

24.09.2025 – 01.02.2026

Eng

KBr Flama'25

Irina Cervelló

Abril Coudougnan

Bernat Erra

Patrick Martin

Emerging artists from the schools
of photography in Barcelona

The annual project *KBr Flama* continues to support the emerging talent of photographers who received their training in Barcelona. In order to do so, KBr Fundació MAPFRE collaborates with four academic institutions committed to education and photography studies in the city: EASD Serra i Abella, Elisava Facultat de Disseny i Enginyeria de Barcelona, Idep Barcelona i IEFC - Institut d'Estudis Fotogràfics de Catalunya.

The *KBr Flama'25* exhibition marks the fifth edition of this project, and it brings together the works of Irina Cervelló (Martorell, 2001), Abril Coudougnan (Perpinyà, 1999), Bernat Erra (Barcelona, 2003) i Patrick Martin (Stockport, Anglaterra, 1996), seleccionats per un jurat format enguany per Javier Martín, Arianna Rinaldo i Maria Santoyo.

Irina Cervelló examines the cultural, environmental, and economic implications of the Solvay petrochemical complex located in her home town of Martorell.

Abril Coudougnan immerses the viewer in her personal photographic archive, containing numerous images taken over the course of six years. On his part,

Patrick Martin poses a reflection on the myths that configure collective memory. Lastly, **Bernat Erra** continues with a similar exploration that analyzes collective identities through the religious imagery linked to Catholicism.

Opaco

Irina Cervelló

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 The project stems from long-term research that combines images taken by the author with historical documents and archival materials.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). The show is complemented by a detailed chronology of key events, linking Solvay to the historical, political, and territorial evolution of Martorell.



Irina Cervelló, Untitled, Project *Opaco*, 2024.

Digital photograph © Irina Cervelló

Tous les maux mots sont inventés

Abril Coudougnan

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 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.



Abril Coudougnan, Untitled, Project *Tous les maux mots sont inventés*.

Analog photograph, 2023 © Abril Coudougnan

Looking for George

Patrick Martin

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.

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, Untitled, Project *Looking For George*, 2024.

Digital photograph (detail) © Patrick Martin

Fe de erratas

Bernat Erra

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.



Bernat Erra, Untitled, Project *Fe de erratas*, 2021.

Digital photograph © Bernat Erra

Dates

From September 24th
to February 1st 2026

Opening hours

Until September 30th

Mondays: Closed

(except public holidays)

Tuesdays – Sundays

(and public holidays): 11 am-8 pm

Last entry: 7.30 pm

From October 1st

Mondays: Closed

(except public holidays)

Tuesdays – Sundays

(and public holidays): 11 am-7 pm

Last entry: 6.30 pm

Visitors must leave the galleries
10 minutes before closing time

Admissions

Standard ticket: 5 €

Ticket with reduction: 3 €

Free standard ticket: Tuesdays

(except public holidays)

Groups: 3 € / per person

Guided tour

(cultural mediation service)

Until September 30th

Wednesdays & Thursdays: 5-8 pm

Fridays & Saturdays: 12-2 pm, 5-8 pm

Sundays & public holidays: 12-2 pm

From October 1st

Wednesdays & Thursdays: 4-7 pm

Fridays & Saturdays: 12-2 pm, 4-7 pm

Sundays & public holidays: 12-2 pm

Information at the reception

Audio guide

Accessible via mobile. Included
with the individual ticket. More
information in the "Tickets" section.

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Tell us what you think about
the exhibition: #KBrFlama25

KBr Fundación MAPFRE

Av. del Litoral, 30

08005 Barcelona

infokbr@fundacionmapfre.org

Bookshop

Tel. +34 93 272 31 80

[exposiciones.fundacionmapfre.org/
KBrFlama25Exhibition](http://exposiciones.fundacionmapfre.org/KBrFlama25Exhibition)



KBr

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