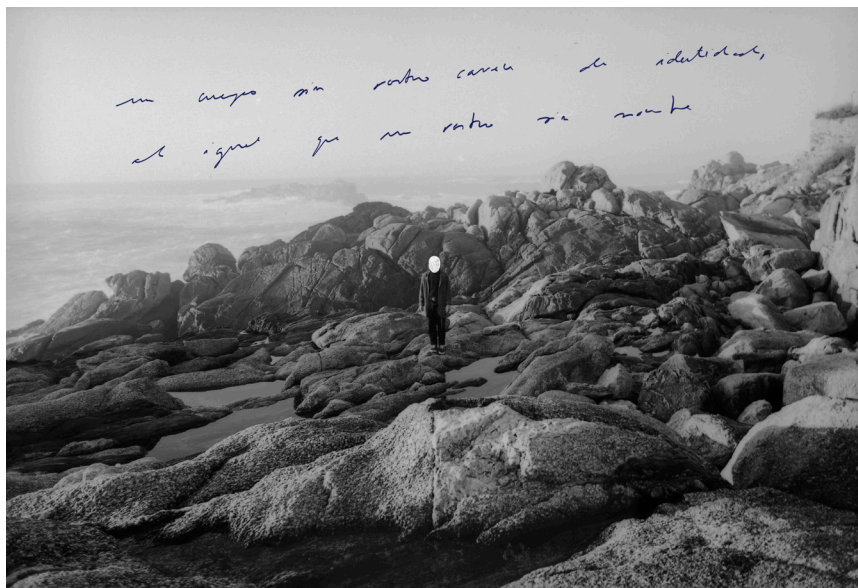


Alan Balzac, *La muerte de la identidad*, 2021 © Alan Balzac

“Meeting one’s self in the image. I recognize myself because I have seen myself, because my eyes have met his eyes, mine which are his; another me with whom I dialogue in time. Who am I? I ask him and I ask myself”.

*La muerte de la identidad* is a theoretical and visual essay that stems from Alan Balzac’s personal reflection on identity. Self-published in 2022—in book format—the essay proposes a theoretical analysis that draws from visual, feminist, gender, body, and colonial studies, examining the effects of an identity imposed by gender, sexual orientation, class, and race that may affect the definition of one’s self.

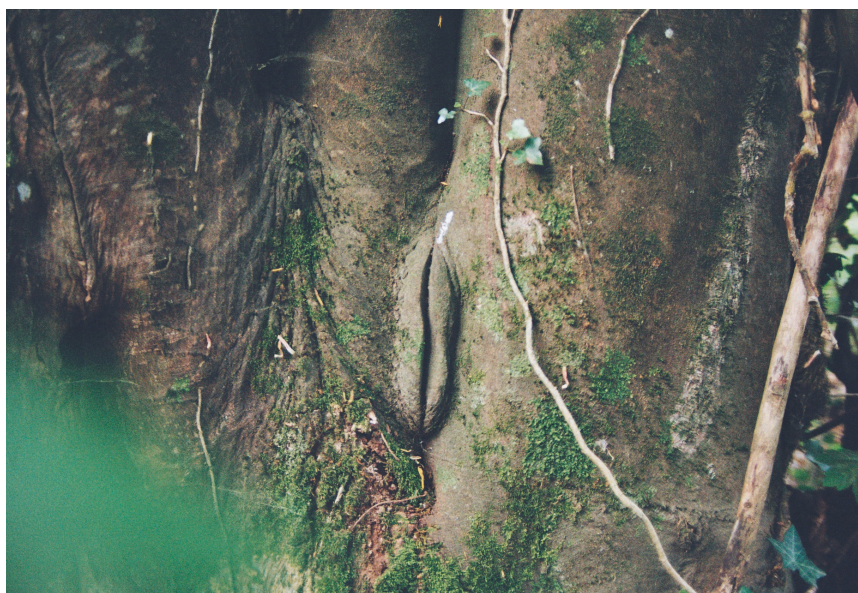
Questioning the privileged position of middle class cis heterosexual white males, this study leads the author to the postulation of new perspectives on the possibility of “being”. At this point, the photographic dimension of the project is born; Balzac explores another form of self awareness, establishing a temporal itinerary that began during his childhood, which was spent with his twin brother, and ends with a meticulous study of the adult body and its consequent deconstruction.



