

KBr Flama'24

laura aranda
lavado

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

Estefania
Bedmar
*En el patio
de mi casa*



Malu Reigal
*Pan, pijo
y habas*

Alain Rojas
Pastor
Vestigia

KBr Flama'24

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 Idep Barcelona, IEFC, Elisava, Barcelona School of Design and Engineering, and EASD Serra i Abella.

The exhibition KBr Flama'24 is the fourth edition of this project and features 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). The proposals were selected by a jury which included Carles Guerra, Silvia Omedes and Arianna Rinaldo.

Estefania Bedmar explores the resignification of public spaces as private and affective ones, based on a study of the old Can Planes landfill. **laura aranda lavado** explores her relationship with the photographic medium, collecting and editing images from her personal archive. **Malu Reigal** reflects on family mandates and the relationships of affection that are generated in the male-oriented dimension of breeding and training competitive pigeons. **Alain Rojas Pastor** places objects at the center of his research as vehicles of recollections and emotions, reflecting on concepts such as memory, loss, and the passage of time.

laura aranda lavado

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



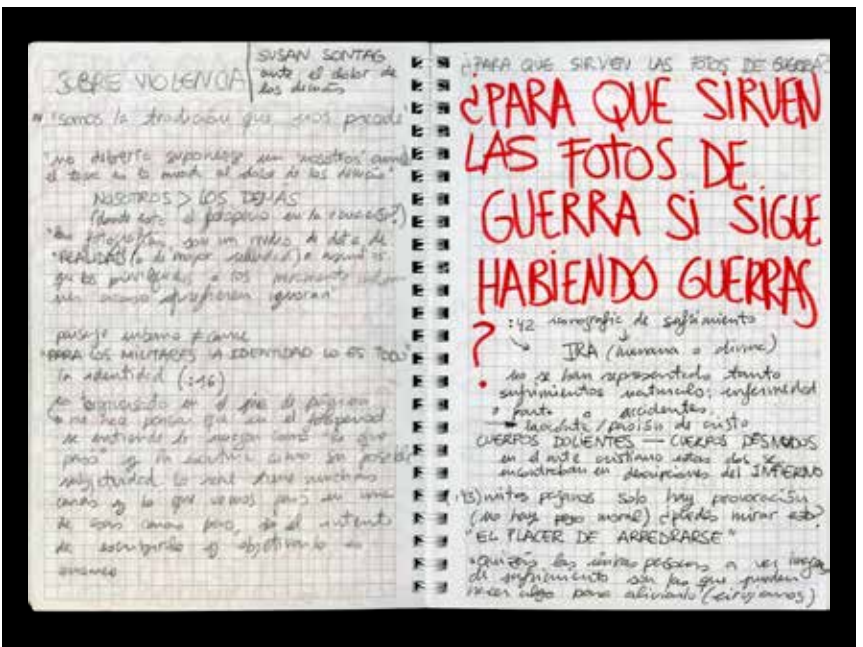
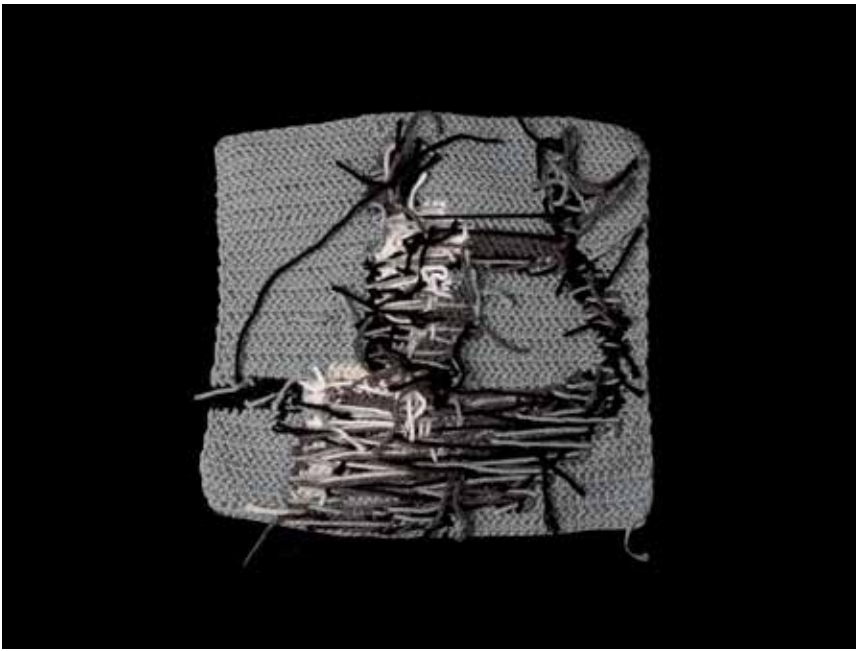
laura aranda lavado, *Yo también quise ser Robert Capa, pero no hacer sus fotos*, 2021-2023
Digital photography. © laura aranda lavado

**(I Too Wanted to Be Robert Capa,
But Not Take His Photographs)**

The project stems from an introspective conversation 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 that allows for an understanding of shared cultural experience.

