

# KBr Flama'25

Irina  
Cervelló  
*Opaco*

Abril  
Coudougnan  
*Tous les ~~maux~~  
mots sont  
inventés*



Patrick  
Martin  
*Looking for  
George*

Bernat  
Erra  
*Fe de  
erratas*

# KBr Flama'25

The annual project *KBr Flama*, which is celebrating its fifth edition, continues to support emerging talent. In collaboration with four academic institutions committed to education and photography studies in Barcelona (EASD Serra i Abella, Elisava – Barcelona School of Design and Engineering, Idep Barcelona and IEFC), KBr Fundación MAPFRE presents *KBr Flama '25*, the encounter with photographers who received their training in the city.

The exhibition brings together the work of Bernat Erra (Barcelona, 2003), Irina Cervelló (Martorell, 2001), Abril Coudougnan (Perpignan, 1999), Patrick Martin (Stockport, England, 1996). On this occasion, artists were selected by a panel of judges which included Javier Martín, Arianna Rinaldo, and María Santoyo.

The projects presented for this edition share a critical gaze and sensitivity toward the construction of memory, whether it be intimate, collective, or related to territory. Through a range of visual languages—which include analog and digital photography as well as the reinterpretation of personal and public archives—the authors study the ways in which photography can become a tool for exploring interpersonal links, the marks left by industry on the land, and the role that images play in the configuration of identities and shared memories.

The exhibition opens with *Opaco*, in which Irina Cervelló examines the cultural, environmental, and economic implications of the Solvay petrochemical complex located in her home town of Martorell. It continues with *Tous les ~~maux~~ mots sont inventés*, through which Abril Coudougnan immerses the viewer in her personal photographic archive, containing numerous images taken over the course of six years. In *Looking for George*, by Patrick Martin, the artist poses a reflection on the myths that configure collective memory. Lastly, in *Fe de erratas*, Bernat Erra continues with a similar exploration that analyzes collective identities through the religious imagery linked to Catholicism.

# Irina Cervelló

## *Opaco*

*Opaco* examines the relationship between the chemical company Solvay and the Catalan town of Martorell, focusing on the cultural, economic, and environmental implications of its establishment. The project stems from long-term research that combines images taken by the author with historical documents and archival materials.

In the early 1970s, Solvay acquired a 30-hectare plot in the La Torre industrial estate. The opening of the industrial complex in 1972 was attended by high-ranking officials from the Spanish government. This moment marked the beginning of a political-business alliance that has facilitated the consolidation of the factory, allowing it to operate with a high degree of impunity. Presented as an opportunity for progress, Solvay's arrival transformed the urban, economic, and media landscape of Martorell, while simultaneously concealing its long-term environmental effects.

The exhibition focuses on a series of photographs taken by the author that systematically document the warning sirens belonging to the External Emergency Plan for the Chemical Sector of Catalonia (PLASEQCAT). These repetitive frontal images serve as symbols of a permanent yet silenced threat: the constant possibility of a chemical accident. Embedded in the landscape, the sirens become visual markers of a risk that has been internalized, normalized, and nearly forgotten. The exhibition is complemented by a detailed chronology of key events, linking Solvay to the historical, political, and territorial evolution of Martorell.

*Opaco* does not aim to literally illustrate the visible effects of the chemical industry, but rather to reveal the structures of control, the constructed narratives, and the institutional silences that have sustained its presence for over five decades.

**Irina Cervelló** (Martorell2001) is a multidisciplinary artist. She graduated in 2024 with a degree in Photography and Audiovisual Media from Idep Barcelona – School of Image and Design – where she is currently completing a postgraduate program in Art Direction for Communication. In recent years, her work has shown a strong focus on social and historical themes, with a particular interest in research projects and the analysis of the use and meaning of archival imagery.



SURIA. — Installations de







### Alerta presidencial

PROVA DE SIRENES I ALERTA DE PROTECCIÓ CIVIL. S'activen les sirenes de risc químic per fer proves a les zones de risc. És un SIMULACRE. En un cas real, si sentiu les sirenes, confineu-vos. PRUEBA DE SIRENAS Y ALERTA DE PROTECCIÓN CIVIL. Se activan las sirenas de riesgo químico para hacer las pruebas en las zonas de riesgo. Es un SIMULACRO. En una emergencia real, confínate.

Aceptar



# Abril Coudougnan

## *Tous les ~~maux~~ mots sont inventés*

This project stems from a personal photographic archive built over the course of six years. It does not follow a set chronology or narrative, but instead offers a constellation of sensations, associations, and tensions that resonate with the artist's intimate experience. The images engage in free dialogue, transcending the time and space in which they were captured, creating connections through gaze and perspective.

The proposal invites viewers to delve into the artist's personal universe. It is an intimate gaze that allows for the possibility of universal interpretation through an autoethnographic process. The singular transforms into a shared experience that is open to empathy and identification.