Alan Balzac, *La muerte de la identidad*, 2021 © Alan Balzac



Alan Balzac, *La muerte de la identidad*, 2021 © Alan Balzac



Alan Balzac, *La muerte de la identidad*, 2021 © Alan Balzac

# Ivette Blaya

## *Simplemente cortando*



NANOUGH CONGOST, serie "papa", 2021 © Nanouch Congost

In *Simply Cutting* Ivette Blaya uses the camera “as a device for printing memories and consolidating present and future realities”. Analyzing the technique required for the cultivation of bonsai trees—an occupation the artist’s father dedicated many hours to when she was a young girl—the project focuses on education and the inheritance passed on to growing bodies in terms of the dynamics at play during the creation of one’s own identity.

The domestication that is performed on the tree to transform it into a bonsai stands as a metaphor for the continuous process of education and correction and the permanent vigilant police-like gaze exerted from specific and particular inherited moral judgments.

Including 50 photographs of bonsai trees—which comprehend most of the plant-life heritage that the author grew up with—and an accompanying performance, this series depicts bodies presented as a forest of sorts. It is a space that grants shelter and allows for resistance; one that stands in contrast to the domestication exerted by the stranglehold of mankind.



Ivette Blaya, *Simplemente cortando*, 2022 © Ivette Blaya



Ivette Blaya, *Simplemente cortando*, 2022 © Ivette Blaya



Ivette Blaya, *Simplemente cortando*, 2022 © Ivette Blaya

# Rocío Madrid

## *Melilla*



Rocío Madrid, *Melilla*, 2021 © Rocío Madrid

Melilla is a border town in North Africa where the author grew up and currently lives. As a barrier against the waves of migrants en route to Europe, it is a physical space full of contradictions; proof of a very particular idiosyncrasy marked by history, cultural contrasts, and coexistence amid a context that should never take place in an increasingly globalized world.

Due to the Covid-19 crisis, Melilla's border was closed from March 2020 until May 2022, blocking the passage of people and goods completely from both sides. This blockage plunged the city into a state of recession, affecting the melillenses and transient populations alike.

Stemming from a simple daily walk and from observations of everyday life, the author analyzes a society in which certain extreme events—such as the transit of people despite the restrictions and so-called “risky jumps”—become normalized due to their frequency.



Rocío Madrid, *Melilla*, 2021 © Rocío Madrid





Rocío Madrid, *Melilla*, 2021 © Rocío Madrid



Rocio Madrid, *Melilla*, 2021 © Rocio Madrid



Rocio Madrid, *Melilla*, 2021 © Rocio Madrid

# Lucía Morón

## *Te amo. Yo tampoco.*



Lucía Morón, *Te amo. Yo tampoco.*, 2021 © Lucía Morón

“Some time ago, I went with my mother to empty my grandmother’s house. I decided to keep two things: a picture of her as a little girl holding a rifle and her wedding dress that I was going to get married in. I remembered that the same day she passed away (ten years ago), I decided to end my relationship with Alejandro. Since then I have never fallen in love again.”

*I Love you. Me Neither.* is a project that studies social, cultural, and family conventions related to love and marriage that many women are burdened with. The author compiles and manipulates family album photographs, granting them a new life and generating a different narrative on the forms of love. The images—which occasionally transcend the frame—celebrate a will to break, or at least question, the paradigm of romantic love.



Lucía Morón, *Asesinato romántico*, 2023. Part of the series *Simplemente cortando*. © Lucía Morón



Lucía Morón, *Te amo. Yo tampoco.*, 2021 © Lucía Morón



Lucía Morón, *Te amo. Yo tampoco.*, 2021 © Lucía Morón



Lucía Morón, *Te amo. Yo tampoco.*, 2021 © Lucía Morón