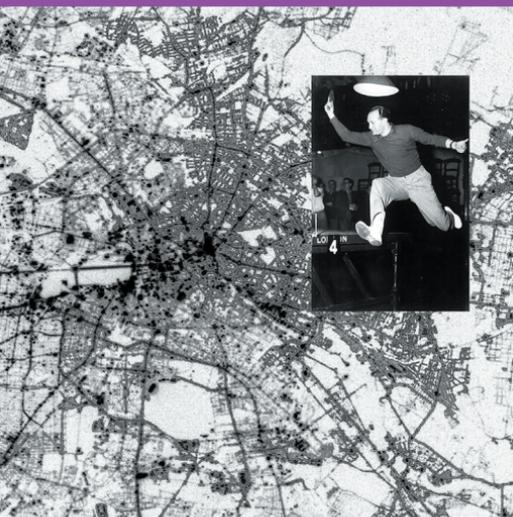


KBr Flama'21

Laura
Gálvez-Rhein
Ex-Libris

Blanca Munt
Alerta Mira-Sol



Gael del Ríó
Evocare

Gunnlöð Jóna
Rúnarsdóttir
*Obscure
Presence*



KBr Flama'21

The exhibition *KBr Flama 21* takes place at a special moment for Fundació MAPFRE's KBr Photography Center, just one year after its opening. The exhibition is conceived with the objective of granting visibility to the young talents being trained at Barcelona's schools of photography. Conscious of the importance of creating a bridge between the academic world and the professional lives of photographers, *KBr Flama* addresses the matter with the essential cooperation of four Barcelona-based institutions committed to the study of photography: Grisart, Idep Barcelona, IEFC and Elisava, Barcelona School of Design and Engineering.

In this first edition of 2021 the four highlighted photographers are **Laura Gálvez-Rhein** (Frankfurt-am-Main, 1998), **Gunnlöð Jóna Rúndarsdóttir** (Reykjavik, 1992), **Blanca Munt** (Barcelona, 1997) and **Gael del Ríó** (Barcelona, 1990). A panel of professionals within the field of photography, made up of Marta Gili, Sergio Mah, Ramón Reverté and Arianna Rinaldo, chose these photographers through a rigorous selection process.

The exhibition showcases four projects that take us to different realities through four personal visions. These realities are grounded in recollections of the past and in the observation of aspects of collective identity. In the first case, Gael del Ríó and Laura Gálvez-Rhein find a motive to develop their personal histories through familial figures (father and grandfather respectively). Gael del Ríó shows us her process of grieving following the passing of her father through a subtle and subjective combination of her father's etchings and her own photographs. When confronted with the trauma of her

grandfather Wolfgang, Laura Gálvez-Rhein links the recollection of German war children (*Kriegskinder*) to family life in an exercise in historical memory. In the second case, Gunnlöð Jóna Rúndarsdóttir and Blanca Munt focus on the collective histories that shape local realities and identities. Gunnlöð Jóna Rúndarsdóttir dives into the Icelandic popular beliefs relating to ghosts, elves and *huldufólk* (hidden people) to compose a dreamlike, multifaceted and contemporary portrait of her country. Blanca Munt turns her attention to the everyday reality of her neighborhood, with an interest that is more anthropological than photographic, in order to reveal some of the mechanisms that define contemporary society, marked by control and fear.

Laura Gálvez-Rhein

Ex-Libris



LAURA GÁLVEZ-RHEIN, *Ex-Libris* series, 2015-2019 © Laura Gálvez-Rhein

Ex-Libris is a documentary series based on the biography of Wolfgang F. O. Rhein (born in Berlin in 1937), grandfather of photographer Laura Gálvez-Rhein. Wolfgang had practically no childhood or adolescence, and his adult life was centered on work. After leaving his education as a Jesuit monk, he began his career as a German teacher at several locations. Through photographic collage, *Ex-Libris* explores the complexity of memory, oblivion and confrontation with trauma. The author's creative process led her to work with the family archive and with material from the Bundesarchiv (the German Federal Archives), following her grandfather in his daily life as a representative of the generation of *Kriegskinder* (German war children), silenced by the German culture of memory.

Laura Gálvez-Rhein (Frankfurt am Main, 1998) graduated in Photography at the Institut d'Estudis Fotogràfics de Catalunya (IEFC) in 2019 and subsequently specialized in photographic creation and thought at that same institution.

I was poor. I lived in a city that was completely destroyed, on a street close to the great Stalinallee boulevard. Everything was destroyed. It was very sad. We didn't spend much time at home, we played among the ruins. There was a place where I studied a little, but there was no room at home. I do not have many memories of this time. During our vacations, I used to work in the fields. During the war, we were sent to Poland to live with other families who also had children. My mother always stayed with her four children. My father had a butcher shop, but when I was born, he lost everything. Afterwards, it would not matter because the war would have destroyed it anyway. He later worked for the railroads. He had to travel by train to Poland in order to transport the people. It was very hard, he was always alone. We always had the dream of buying him a car, but he died very young.