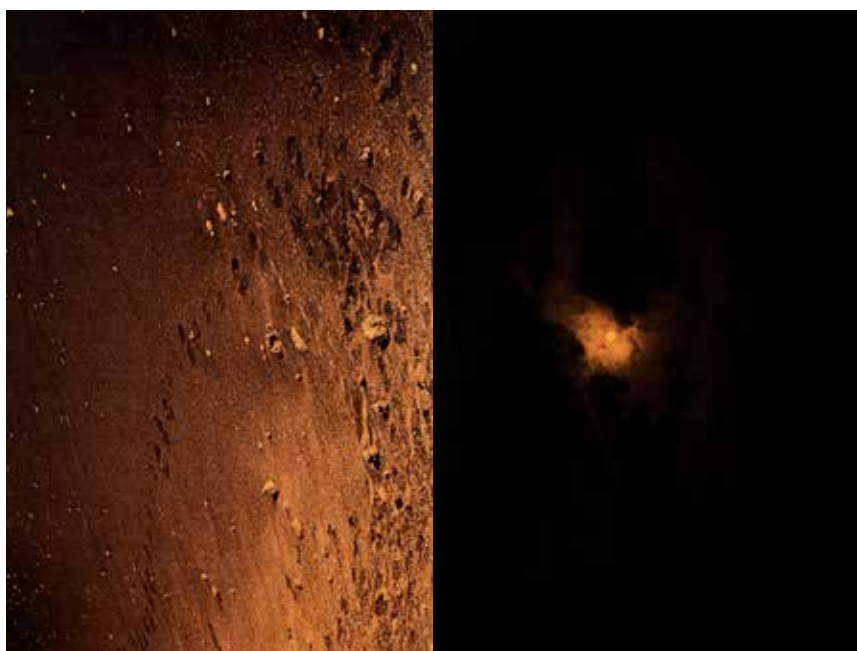
The author then creates a series of “artifact-tools” resulting from this process: the photo-essay composed by fifteen images and knitted blanket that are on display. The fifteen photographs that make up the visual essay are part of the photographic archive created by the artist over the last twenty years. Therefore, the process of recovering these images becomes one of conceptual and material reappropriation.

In this way, *Yo también quise ser Robert Capa, pero no hacer sus fotos* 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.



laura aranda lavado, Yo también quise ser Robert Capa, pero no hacer sus fotos, 2021-2023
Knitted blanket. Digital photography. © laura aranda lavado

laura aranda lavado, Yo también quise ser Robert Capa, pero no hacer sus fotos, 2021-2023
Photo of the artist's notebook. Digital photography. © laura aranda lavado





laura aranda lavado, *Yo también quise ser Robert Capa, pero no hacer sus fotos*, 2021-2023
Knitted blanket. Digital photography. © laura aranda lavado

Estefania Bedmar

En el patio de mi casa



ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023. Manipulated film, soapfilm. © Estefania Bedmar

(In the Patio at My House)

Opposite the author's house, in Cerdanyola del Vallès (Barcelona), 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.

The surroundings in this periphery of Cerdanyola are seemingly hostile. 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.



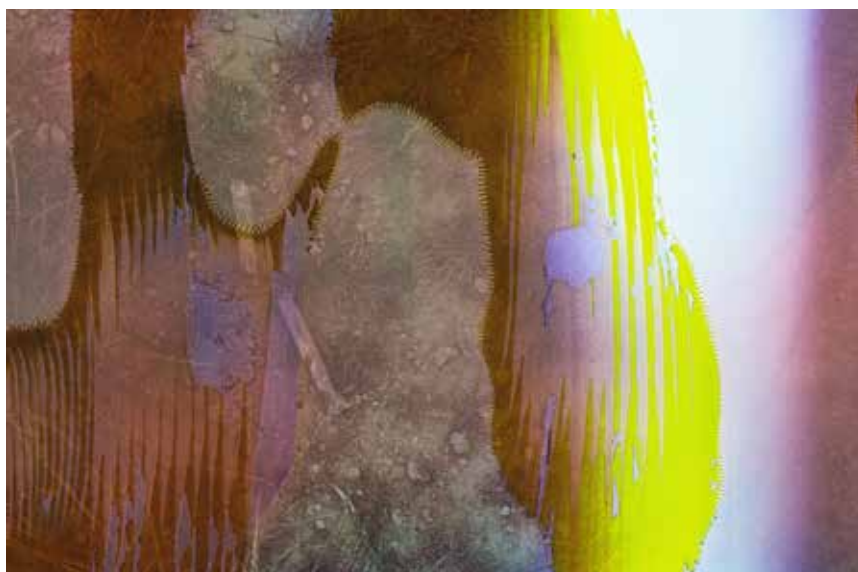
ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023
Reflex photography. © Estefania Bedmar

ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023
Manipulated film, soapfilm. © Estefania Bedmar



ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023
Reflex photography. © Estefania Bedmar

ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023
Manipulated film, soapfilm. © Estefania Bedmar



ESTEFANIA BEDMAR, *En el patio de mi casa*, 2023
Manipulated film, soapfilm. © Estefania Bedmar

Malu Reigal

Pan, pijo y habas



MALU REIGAL, *Pan, pijo y habas*, 2021-ongoing. 35 mm analogue photography. © Malu Reigal

(Bread, “Pijo”, and Beans)

This photographic 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?



