

la fundación

Fundación MAPFRE magazine#59
June 2022
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In first person

***Three award winning
social innovators***

Art

Bleda y Rosa

***Resonances. Fundación
MAPFRE Collections***

***Paolo Gasparini.
Field of images***

PÉREZ SIQUIER

Ageingnomics

SHARING A HOUSE AT 50

VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Paolo Gasparini
26 de julio, La Habana, 1961
Plata en gelatina
51 x 40 cm
Colecciones Fundación
MAPFRE
© Paolo Gasparini

PAOLO GASPARINI CAMPO DE IMÁGENES

Lugar

Sala Fundación MAPFRE Recoletos
Paseo de Recoletos 23, 28004 Madrid

Fechas

Del 01/06/2022 al 28/08/2022

Horario de visitas

Lunes de 14.00 a 20.00 h. Martes a sábado de 11.00 a 20.00 h. Domingos y festivos de 11.00 a 19.00 h.
Acceso gratuito los lunes



PAOLO GASPARINI FIELD OF IMAGES

Location

Fundación MAPFRE Recoletos Exhibition Hall
Paseo de Recoletos 23, 28004 Madrid

Dates

From 06/01/2022 to 08/28/2022

Visiting hours

Monday from 2 pm to 8 pm. Tuesday to Saturday from 11 am to 8 pm. Sunday/holidays from 11 am to 7 pm.
Free entry on Mondays

Carlos Pérez Siquier
La Chanca, Almería, 1965
Copia posterior, inyección de tinta
30 x 30 cm
Colecciones Fundación
MAPFRE
© Carlos Pérez Siquier,
VEGAP, Madrid, 2022

CARLOS PÉREZ SIQUIER

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Bleda y Rosa
Große Hamburger Straße. Scheunenviertel, 2005
Serie *Memoriales*, 2005-2010
23 fotografías
© Bleda y Rosa, VEGAP,
Barcelona, 2022

BLEDA Y ROSA

Lugar

KBr Fundación MAPFRE
Ronda del Litoral 30, 08005 Barcelona

Fechas

Del 26/05/2022 al 04/09/2022

Horario de visitas

Lunes cerrado
Martes a domingo (y festivos) de 11.00 a 20.00 h.
Acceso gratuito los martes



BLEDA Y ROSA

Location

KBr Fundación MAPFRE
Ronda del Litoral 30, 08005 Barcelona

Dates

From 05/26/2022 to 09/04/2022

Visiting hours

Monday: closed
Tuesday to Sunday (and holidays) from 11 am to 8 pm.
Free entry on Tuesdays

Izquierda:
Lee Friedlander
Cincinnati, 1963
Colecciones Fundación
MAPFRE
© Lee Friedlander, courtesy
Fraenkel Gallery, San
Francisco and Lühring
Augustine, New York

RESONANCIAS

Lugar

KBr Fundación MAPFRE
Ronda del Litoral 30, 08005 Barcelona

Fechas

Del 26/05/2022 al 04/09/2022

Horario de visitas

Lunes cerrado
Martes a domingo (y festivos) de 11.00 a 20.00 h.
Acceso gratuito los martes



RESONANCES

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Dates

From 05/26/2022 to 09/04/2022

Visiting hours

Monday: closed
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Mentally prepared for mental health

To raise the profile of people with mental health problems and support the work of organizations that strive to improve their quality of life. These are the two goals of the social exhibition *Mentally Prepared for Mental Health*, which can be visited at Torre MAPFRE, in Barcelona, until July 31.

This Juntos Somos Capaces [Together We Can] project is another initiative to strengthen the relationship between companies and social entities using an innovative approach that allows people with intellectual disabilities and mental health problems to be incorporated into the workforce. ✕

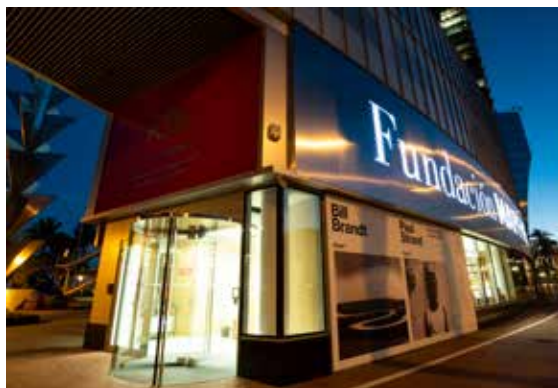
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HOW TO BE DISRUPTIVE AND SUPPORTIVE AT THE SAME TIME



KBR FUNDACIÓN MAPFRE, A PHOTOGRAPHIC REFERENCE CENTER IN BARCELONA



PAOLO GASPARINI
PHOTOGRAPHY
AND PHOTOBOOKS



Paolo Gasparini
*Advertisements
of modernity,*
Lima, 1972
Gelatin silver print
35.5 x 27.5 cm
Fundación MAPFRE
Collections
© Paolo Gasparini



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IN THE FACE OF EDUCATIONAL BARRIERS, TEAMWORK



THEY KEYS TO ENJOYING MOTORHOMES



THE ABILITY TO MAKE DECISIONS SHOULD NOT BE CONDITIONED BY AGE





How to be disruptive and, at the same time, supportive

TEXT: ÁNGEL MARTOS PHOTOGRAPHS: ALBERTO CARRASCO

Social innovation is intended for the common good, both in its objectives and in its processes. Its mission is to generate systemic changes to previous ways of doing things that created the very problems that now need to be solved. Finally, it seeks to be sustainable and scalable, with financial as well as social value. These are the winning projects of the 5th edition of the Fundación MAPFRE Social Innovation Awards. We talked to the stars of the show.

