

# KBr Flama'22

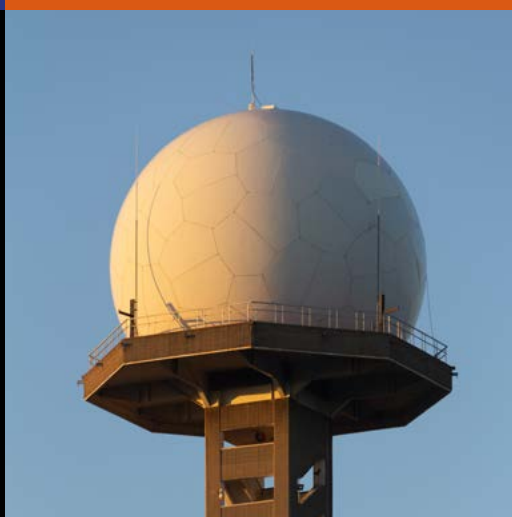
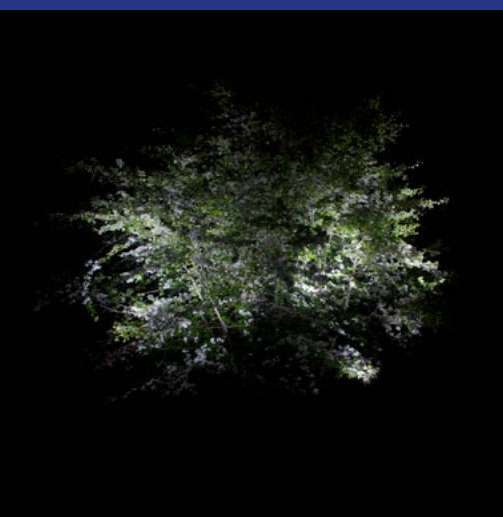
Nanouch  
Congost  
*“papa”*

Guillermo  
Fernández  
*Los santos  
inocentes*  
[The Holy  
Innocents]



Jordi  
Miquel Riera  
*Modus  
imaginis*

Sílvia  
Parés  
*Owning  
the Weather*



# KBr Flama'22

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 with Grisart, Idep Barcelona, IEFC, and Elisava, Barcelona School of Design and Engineering, four academic institutions dedicated to teaching and studying photography.

The exhibition *KBr Flama'22* is the second edition of this project and presents works by **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.

*KBr Flama'22* presents four projects centered on themes that range from an exploration of the photographers' surroundings—both geographical and intimate—to the manipulation of weather and its consequences, and finally to the connections between sound and image. Starting from the relationship with her own absent father, Nanouch Congost generates an expanded portrait of several people close to her and

their own father-child relationships. Guillermo Fernández studies the contemporary reality of Granada—the present day “kingdom” of marijuana—with a sequence of photographs taken after dark that reveal what occurs during the hectic nights. Jordi Miquel Riera proposes an associative experience of images and sounds through the direct relationship between both stimuli in one series, and continues to focus on the topic in in the other two, experimental and imaginative in nature. Sílvia Parés conducts extensive research on the manipulation of weather and on chemtrails stemming from alleged conspiracy theories of climate geo-engineering.

# Nanouch Congost

## *“papa”*



NANOUC CONGOST, From the series *“papa”*, 2021 © Nanouch Congost

The series *“papa”* by Nanouch Congost stems from the artist’s 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 project consists of a series of interviews in which the artist 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 photographed them the very instant they opened their eyes.

**Nanouch Congost** (Girona, 1999) studied at the Escola Superior d’Art i Disseny d’Olot (Girona) and later studied photography at the Grisart School (Barcelona).



"Describing my father is difficult because I barely knew him. Nevertheless, I do know a few things based on what people close to me have told me. He was a working man, an entrepreneur who always had a thousand ideas in his head. He was also a bit reckless, he liked risk and adventures. Despite not being around the house very much, he was a good man who loved his family above all else. Now my father is a memory, the pictures, the farms, Martí, Uri, mom and I." **Marta**





# Guillermo Fernández

## *Los santos inocentes*

### [The Holy Innocents]



GUILLERMO FERNÁNDEZ, From the series *Los santos inocentes*, 2019 © Guillermo Fernández

*The Holy Innocents* presents a photographic narrative taking place in the province of Granada, a territory that is once again a kingdom: the kingdom of marijuana. Guillermo Fernández explores the transition from night to day in a deprived rural area near the city and reveals the activity to which the “lost generation” is forced to dedicate itself following the economic crisis of 2008 and the bursting of the real-estate bubble. With this project Guillermo Fernández aims to identify similarities between the past and the present, between the era portrayed by Miguel Delibes in the novel *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], which are 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 that is hidden at night.