The work explores dualities—such as nature and city or stillness and acceleration—in search of emotional balance and a sense of meaning. It also responds to contemporary visual saturation: the relentless flow of images on social media permeates the project, albeit reframed within a slower and more reflective proposition.

The combination of analog and digital photography introduces varied textures, rhythms, and registers, enriching the visual narrative with a nuanced and plural perspective. The images do not merely document moments. Instead, they evoke the intangible; connections, memory, and emotional traces.

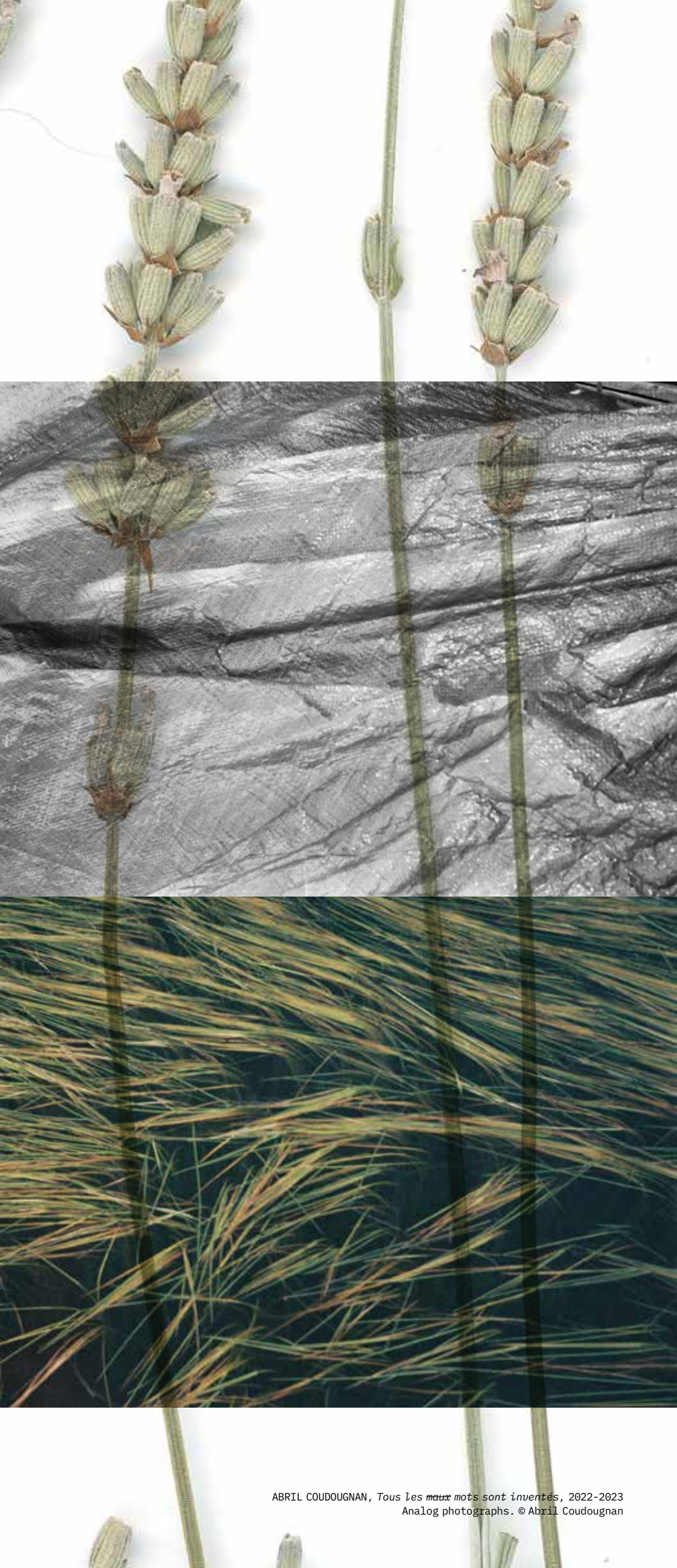
This project does not seek to impose a single reading, but rather to open up a mutable space where each gaze may reconfigure the narrative.

**Abril Coudougnan** (Perpignan, France, 1999) moved to Barcelona in 2018 to pursue a degree in graphic design. A year later, she began studying photography at the Institut d'Estudis Fotogràfics de Catalunya (IEFC), where she developed a distinctive visual approach that blends analog and digital techniques. Her work captures everyday scenes with a poetic sensibility, balancing staged compositions and spontaneous snapshots. Experimentation and handcrafted production are central to her creative process, bringing an intimate and honest quality to her visual language.













# Patrick Martin

## *Looking for George*

In the third century AD, when Roman Emperor Diocletian issued an edict persecuting Christians in the ancient Greek city of Nicomedia, a high-ranking imperial official publicly tore it down in protest. The act of defiance led to his brutal execution, but as Christianity spread throughout the empire, similar stories of martyrdom echoed in its provinces.