“If I had asked people what they wanted, they would have said faster horses.” This is one of the best-known quotes from Henry Ford, the driving force behind contemporary mobility thanks to the motor vehicle. His success, which was not simply that of a product but of an entire business philosophy, is the result of innovation. In other words, the ability to offer disruptive solutions, unthinkable for most people, to present-day problems. But when we add the adjective social, we begin to modify many aspects of this process. Stanford University defines this type of innovation as “A new solution to a social problem that is more effective, efficient, sustainable or fair than current solutions and that generates value for society as a whole, rather than just for specific individuals.”

The projects submitted to the Fundación MAPFRE Social Innovation Awards aim to improve people’s

lives, particularly in the areas of health and prevention; safe, healthy and sustainable mobility; and the senior economy. In this 5th edition, we received more than 222 entries from entrepreneurs around the world, from which 9 finalists were selected from Spain, Greece, Mexico, Uruguay, Chile and Brazil.

We interviewed the three winners of this 5th edition, a great example of the geography of social talent that Fundación MAPFRE encourages. Ana (Mexico) is an online service that supports caregivers as well as the family members of people with chronic and degenerative diseases. Lysa (Brazil) is the first GPS robot guide dog, designed to provide autonomy, safety and quality of life to visually impaired people. And Kuvu (Spain) is a shared accommodation platform that promotes coexistence between young people and the over-55s.





Ariel Zylbersztejn, founding partner of ANA

**“Healthcare is decentralizing,
the third largest hospital in the
world is already the home”**

Home care for dependent patients is one of the great challenges for contemporary societies, especially when the population pyramid is increasingly dominated by older people. To improve these services, ANA (Automated Nursing Assistant) was conceived, a control and monitoring system that uses new technology to improve the social and healthcare relationship between caregivers and patients.

Created seven years ago in Mexico by the company Paz Mental, in the latest edition of the Fundación MAPFRE Social Innovation Awards, ANA took the top spot in the Health Improvement and Digital Technology (e-Health) category.

Your platform has many components: caregiver training, patient monitoring, medical alarms and notifications, and remote medicine. How did the idea of offering this comprehensive set of services come about?



ANA started out as the management software for our own caregiving agency. But our dream was always to help the different parties involved by means of a virtual assistant. Everyone needs it, from the medical team, to the nurses, the families, the caregivers...

Why do you call caregivers “lights”?

Because these people are angels, they do it with love, affection and a vocation that is admirable. More than 80% are women, often unpaid. They give up their work and their personal lives to take care of their mother or husband, and this is truly commendable. For me ANA is a gift to them, we want to take care of those who take care of others.

The goal is also to offer a more efficient, cheaper and, at the same time, better paid service. How do you manage to put the square peg in the round hole?

We have created management software that allows suppliers and payers to much more efficiently manage their resources, giving them better scalability, with the goal of being able to serve hundreds of thousands and millions of people who will soon be moving from clinic or hospital-based care to home care. And all of that, at the end of the day, ends up lowering costs for suppliers, because it's 50% cheaper to care for a patient at home than it is to care for them in the hospital. We noticed that inefficiency in the market, and the fact that one party and the other were not communicating efficiently with each other.

Erasmus of Rotterdam famously said that “Prevention is better than cure”. This maxim is also practiced at ANA.

Yes, because when someone is well monitored and cared for at home, you stay on top of medical situations that could eventually turn into emergencies and hospitalizations that affect the health budgets of the insurance companies. At the same time, you allow the patient and their family to have a much calmer life, because you are providing the service at their home, where the patient is more comfortable, where the caregiver knows what they have to be doing and are more relaxed, because they have an organization behind them that is giving them the support they need remotely. So everybody wins.

The COVID-19 pandemic also accelerated that combination of home care and remote medical care.

Definitely. The core element that was preventing home healthcare from taking off was that doctors didn't think it was possible, they didn't think you could really deliver a medical service remotely. But today, global health systems are pulling in that direction. Healthcare is being decentralized. For example, in hospitals in Israel 70% of patients are being sent home, indeed the third largest hospital in the world is actually our homes.

You have implemented the system in Mexico, but the problems ANA can help solve are global.

There are 400 million home caregivers in the world and the idea is to use ANA to help them get these people trained, to create a community for caregivers on the one hand, and at the same time to create a community of providers. The Inter-American Development Bank shortlisted us as a platform for financial support, and now we are expanding regionally. What we want is to become the global *homecare* platform and I think we are on the way to achieving that.

Who did you think of when you found out you were one of the winners of the Fundación MAPFRE Social Innovation Awards?

First of all my grandparents, who were alive until last year... I was inspired by several examples, and thanks to them I realized that what you do well in your life, at the end of the day, ends up paying off when you are a senior citizen. To some extent it is because of them that I am innovating in this area today. I also thought about the caregivers I know today, we have been fortunate to interact with tens of thousands over the past 7 years.

