

06.10.2022 – 15.01.2023

Eng

# **KBr** Flama'22

Nanouch Congost,  
Guillermo Fernández,  
Jordi Miquel Riera,  
Sílvia Parés

Young talents from  
photography schools

The objective of *KBr Flama* is to grant visibility to young talents coming out of Barcelona's schools of photography. To achieve this goal KBr Fundación MAPFRE Photography Center collaborates annually with Grisart, Idep Barcelona, IEFC, and Elisava, Barcelona School of Design and Engineering.

The exhibition *KBr Flama'22* is the second edition of this project and presents the work of Nanouch Congost (Girona, 1999), Guillermo Fernández (Granada, 1991), Jordi Miquel Riera (Girona, 1977), and Sílvia Parés (Vic, 1997). Their projects were selected through a meticulous portfolio review conducted by judges Horacio Fernández, Carles Guerra, Joana Hurtado and Arianna Rinaldo.

**Nanouch Congost** presents a project that stems from her relationship with her absent father, generating an expansive series of portraits of people that are close to her and investigating their relationships with their own fathers. **Guillermo Fernández** contemplates the contemporary reality of the Granada province—the current “kingdom” of marijuana—with a sequence of nighttime photographs that reveal what happens during the bustling nights. **Jordi Miquel Riera** proposes an associative experience of images and sounds through the direct relationship between both stimuli in one series and in a more experimental and imaginative manner in others. **Sílvia Parés** presents her extensive research on the manipulation of weather and chemtrails (chemical trails) stemming from alleged conspiracy theories of climate geo-engineering.

## ***“papa”***

Nanouch Congost

How does our relationship with our father influence us? How is our identity forged through such a profound bond? Nanouch Congost's project stems from her own internal search for identity. Recognizing how influential the relationship with her father has been in her personal development, Congost begins by analyzing the reality of said relationship and what such a direct influence entails in terms of one's behavior, although in her case the relationship was with an absent father. The artist interviewed several people and made the same request of each participant: to provide both an archival photograph of their respective fathers and a completely free description of him. Subsequently, Congost made a portrait of each subject. While they were posing, she would ask her models to close their eyes and think of specific moments, from childhood and the present, with their fathers. Next, she would ask them how they felt if she told them they looked exactly like him. She took their photographs the very instant they opened their eyes.



Nanouch Congost, from the series *“papa”*, 2021 © Nanouch Congost

## ***Los santos inocentes***

Guillermo Fernández

Guillermo Fernández introduces us to a very specific reality in contemporary Granada, a territory that is once again a kingdom: the kingdom of marijuana. After the splendor of the real estate bubble and the resulting economic crisis of 2008, an entire generation of young people – known as the “lost generation” – was forced to earn a living in activities that were outside of the system. Guillermo Fernández explores the transition from night to day in a deprived rural area near the city of Granada to reveal said activity. With this project Fernández aims to identify similarities between the past and the present, between the era portrayed by Miguel Delibes in *Los santos inocentes* (1981) [*The Holy Innocents*] and the contemporary world, between the system imposed by the chieftains of that time and the self-imposed acceptance of the belief that thousands of young people have no future. The author takes us through a series of nighttime landscapes in old olive groves, rural roads, and typical cortijos [Andalusian country houses], lit by artificial lights showing us the way and serving as a nexus between the different scenarios portrayed. The plot culminates at dawn, when natural light replaces artificial light and “illuminates” the reality hidden by night.



## ***Modus imaginis***

Jordi Miquel Riera

What relationship exists between image and sound? What relationship exists between photographic expression and its ability to influence the senses? Jordi Miquel Riera establishes a relationship between our senses of sight and hearing with three photographic series. Sight and hearing are sensorial capabilities based on the perception of stimuli through waves: light waves in the case of the former sense and sound waves in the case of the latter. In the first series the author aims to communicate the feelings provoked by sounds at the moment of perceiving or experiencing them; for this reason, he pays close attention to primordial sounds, such as those caused by water or wind. In the second, Riera presents photographs dominated by the color black to ensure the evocation of sound within the spectator's auditory imagination. Lastly, the third series focuses on the physical dimension of sound. Sound waves possess energy, a dimension in space that – in a certain way – can be considered the very matter that constitutes them. In this series the author attempts to register and capture the transformation of sound into matter, artistically and visually, through the use of explosives on photographic paper.



## ***Owning the Weather***

Silvia Parés

In 2018 Silvia Parés began to navigate the waves of information related to so-called chemtrails (chemical trails set off by airplane engines) and the facts that narrate the history of climate engineering. She began researching documents, archival photographs, and videos posted on official websites, but also those she found in forums containing information that was completely implausible. Likewise, she visited several weather and air traffic control radars throughout Catalonia. Parés organized the materials chronologically in order to decipher and reimagine the phenomenon of climate manipulation through several formats and created an audiovisual work illustrating cloud seeding, a geo-engineering technique still used in several countries around the world. The artist finds a position between information and conspiracy to generate artwork that invites the viewer to project a new awareness about the future of climate distanced from the apocalyptic narrative employed by the audiovisual industry and the mass media. In sum, the project arises from a skeptical view of the sky that results in a study of the phenomenon of climate manipulation by exploring the past, considering the present and imagining the future of our skies.



## **KBr Fundación MAPFRE**

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### **Dates**

October 6, 2022  
– January 15, 2023

### **Opening hours**

Mondays: Closed  
Tuesdays – Sundays  
(and public holidays):  
11am-7pm  
Last entry: 6:30pm

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)**

Wednesdays & Thursdays: 5-7pm  
Fridays & Saturdays:  
12-2pm, 5-7pm  
Sundays & public holidays: 12-2pm  
(Information at the reception)

### **Bookshop**

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Tell us what you think about  
the exhibition:  
#KBrFlama22

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