The myth of St. George is one of the most celebrated narratives of the sort. First emerging in the fifth century AD, George was said to have been a Roman soldier who suffered martyrdom two centuries prior for not renouncing his Christianity. Later, in the seventh century, he was depicted in a Church in Cappadocia as a figure on horseback slaying serpents. It was only during the Crusades of the thirteenth century—when stories of George reached the West—that his figure took on the contemporary imagery of a knight wearing a red cross and slaying a dragon.

Without the anchor of contemporary sources, we can only speculate that George's true identity was that of the man from Nicomedia. However, this has allowed different communities to carve out their own versions of the tale within popular culture for centuries. These stories offer a reflection of the beliefs and values of those who tell them and have even helped communities define themselves, with George being adopted as a patron saint by various nations, including England and Catalonia.

*Looking for George* is a photographic investigation that studies how this myth has been etched into collective cultural memory in Catalonia. It traces the story's origins to the town of Montblanc, where the Catalan version of the tale is said to have taken place. Through photographs of people, celebrations, and architecture, the series of images creates a visual labyrinth of stories and symbols imbued with a sense of history, where myth lingers just below the surface.

It is a testament to how collective cultural memory is not a graveyard, but a playground shaped by both nostalgia and amnesia. As such, it reflects the complex, mysterious, and sometimes absurd nature in which narratives of the past are constructed to help form national consciousness.

**Patrick Martin** (Stockport, England, 1996) is a photographer and educator currently based in Barcelona. He earned a degree in History from the University of Sheffield in 2018 and completed a Master's in Photography and Design at Elisava, Barcelona School of Design and Engineering, in 2024. His personal work is marked by a deep awareness of the past, using symbols and remnants as a starting point to construct visual narratives.







PATRICK MARTIN, *Looking for George*, 2024  
Digital photographs. © Patrick Martin



# Bernat Erra

## *Fe de erratas*

*Fe de erratas* originates from visually and emotionally charged early memories: a child's gaze upon the overwhelming presence of religious imagery. This experience becomes the starting point for exploring a symbolic universe that is—at the very least—unsettling, where tradition, mystery, fatalism, and an undercurrent of violence coexist.

Large ghostly figures that inhabit religious spaces—dark churches, places of worship, domestic altars—form a shared imagery that has left a deep imprint on collective memory. These icons, often integrated into everyday life on a smaller scale, are revisited from the critical and affective distance of a different generation: grandchildren observing the myths of their grandparents.

The photographs do not document but rather reveal fragments, textures, and atmospheres that evoke blurred memories and inherited tensions. This project is not about individuals. Instead, it is centered on belief; a manner of faith that takes shape through images that can become disquieting when stripped from their living context.

*Fe de erratas* is also a reflection on the fragility of what is collectively held as truth. Beliefs become vulnerable when the myths that sustain them begin to fade. Perhaps, today's obsessions will also dissolve with the passage of time, much like these religious icons.

**Bernat Erra** (Barcelona, 2003) graduated in 2023 with a Higher Technician degree in Plastic Arts and Design in Photography from the Serra i Abella School of Art and Design in L'Hospitalet de Llobregat. He is currently completing a Higher Vocational Training Program (CFGS) in Lighting, Image Capture, and Processing at the Escola de Mitjans Audiovisuals (EMAV) in Barcelona. His work sits at the intersection of documentary and artistic photography, marked by a personal and socially engaged perspective. His projects have been exhibited in venues such as the Tecla Sala Art Center in L'Hospitalet de Llobregat and the cultural association Nau Bostik in Barcelona, and have been selected for the projection series *El Proyector*, organized by the FotoColectania Foundation.







BERNAT ERRA, *Fe de erratas*, 2023  
Analog photography. © Bernat Erra

BERNAT ERRA, *Fe de erratas*, 2021  
Photograph taken with an outdoor flash. © Bernat Erra



BERNAT ERRÀ, *Fe de erratas*, 2023  
Photographs taken with an outdoor flash. © Bernat Errà

# KBr Flama'25

## KBr Fundación MAPFRE

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## Dates

September 24th, 2025 – February 1st, 2026

## Opening hours

Monday (except public holidays): closed

Tuesdays through Sundays (and public holidays):

11:00 – 19.00 h

Last admission: 18:30 h

The exhibition hall will be cleared 10 minutes before closing

## Tickets

General admission: 5 €

Reduced: 3 €.

Free: Tuesdays (except public holidays)

Groups: 3 € / pax.

## Guided tours

(mediation service)

Wednesdays and Thursdays: 17-19 h

Fridays and Saturdays: 12-14 h / 17-19 h

Sundays and public holidays: 12-14 h

(Information at reception)

## Bookshop

Tel. (+34) 93 272 31 80

infokbr@fundacionmapfre.org

## Tell us what you think of the exhibition:

#KBrFlama25

kbr.fundacionmapfre.org/exposiciones/KBrFlama25

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