What are you going to invest the 40,000 euro prize money in?

In continuing to develop this platform. We are at a time when we are in high demand, we are growing along with different organizations that already have millions of patients and every euro we can raise helps us to bring in the best talent, to be able to build the best team, and to think big. ✖



Eduardo Fierro, founding partner of Kuvu

“We want to generate genuine social relationships and end isolation”

Loneliness is one of the major contemporary problems in the first world. So much so that some countries, such as the United Kingdom and Japan have already incorporated loneliness ministries into their governments. At the same time, statistics and our own experience confirm that living on your own is becoming more and more expensive, especially at the extremes of the population pyramid: when you are young or when your only support is a pension, which can be a little tight.

To face this double challenge, Kuvu was founded, a Bilbao-based company that won the 2022 Fundación MAPFRE Social Innovation Award in the Senior Economy category. Its first objective is to improve the quality of life of older people by preventing and reducing unwanted loneliness. And to do this, Kuvu helps them to share their private homes with younger

people through an online platform. Their services are already available in 55 municipalities, their initial market being the Basque Country, and they are also growing strongly in Madrid and Barcelona. We interviewed one of the company’s founders, Eduardo Fierro, an economist by training and a social “start-upper” by vocation.



How did someone so young (30 years old) come up with the idea that living with an older person could be a good idea?

I, myself, lived with my grandmother for two years and she was the best roommate I've ever had! In a conversation with my partners, we wondered why it is that when there are older people who do want to share their homes, they are actually too afraid to do so. And that on the other hand, so many young people have problems finding housing. We needed a solution to help solve that issue!

There are various initiatives from public authorities along these lines, aren't there?

Spain has been one of the pioneering countries in intergenerational shared housing programs, with an average age of 89. What we saw is that we needed to give this a digital twist to enable us to broaden the spectrum. Our seniors have an average age of 62, which allows us to stave off the evil of loneliness so much earlier.

How does the Uber or Airbnb business model fit in with your social aspect?

This is one of the great challenges. We want to generate genuine social relationships. Based on that idea, the platform's algorithm is able to indicate who is most compatible in terms of cohabitation.

What happens if there is a good connection but the price is not right?

We also want to create affordable accommodation and one of our thoughts is to limit prices. But there are people who have advertised rooms for 600 €. And what if it is for a space that is almost a studio apartment in the center of Barcelona? Are we going to exclude someone because we they have better housing, even if they are also looking for genuine relationships?

And on the flip side, if the price is right and the demand rises a lot, could there be interested parties who are more interested in saving a few euros than in connecting?

For us the key is not to force anything, we have a general framework contract and we focus on compatibility. There are many people who open their homes because they can't make ends meet, who receive non-contributory pensions,

around 5900€ a year on average, and with Kuvu they can add about 2900 € a year for a room.

How do you know if people are going to live together well?

We perform a compatibility test. For example, we ask about how you arrange your spices in the kitchen. It's a good indicator of your tidiness! There are also questions related to where you like to eat, whether you prefer to do it alone in the bedroom or with company in the living room, about your work or study schedule... For us, the key is to create a framework that allows the relationship to flow. And that's where you really feel that the person is not doing it out of obligation or to save money, but because they want to.

And you follow up with them...

Yes, there is a one-month trial, to see if it's a good fit. Then in month three, when you start to get to know each other a little better, and again in month six, when you may have had an argument... Some situations come up again and again! The rest is based on a model of customer service and incidents, they can call us at any time.

What is your typical older customer like?

We have people over 55 years old, people who may be divorced, or whose children are no longer at home and who have a room available but don't want just anyone to come in. The oldest person who has registered herself on the platform is 89 years old. And the very oldest, at 92, was signed up by her daughter.

Are the majority women?

Yes, 80% are women. With men we have a challenge. It is known that once men retire, we lose a lot of our social relationships and we find it hard to open up. We are thinking about how we can improve this aspect.

What is the prize money (40,000€) going to be used for?

We are now developing the mobile app, we had it stopped for lack of resources and with this cash prize we can accelerate the process. It also presents us with the opportunity at the outreach level, to open a dialogue with other organizations. We created Kuvu as a means, not an end, our mission goes far beyond: to end the system of social isolation. ✖



Neide Sellin, creator of Lysa

“Developing Lysa is a dream that has taken many years of struggle and dedication”

The Brazilian project Lysa was one of the highlights of this year’s edition of the Fundación MAPFRE Social Innovation Awards. Winner in the Prevention and Mobility category, it is a guide robot that evokes a future that is already here. And at the same time, it exudes a certain nostalgia for the dogs that make life easier for the visually impaired and that may no longer be necessary thanks to artificial intelligence. It is not a coincidence that its name refers to the one Steve Jobs gave to his first operating system.

How did you first come up with the idea of creating Lysa?

It was in 2011, when I was working as a robotics teacher in a public school. I challenged my students to think of projects related to that subject which could change the world. Then I remembered a former

student who was visually impaired and I thought that it would be a good idea to develop something with people like this in mind. There were so many possibilities! That led me to see how to translate the idea into an effective product that could be used by millions of people around the world.

What are the advantages of a robot over a guide dog?