In school, I would always sit in the chairs at the back of the classroom and a girl with ponytails would sit in front of me. I would bother her. Fifty years later, we met at our class reunion. I remembered nothing. So many things have happened in my life that I have forgotten about school. I never liked going to school.

I remember more than what I have seen.

Stupid memories.

Wolfgang F. O. Rhein



Blanca Munt

Alerta Mira-Sol



BLANCA MUNT, *Alerta Mira-Sol* series, 2019 © Blanca Munt

Alerta Mira-Sol began in 2019 when photographer Blanca Munt became part of a neighborhood watch chat group created to warn neighbors of possible robberies and other suspicious events. The author composes a portrait of Mira-Sol which includes, on one hand, observations focused on the neighborhood's daily life, and on the other, on group behavior, with its multiple characters (neighbors, suspects, police, local administrators) and situations. Her work manages to summon our own fears and contradictions. The project relies on several sources such as chat logs, photographs taken by the author throughout the neighborhood, and others taken from her house through a telescope, along with the symbols used by thieves to mark the houses they are targeting. In Munt's own words, *Alerta Mira-Sol* is a reflection of the tension between the privilege of living in a peaceful environment and the constant sense of threat latent in today's fear-driven culture.

Blanca Munt (Barcelona, 1997) graduated in Photography at Idep Barcelona in 2020. *Alerta Mira-Sol* was published as a photobook by Dalpine in 2021.

[1/2/20 10:53:50]

Does anybody know what these numbers mean or are they "special" signals? Right in front of the door to my place.

[3/17/20 11:55:40]

This warning seems to be real. I'm looking up the address

[7/17/20 10:09:27]

Warning!! The homeless guy goes out onto nearby streets looking for food in the trash bins... My house was broken into at night a couple of days ago and they rummaged through a bag with nothing important in it... The Mossos are aware of it. Take precautions!!!

[6/5/20 8:33:01]

Good morning, be careful about leaving things in your car...

[8/4/20 22:03:29]

Attention: Montblanc-Urals area. A dark colored Chrysler Voyager with 1/2 people inside has been surveying houses for 1 hour. When I take pictures, they respond with another picture and disappear. Could be moving throughout the area. Mossos have been warned.

[2/7/20 15:38:22]

"Onion seller" on Aragó Street, he is peeking into the gardens...

[8/20/20 23:39:18]

Car break-in

[1/18/20 13:18:54]

Hello everyone, they have marked a tree on Fuerteventura Street. Ready for robbery... Be careful

[10/9/20 9:57:33]

Last night the vocational high school on Rubí Road was broken into, next to the Navarro garden center.

[3/17/20 15:57:45]

I have included the attachment because it's a warning for everyone, they are robbing under a new pretense which I think is important to be aware of. For me it's a warning and important information to share.



BLANCA MUNT, *Alerta Mira-Sol* series, 2019 © Blanca Munt

Gael del Río

Evocare



Gael del Río, *Evocare series (detail)*, 2017 © Gael del Río

Evocare speaks of the artistic relationship between a father and his daughter, one that arose from the latter's need to confront loss. The autobiographical project begins with the death of the author's father and studies the relationship that exists between the artistic work of the photographer and the graphic work by Carlos del Río (a professional surgeon who also practiced painting, sculpture and etching). With this piece, Gael del Río offers an intimate and sensitive view on grieving. Her will to translate the intangible aspects of this process into images has led her to a transcription of emotions through the camera, producing suggestive and poetic photographs full of evocative elements. These images speak of absence, while the centrality of the subject being photographed emphasizes the individuality and subjectivity of the project. The author transports us to her interior world made up of scattered, isolated and solitary objects that dialog with a form of art composed of ideograms full of hidden meanings; two personal visions that are juxtaposed and suggest both a formal and conceptual connection between two generations of artists.