MALU REIGAL, *Pan, piño y habas*, 2021-ongoing
35 mm analogue photography. © Malu Reigal





MALU REIGAL, *Pan, piño y habas*, 2021-ongoing
35 mm analogue photography. © Malu Reigal

Alain Rojas Pastor

Vestigia



ALAIN ROJAS PASTOR, *Vestigia*, 2023. Digital macro photography. © Alain Rojas Pastor

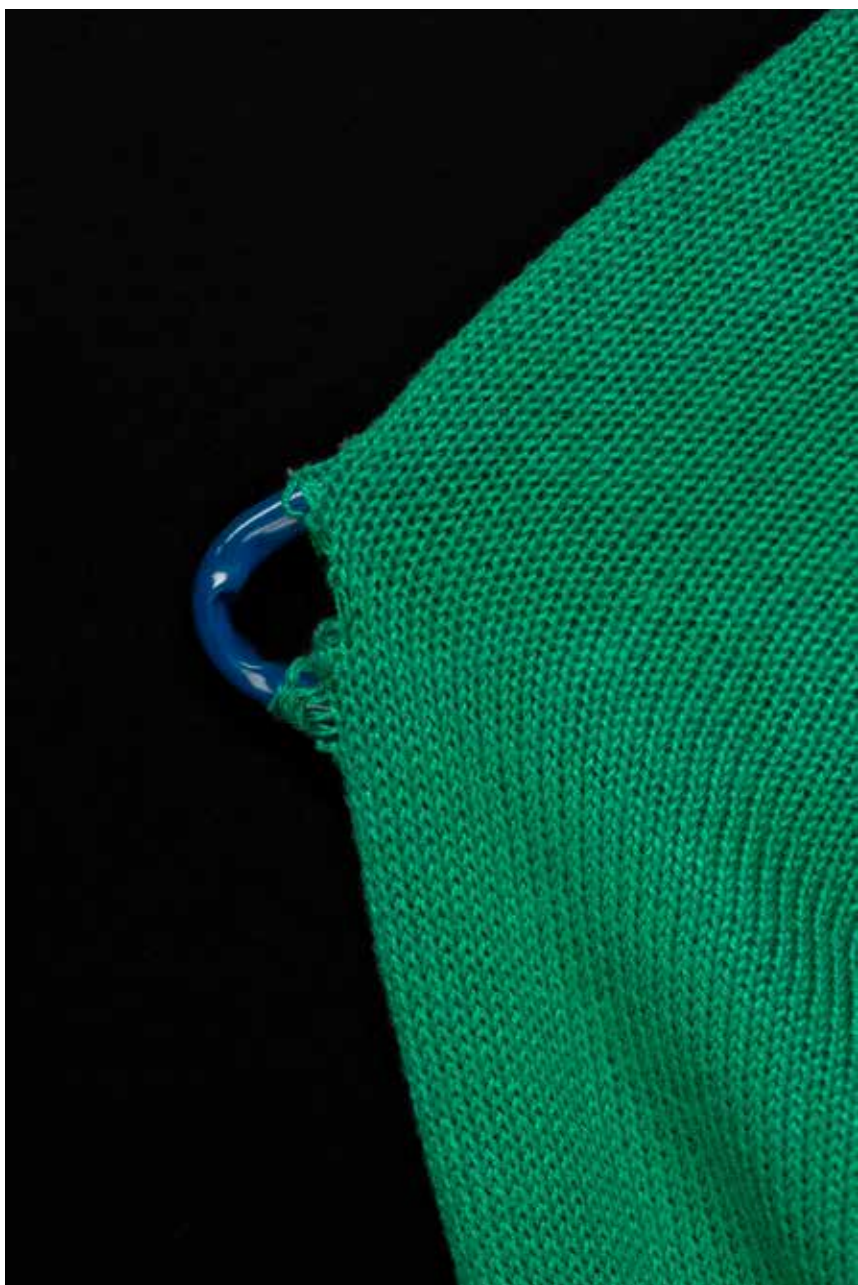
Vestigia explores the intimate connection that is established with objects accumulated throughout one's life. Through photographs of the personal mementos of the author's mother and the histories behind them, the series illustrates the way in which objects can become the bearers of memories and emotions,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







KBr Flama'24

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Dates

October 11th, 2024 – January 26th, 2025

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
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Tell us what you think of the exhibition:

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