A guide dog needs to be cared for and trained to be able to properly support visually impaired people. This is expensive. Here in Brazil, for example, it can be as much as 25,000€, not to mention veterinary expenses, food and other treatments. In addition, the animal's life span is, unfortunately, limited.

Lysa, then, is a more affordable solution for thousands of visually impaired people.

A Lysa costs about 5500€, with some variable additions depending on its implementation in different spaces. But on average it costs one-fifth as much as a conventional dog. It comes ready to use, is rechargeable, and more effective in terms of safety and precise locomotion. Properly maintained, it can last a lifetime!

Who would be the typical user of a Lysa?

The robot is designed to guide all types of visually impaired people, but it can also be used by people who have difficulty moving in very large spaces, such as the elderly, for example. It guarantees the safety and autonomy of these people because it is equipped with state-of-the-art technology and is specially programmed for this purpose.

It is surprising that a robot can avoid obstacles better than a guide dog.

This is one of the features that users love the most, the ability to warn of obstacles above the waist, and go around them. A dog generally does not identify these and this can end up causing accidents. This also happens with imperfections in the road, like holes: Lysa detects them and then alerts the user.

And how does it manage to get around all these obstacles?

Lysa is equipped with mature Artificial Intelligence that allows it to map the environment by triangulating the points along the route.

That means...

When the user specifies the desired location, Lysa calculates the safest route and guides you from point A to B, going around obstacles and informing you that they are in your path.

A bit like when we use Google Maps, for example...

I would like to point out that, currently, Lysa is designed to be used in enclosed environments, such as shopping malls, hospitals and even the subway. For the time being, it does not access any outdoor settings. But we are working hard to develop a robot that can go outside. It is a process that demands a lot of different studies and adaptations, because we are dealing with lives and we want to guarantee the safety of the users.

In the meantime, what other advantages does Lysa offer?

It is portable, weighs about 3 kilos, so it is easy to handle. This provides more freedom, independence, safety and accessibility. Lysa's technology still cannot negotiate stairs, however, as it is a portable and lightweight robot it can be picked up easily, so this should not be an obstacle for the user.

What if it runs out of battery?

The battery lasts about 8 hours with normal use, and it can be recharged in a regular socket through its USB cable.

What will you be able to invest the 40,000€ prize money in?

We will implement further features in Lysa, we will be able to do more in-depth testing and make new developments to increase the safety for users and allow them to access different environments. In addition, we will be able to donate some units to locations where people need them, including hospitals, schools, orphanages, and places where there are people who need accessibility support and can't afford it.

Who did you think of when you found out you were one of the winners?

The first thing that came to mind was my family and how much I wanted them to be there with me wrapped up in a big hug. Developing Lysa is a dream that has taken many years of struggle and dedication, which at times ends up distancing me from my family, from my children, who have always supported me and given me the strength to continue. They were watching the online broadcast of the ceremony and I am sure that even from a distance they were there giving me all their support, so I wanted them to be very proud of me at that moment and always. ✖



An awards ceremony that imagines a better world

TEXT: ÁNGEL MARTOS



The lyrics of John Lennon’s legendary song *Imagine*, played by a Ukrainian string quartet, opened the Fundación MAPFRE Social Innovation Awards ceremony. A tribute to the suffering of the European country invaded by Russia and a pop reference to the ability to imagine social alternatives with a view to a fairer and more sustainable world, which is in the DNA of the participating projects, finalists and winners of the competition.

*“You may say I’m a dreamer.
But I’m not the only one.
I hope someday you’ll join us
And the world will be as one”*

Imagine, John Lennon

The final ceremony, held at the Reina Sofía Museum in Madrid, began with a speech by Antonio Huertas, President of Fundación MAPFRE, and was closed by Teresa Riesgo, Secretary General for Innovation at the Ministry of Science and Innovation. It was also attended by Santiago Iñiguez, president of IE University, an academic partner, and Carlos Arango, general director of Fundación EY España, a collaborator in the awards.

During her speech, Ms. Riesgo pointed out that “We all win with these awards, we all win with social innovation.” She also stressed that in order to achieve adequate solutions to complex problems “They must be sustainable, not only

environmentally, but also socially and in human terms.”

In his speech, Antonio Huertas defined social innovation as “one of the most powerful shortcuts for promoting change and closing all the gaps” in terms of gender, inclusion, equality, and so on.. Because, in addition, “It comes from within society itself, from people who are perfectly aware of the reality they are facing.” At Fundación MAPFRE, he concluded, “We are absolutely convinced that by sponsoring these innovation processes and striving to boost their visibility we can help to raise awareness of them and ensure that they are implemented in the most appropriate way.”

The awards include a 40,000 euro prize per category. In addition, the project representatives receive free consulting services from EY to help them grow and become more efficient. They also become part of Red Innova, a network of entrepreneurs made up of participants in previous editions

of the awards, which fosters the exchange of expert knowledge and contributes to the social innovation ecosystem.

In this fifth edition, the winners included Kuvu, a Spanish platform for shared accommodation that promotes coexistence between young people and the elderly. Another award went to Lysa, from Brazil, the first robot guide dog designed to provide independence, safety and quality of life for the visually impaired. Finally, the last award went to Ana, from Mexico, an online service that provides support to caregivers and family members of people with chronic and degenerative diseases.