**Guillermo Fernández** (Granada, 1991) graduated with a degree in fine arts from the Universidad de Granada in 2017 and in 2019 earned a master’s degree in photography and design at Elisava, Barcelona School of Design and Engineering.



# Jordi Miquel Riera

## *Modus imaginis*



JORDI MIQUEL RIERA, From the series *Modus imaginis*, 2015-2017 © Jordi Miquel Riera

*Modus Imaginis* is born from the will to explore the limits of 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 this way, *Modus Imaginis*—“the tone of image” in Latin—explores photography’s possibilities for capturing not only visual instants, but also sound-based ones. In the first series the artist 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.

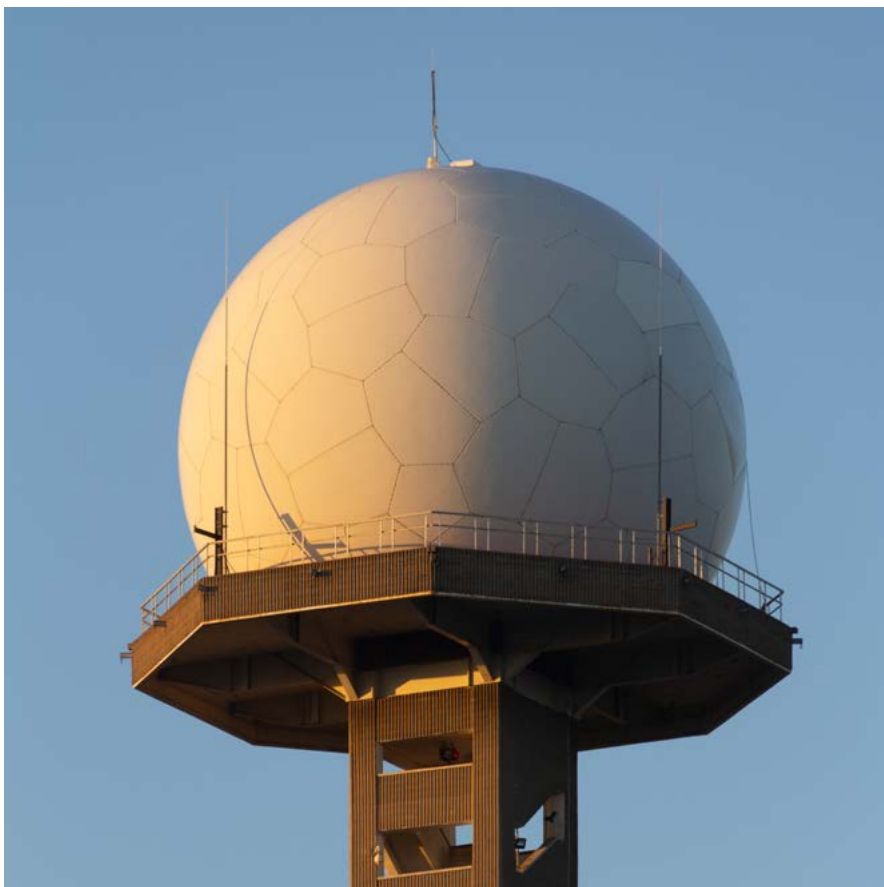
**Jordi Miquel Riera** (Girona, 1977) graduated with a degree in photography from the Institut d’Estudis Fotogràfics de Catalunya (IEFC) in 2017 where he specialized in traditional darkroom processes, with a focus on landscape and environment, as well as figure studies and nude photography.