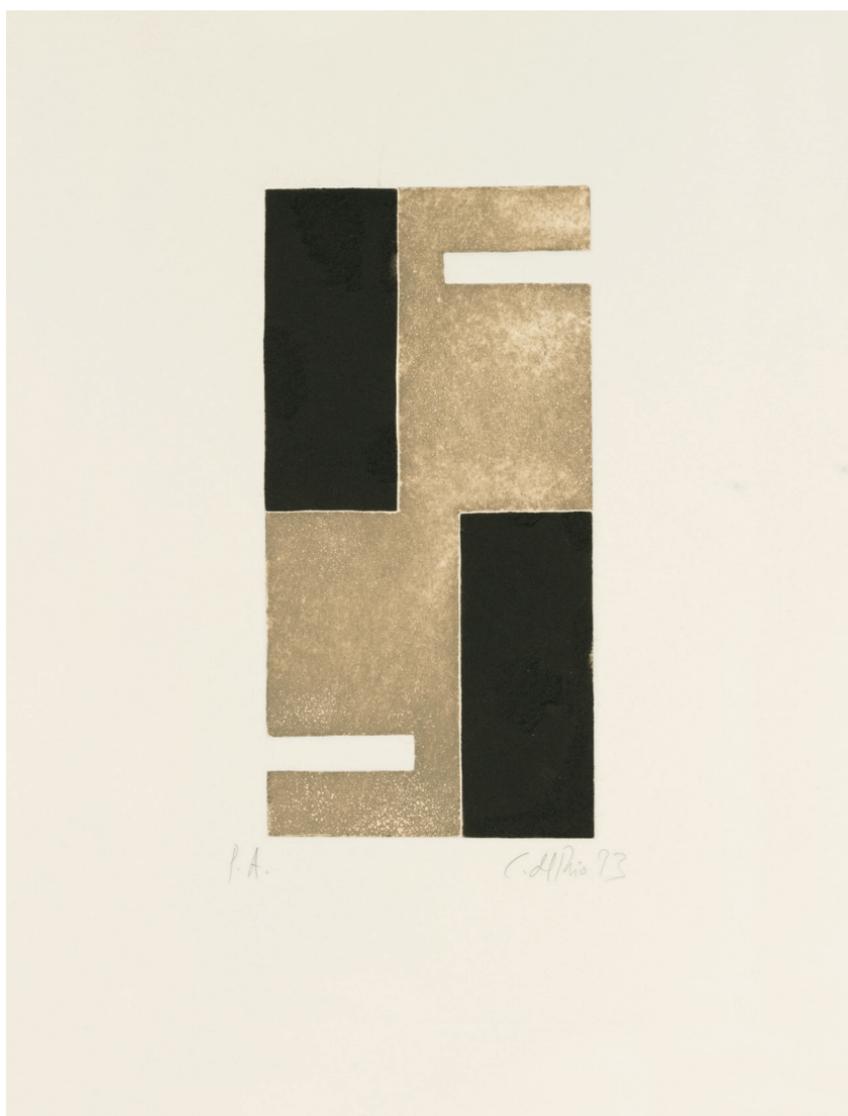
Gael del Río (Barcelona, 1990) obtained her bachelor's degree in Architecture at Barcelona School of Architecture (ETSAB) in 2015 and went on to study photography at the Institut d'Estudis Fotogràfics de Catalunya (IEFC) and at the Grisart School.

/e·vo·cà·re/

transitive verb

from Latin. *Evocare*

1. Remembering something or someone, or recalling them.
2. Said of a thing: to imagine something through an association of ideas.
3. Summoning a spirit or a dead person.



CARLOS DEL RÍO, *Untitled*, 1993 © Gael del Río

Gunnlöð Jóna Rúnarsdóttir

Obscure Presence



GUNNLÖÐ JÓNA RÚNARSDÓTTIR, *Obscure Presence* series, 2018-2020 © Gunnlöð Jóna Rúnarsdóttir

Obscure Presence is a project that arises from the Icelandic cultural tendency to believe in ghosts, elves, *huldufólk* (hidden people), and the supernatural realm. Gunnlöð Jóna Rúnarsdóttir based her project on studies and interviews she conducted with people relative to their supernatural experiences in an effort to construct a narrative through images that possesses an atmosphere that is unique and close to said connection. Iceland is a small and remote island with an extreme climate and dreamlike landscapes. Life in isolated locations may sometimes feel routine, and the creation of fables is a practice that allows a people to make sense of the natural elements and their experiences with these *obscure presences*.

Gunnlöð Jóna Rúnarsdóttir (Reykjavik, Iceland, 1992) graduated from the School of Photography (Ljósmyndaskólinn) in Reykjavik in 2018 and obtained her master's degree in Photography at Elisava, Barcelona School of Design and Engineering, in 2019.

I woke up from a nap and I knew immediately that there was someone standing downstairs in the kitchen.

I felt very peaceful and asked: “Who are you?”

He answered: “My name is Emil Stefánsson”.

I replied: “Are you the one who has been keeping my daughter up at night?”

He said: “Yes, that might be me.”

I said: “Could you please stop doing that. Is there is anything I can do for you instead?”

He answered: “No one has taken care of my grave.”

I promised him I would take care of it.-



GUNNLÖÐ JÓNA RÚNARSDÓTTIR, *Obscure Presence* series, 2018-2020 © Gunnlöð Jóna Rúnarsdóttir