At the close of this fifth edition, in which 222 projects participated, it was also announced that a fourth region will be included next year, the United States, a region brimming with social innovation. One more reason for looking forward with excitement to a new edition of the Fundación MAPFRE Social Innovation Awards. [✕](#)



KBr Fundación MAPFRE, a photographic reference center in Barcelona



Since its creation two years ago, the KBr photography center has welcomed 130,000 visitors who have been able to enjoy exhibitions by renowned photographers including Bill Brandt, Garry Winogrand and Lee Friedlander, among others. It has also seen more innovative proposals, such as the KBr Flama exhibition, a project created to support emerging creation and the new generations of photographers who are beginning their professional careers after having been trained in Barcelona's photography schools.

In addition, Fundación MAPFRE launched a new initiative in Barcelona in collaboration with Catalan

archives that house a rich photographic heritage. The first exhibition was *La Mirada Cautiva* [*The Captive Gaze*], in collaboration with the Centre de Recerca i Difusió de la Imatge (CRDI) of Girona City Council; and the second, *Adolf Mas. Los Ojos de Barcelona* [*The Eyes of Barcelona*], was held in partnership with the Fundació Institut Amatller d'Art Hispànic.

The Foundation has also presented its collections of Paul Strand, Nicholas Nixon's *The Brown Sisters* and the exhibitions *Resonancias* [*Resonances*]. *Fundación MAPFRE Collection* and *Bleda y Rosa*.

Conference series

Five lecture series and four meetings have been held around the exhibitions.

<https://kbr.fundacionmapfre.org/actividades/>



Workshops

Other activities that have been very well received by the KBr public are the workshops-visits for schools and families. The program Cuando la Fotografía es Arte [When Photography is Art] is designed to provide children and young people with the knowledge to get to know the concepts that allow them to understand and, above all, enjoy photography.

<https://kbr.fundacionmapfre.org/colegios-y-familias/>



Image Cities © Anastasia Samoylova.

KBr Award

With the creation of the KBr Photo Award, Fundación MAPFRE has expanded its commitment to photography as part of the KBr program. This award reinforces and complements its concept of more contemporary photography. Russian-American artist Anastasia Samoylova (Moscow, 1984) has won the first edition of the KBr Photo Award.

<https://kbr.fundacionmapfre.org/kbr-photo-award/>

Jazz at the KBr

The importance of jazz in Friedlander's work (his portraits for the covers of Atlantic Records and the three books he dedicated to the musical life of New Orleans) inspired an interesting concert program, organized in collaboration with the Conservatori del Liceu and the Barcelona Voll-Damm Jazz Festival.

During the exhibition of this American photographer's work, two trios made up of musicians from the conservatory at the Liceu gave a total of six concerts. The repertoire was inspired by some of the musicians portrayed by Friedlander: Ray Charles, Miles Davies, John Coltrane, Sara Vaughan, Ruth Brown, Aretha Franklin and Ornette Coleman, among other great names in jazz.



KBr Bookstore by Juan Naranjo

The current lack of places in Barcelona where you can find a wide range of meticulously selected photography books has led us to create this space, which preserves the spirit of bookstores and where quality is prioritized over quantity.

Book signings and presentations are held at the bookstore. Thematic newsletters and catalogs are also available, as are the KBr and Fundación MAPFRE publications, as well as a selection of books and exhibition catalogs produced by the most important museums, institutions and national and international publishers.



Views of the exhibition *Bleda y Rosa* at KBr Fundación MAPFRE in Barcelona





Bleda y Rosa

TEXT: FUNDACIÓN MAPFRE CULTURE AREA
IMAGES: © BLEDA Y ROSA, VEGAP, BARCELONA, 2022

The exhibition *Bleda y Rosa*, being presented by Fundación MAPFRE from May 26 to September 4, 2022 at the KBr Photography Center in Barcelona, traces the career of this artistic couple over three decades.

This exhibition covers the main discursive axes of their work, among which stand out the dialectic between landscape and territory, between history and memory, between image and text. Bleda y Rosa have addressed these interests through research developed throughout their career and have shaped them into projects of a serial nature.

From an approach that understands the exhibition space as a place for testing and reflection, on this occasion the artists have chosen to present their work as a *site-specific* video installation, that is, as an exhibition designed specifically for the space that houses it. In this installation, the photographic object disappears and the projections invite us to experience their work at a different contemplative pace, as well as to discover new associations between the images that make up each series. A montage of this nature allows us to appreciate and further explore the important visual and discursive depth of their artistic praxis, and opens up new options for analyzing the various themes present in their work.