# Sílvia Parés

## *Owning the Weather*



SÍLVIA PARÉS, *Owning the Weather*, 2019-2020 © Sílvia Parés

*Owning the Weather* arises from a skeptical view of the sky that gives way to a study of the phenomenon of climate manipulation. In 2018 Sílvia Parés began to navigate the gray areas defined by the conspiracy of the so-called chemtrails (chemical trails left behind by airplane engines) and the facts narrated by the history of climate engineering. In a period threatened by the possible effects of climate change, Sílvia Parés weaves a pattern that invites the viewer to develop a new awareness of climate matters distanced from the apocalyptic narrative employed by the audiovisual industry and mass media. Archival images, photographs by the artist, texts, and a generative video are combined in an effort to explore the past, consider the present, and imagine the future of our skies.

**Sílvia Parés** (Vic, 1997) graduated with degrees in photography and audiovisual media from Idep Barcelona in 2020, where she also completed a postgraduate degree in applied illustration.



FACT

falta

IDENTIFICADES!! MOSTRES-

! A partir de les mostres obtingudes  
minats amb JP-8 a Maryland i a  
Ohio i Virània, l'avui (18/09/97), el director del  
laboratori Aqua-tech Environmental ha

que el dibromur d'etilè, també conegut com a DBE,  
ha estat el contaminant trobat en les mostres de  
combustible i d'aigua preses per agricultors,  
pilots i conductors de camions cisterna. El DBE és

una de les substàncies més estretament controlades  
per l'EPA [sigles en anglès de l'Agència de  
Protecció Ambiental dels Estats Units] i fou  
prohibida el 1983 per ser considerada cancerígena.

El DBE és un pesticida que, segons que sembla,  
s'està introduint en el combustible de aviació i  
espargint diàriament i sense parar en els nostres  
cels. Les línies que omplen els nostres cels no

són deixants de condensació. Aquestes línies  
s'espargeixen i poden persistir durant hores, tot  
filtrant-se cap avall lentament cap a unes plagues  
desprevingudes, i suposo que nosaltres som la

PLAGA. [...] Que potser no forma part, això, del seu  
pla per controlar la població? Per descomptat,  
no és una substància química perfecta. [...] Pilots

tingueu en compte que l'escampament de  
JP-8 juntament amb aquestes substàncies químiques  
està matant la gent. [...] Els avions comercials  
també deixen un bonic deixant (no tòxic) de vapor

quan l'escalfor de les turbines entra en contacte  
amb l'aire fred que condensa les gotes d'aigua i  
les transforma en vapor. Aquestes línies es  
dissolten suaument en el cel blau. Aleshores,

què els diferencia [aquests avions] dels avions  
militars? La resposta és senzilla: el combustible  
JP-8+100, que és veritablement nefast. Quan  
entra en contacte amb la llum del sol es torna de

color porpra, i després es dissipa en una ploma  
Porpra. Aleshores, què és, aquesta Broma Porpra?  
Es va dur una mostra de combustible JP-8+100 a un  
laboratori independent (NO FINANÇAT PEL GOVERN) i

es va analitzar. La mostra va revelar Dues substàncies tòxiques.

1. Dibromur d'etilè

OPINION BY SHEPHERD WITH LOVE THE DEEP STATE

[...] Ja era prou dolent que juguessin amb l'Aigua; ara  
ho han de fer amb l'Aire? I després d'això què  
vindrà? L'Aire Embotellat! Tot plegat fa part del 2015  
Programa Governamental de Despoblament.

Fragments de l'arxiu de text GENOCIDE.TXT de la  
pàgina web sobre de BILLY RAY, 11 setembre del  
1997. <http://web.archive.org/web/2000081817333/azwest.net/user/slim/GENOCIDE.TXT>

Nota: En la traducció s'ha respectat l'ús de les  
majúscules de l'original.



So if chemtrails aren't real

What is the substance of aluminum in my blood?

THESE CHEMTRAILS

ARE MAKING ME THIRSTY

AWWWWW A CHEM~

CHEMTRAILS!

PART PHOTO OF A MURDER HORNET MUTATED BY THE GG, SPREADING OF CHEMTRAILS

CHEMTRAILS

CONFIRMED DOES THIS LOOK LIKE A THEORY TO YOU?

WHAT IF I TOLD YOU

15

CHEMTRAILS!

Looks normal to me