The video installations, which project images from all their series, are: *Campos de fútbol* [Soccer Pitches], *Campos de batalla* [Battlefields], *Ciudades* [Cities] (1997-2000), *Estancias* [Stays] (2001-2006), *Tipologías* [Typologies] (ongoing since 2007), *Memoriales* [Memorials] (2005-2010), *Origen* [Origin] (ongoing since 2003), *Corporaciones* [Corporations] (2006-present) and *Prontuario* [Compendium] (2010-2017), are sometimes accompanied by texts or captions (included for

the first time in *Campos de batalla*), mostly brief —although this is not the case in *Prontuario*, where the text accompanying the images is more extensive, to cite just one example—, inserted within the space of the image. These texts almost always trigger a rupture with the represented scene. The intention is that many aspects of photographic practice that are taken for granted can be rethought; that the viewer questions themselves in terms of the mental images acquired, and it is also a way of positioning oneself in a place within the artistic historiographic discourse of the documentary tradition, to which the artists belong. Within this documentary tradition and in the photographic medium in general, one of the most outstanding features is the idea of immediacy, the capturing of that “decisive instant” that immortalizes a moment that will never be repeated. In addition, the photographic image has traditionally been considered as something incontrovertible, in other words, whatever is happening in the scene, actually happened, we are told that it is so. However, one of the features of Bleda y Rosa’s images is their slowness. The dynamism is in contrast to the prior research work that this artistic couple does before taking a photograph, as if they had the need to slowly capture a motif perhaps, with the idea of narrating a past through a series of images that is in danger of disappearing if we confine it to a single meaning.

But undoubtedly, two of the most relevant aspects in Bleda y Rosa’s work, as mentioned above, are



Bleda y Rosa
Cerca de Almansa [Near Almansa], April 25, 1707. Almansa, 1994
Series: *Campos de batalla [Battlefields], 1994-2016*

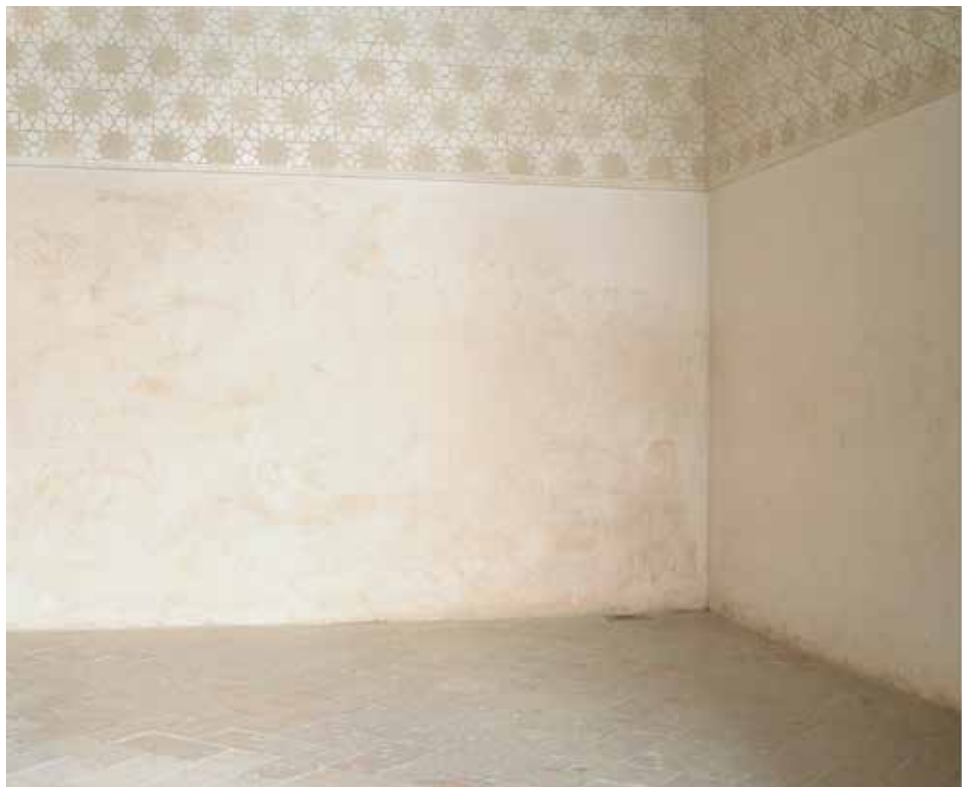


Bleda y Rosa
Bunker Hill, June 17, 1775. Boston, Massachusetts, 2014
Series: *Campos de batalla [Battlefields], 1994-2016*

Bleda y Rosa
Palacio de Verano Pekín [Summer Palace, Beijing], 2005
Series: *Estancias [Stays], 2001-2006*
Fundación MAPFRE Collections

landscape and history, which in turn are linked to memory and territory.

The term “landscape” has long been discussed and analyzed from diverse perspectives, as its understanding is not univocal; it is a concept that refers both to a material reality and to its representation. The notion of landscape depends on who is looking at it, on its cultural or social construct. This is why, since the 1970s, the difficulty of delimiting its meaning has become more and more evident. It is not the same to speak of this term from the point of view of geography as from that of art. Nor is it the same for those who work in the countryside as for those who visit and pass through it. It is from this standpoint, where the term is so pregnant with meanings from different fields so that it is no longer possible to think about it in isolation, that Bleda y Rosa have been working since their beginnings.



Bleda y Rosa
Alcoba junto al Patio del Cuarto Dorado [Alcove next to the Patio of the Golden Room].
Alhambra of Granada, 2005
Series: *Stays, 2001-2006*
Fundación MAPFRE Collections



Bleda y Rosa
Australopithecus afarensis. Afar Depression, 2018
Series: *Origen* [Origin], ongoing since 2003

Bleda y Rosa
Torre de San Daniel
Series: *Prontuario* [Compendium].
Notas en torno a la Guerra y la Revolución
[Notes on the War and the Revolution], 2011-2013



Bleda y Rosa
Arte y Vocabulario de la Lengua Achagua. [Art and Vocabulary of the Achagua Language.]
 Biblioteca Nacional de Colombia, Bogotá, Colombia, 2016
 Series: *Prontuario [Compendium]. El continente y el Viento*
[The Continent and the Wind], 2010-2017



Bleda y Rosa
Expedición Botánica [Botanical Expedition]. Real Jardín Botánico, Madrid, Spain, 2016
 Series: *Prontuario [Compendium]. El Continente y el Viento*
[The Continent and the Wind], 2010-2017

The landscape as the sediment of history and therefore as a territory and a place where memory dwells is the true focus of Bleda y Rosa's works, which start by questioning the historical narrative as something incontestable and univocal in order to create the possibility of generating new interpretations. The artists thus provide the opportunity to reconstruct a past that we often accept as gospel, when in most cases it is an imposition created by different generations over the course of time. By means of their images, the authors open up gaps through which other ways of seeing, other ways of remembering

and conceiving the past can slip, beyond the established canons and institutional frameworks. In this sense, their work is reminiscent of Walter Benjamin's Angel of History, who looked back and contemplated a history (redundancy aside) that was not advancing towards progress, but was completely in ruins, and whose only hope was that it could be rebuilt, perhaps with a different outcome.

In 2008, Bleda y Rosa were awarded the National Photography Prize, and their projects have been presented extensively in various solo exhibitions, among which we should highlight those housed at the:

Musée d'Art Moderne de Collioure (2001), Kunsthalle zu Kiel (2003), Espai ZERO1 de Olot (2005), Centro Galego de Arte Contemporánea (2006), Real Jardín Botánico de Madrid (2010), Bombas Gens Centre d'Art (2017) and the Museo Universidad de Navarra (2018). They have also participated in the Le Printemps de Septembre festival in Toulouse, the Rencontres d'Arles, and the European Nomadic Biennial Manifesta.

In addition, their work is held in numerous public and private art collections, such as those of the Museo Nacional Centro de Arte Reina Sofía, Fundación La Caixa, Banco de España, Fonds National d'Art Contemporain de Francia, Colección Banco Espírito Santo de Portugal, and Fundación MAPFRE. ✕



Helen Levitt
New York, ca. 1940
Fundación MAPFRE Collections
© Film Documents LLC, courtesy
Galerie Thomas Zander, Cologne

Jon Rafman
70 Via Trincea delle Frasche,
Fiumicino, Lazio, Italy, 2010
Courtesy of the artist
and Sprueth Magers Gallery



Resonances. Fundación MAPFRE Collections

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The exhibition *Resonances. Fundación MAPFRE Collections*, which can be visited from May 26 to September 4, 2022 in Espai2 at the KBr Photography Center in Barcelona, is conceived as a sort of experimental manifesto that investigates what images of the past tell us and how they resonate in the present. The objective is to select a series of works from Fundación MAPFRE's photographic collection —especially rich in classic American artists— and to find their reverberation or resonance in contemporary photographic practices. It is not, therefore, a question of limiting the selection of works to a certain curatorial criterion, but rather of speculating pedagogically on the transition from photography to post-photography.





Helen Levitt
 New York, ca. 1940
 Colecciones Fundación MAPFRE
 © Film Documents LLC, courtesy Galerie Thomas Zander,
 Cologne

Lee Friedlander/Miguel Ángel Tornero

Lee Friedlander (Aberdeen, 1934) is known as the portraitist of the “American social landscape”. In his images, in which he emphasizes chance, the author proffers an objective and unprejudiced view of the streets of New York and other American cities. A landscape, that of the street, and a social network that also interests the artist Miguel Ángel Tornero (Baeza, 1978).

Tornero’s *random series* are an exercise repeated in different cities, in which the artist takes photographs of his daily life in an instinctive and intuitive way. Later, the author uses *software* to conceive panoramas by linking several shots, but perverts the rules and introduces unconnected images that the program has to adjust. The result is a sort of surrealist “exquisite corpse”, a disordered or “deconstructed” *collage* that requires the viewer’s effort and full attention in order to give it meaning.



Jon Rafman
 6 Rua Wanderley Pinho, Salvador, Brasil, 2020
 Courtesy of the artist and Sprueth Magers Gallery

Garry Winogrand/Joachim Schmid

Both Garry Winogrand (New York, 1928-Tijuana, 1984) and Joachim Schmid (Balingen, Germany, 1955) find their source of inspiration in the street. In 1975, the latter published a book entitled *Women are beautiful*, a



Lee Friedlander
Cincinnati, 1963
Fundación MAPFRE Collections

© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco and Lühring Augustine, New York



Miguel Angel Tornero
Untitled (the random series —romanzo—), 2013
© Miguel Ángel Tornero, VEGAP 2022

testimony to women's liberation. These photographs "resonate" with Schmid's series: *L.A. Women*, where the author aims to restore images and give them a new meaning that highlights the scourge of femicide and the violence that women suffer today. The photographs in this series portray faces with bruises, cuts and wounds, of

which the cause is unknown. Everything is enclosed within these images, and everything is perhaps too much. In this sense, Schmid advocates an image ecology. The critique is served, the oversaturation of snapshots makes us contemplate something that morally we should reject, as a motif of everyday life, just a mouse *click* away.

Helen Lewitt/Jon Rafman

Helen Lewitt (New York, 1913-2009) was, before Garry Winogrand, one of the pioneers of *Street Photography*. As if the artist were removed from the action, she shows us children and adults living on the streets of New York after the 1929 *crash*, in neighborhoods like Harlem and the Lower East Side.



Helen Levitt
New York, ca. 1940.
 Fundación MAPFRE Collections
 © Film Documents LLC, courtesy Galerie Thomas Zander, Cologne

in relation to the rise of the various automatic forms of cultural production.

Robert Adams/Paolo Cirio

Robert Adams (Orange, New Jersey, 1937) was an excellent portraitist. In the late 1970s and early 1980s he documented the day-to-day lives of citizens living near the Rocky Flats nuclear weapons plant in Denver. There is something *zombie-like* about these characters who walk the streets and go about their daily tasks knowing that they are exposed to a danger they cannot see.

Paolo Cirio (Turin, 1979) is one of those artists who uses a critical approach to highlight the conflicts, contradictions and complexity of the information society. In *Street Ghosts*, the artist cuts out images of people taken from Google Street View screenshots and prints them, in life-size, and sticks them on the walls of public buildings, in exactly the same place they were when he selected them. Once placed, these “ghosts” question us from their walls about different issues: from the right to privacy to the symbolic replacement of the real by its representation.

Diane Arbus/ Juana Gost

The gallery of portraits that Diane Arbus (New York, 1923)

In 2008, John Rafman (Montreal, Canada, 1981), began collecting screenshots taken from Google Street View, which indiscriminately takes photographs of the street from a supposedly neutral point of view. By isolating these

images and later exhibiting them in different exhibitions or grouping them in books, uploading them on blogs and other websites, the artist gives them back a meaning they previously lacked. It also highlights the role of the artist

Jon Rafman
Hrebendova, Kosice, Slovakia, 2012
 Courtesy of the artist and Sprueth
 Magers Gallery



has produced throughout her career is characterized by being composed, for the most part, of a succession of strange, eccentric and marginalized characters who do not comply with social canons. Contemplating them is not always easy, and even uncomfortable, as it forces the viewer to confront an otherness that they might prefer to ignore.

Juana Gost (Soria, 1987) also focuses on the other, but instead of searching for this in the street, she finds it on platforms such as Instagram, Flickr, Fotolog, Picassa and Photobucket, from which she randomly extracts images of people who are scarified, tattooed, *pierced*, with extreme implants or anorexia. These are what she

calls “communitarian identity profiles of the capitalist underworld”. What Arbus sees as a burden to be borne and which provokes rejection, in the post-photographic era this becomes a symptom of identity exceptionality and is therefore subject to the choice of each individual, who today understands the breaking of the rules as an essential imperative.

Emmet Gowin/Kurt Caviezel

Since the 1960s, the work of Emmet Gowin (Danville, Virginia, 1941) has been largely devoted to his family, his wife Edith and his children Eliah and Isaac. The artist makes the family album and his daily life his artistic life project, which he transmits with a touching closeness and naturalness. Quite

unlike the furtive gaze of a *paparazzo* who intrudes into the private lives of others.

For years, Kurt Caviezel (Chur, Switzerland, 1964) *hacked* into thousands of surveillance cameras around the world and compiled an archive of more than 5 million graphic screenshots. In the series *The Users*, he has gone a step further: he has tapped into the computer webcams of users around the world and observed their video conferences, almost like a pathological *voyeur*. These images of espionage highlight the end of privacy in the age of surveillance. If a simple artist turned *hackerazzo* can penetrate our private domains, what can intelligence agencies and large corporations do with the unlimited technological resources at their disposal? ⊗



Paolo Gasparini, photographs and photobooks

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The exhibition *Paolo Gasparini. Campo de imágenes* [Field of Images] that Fundación MAPFRE is bringing to Madrid, after its run in Barcelona, can be visited from June 1 to August 28 at the Sala Recoletos. The exhibition covers the entire six decades of the artist's career, focusing on both his photographs and another of his main means of expression, the photobook, offering, overall, an itinerary through various mutant cities: Caracas, Havana, Sao Paulo, Mexico City, but also with resonances in Munich, Paris, Barcelona, Madrid and London.

Paolo Gasparini was born in Gorizia, Italy, in 1934. To avoid military service, he moved to Caracas in 1954, with a cultural background that included profound knowledge of Italian neo-realism. Part of his family, who had emigrated voluntarily, was already in Venezuela. This included his brother Graziano, by then already a renowned architect, who gave him his first camera at the age of seventeen. He then began to dedicate himself to photographing architectural constructions, while at the same time capturing images of the capital's suburbs. He soon began to work on UNESCO projects, in parallel with his more personal work, which he carried out in Venezuela and Cuba. As a result of this work, the book *Para verte mejor, América Latina* [To see you better, Latin America] (1972), considered one of the most iconic photobooks in history, was published in Mexico. In 1979, he was the first Latin American artist present at Les Rencontres Internationales de la Photographie in Arles, and in 1984, with a second

exhibition in Arles, he received the Les Rencontres silver medal. In 1993, he was awarded the Venezuelan National Photography Prize and two years later he represented his country at the Venice Biennial.

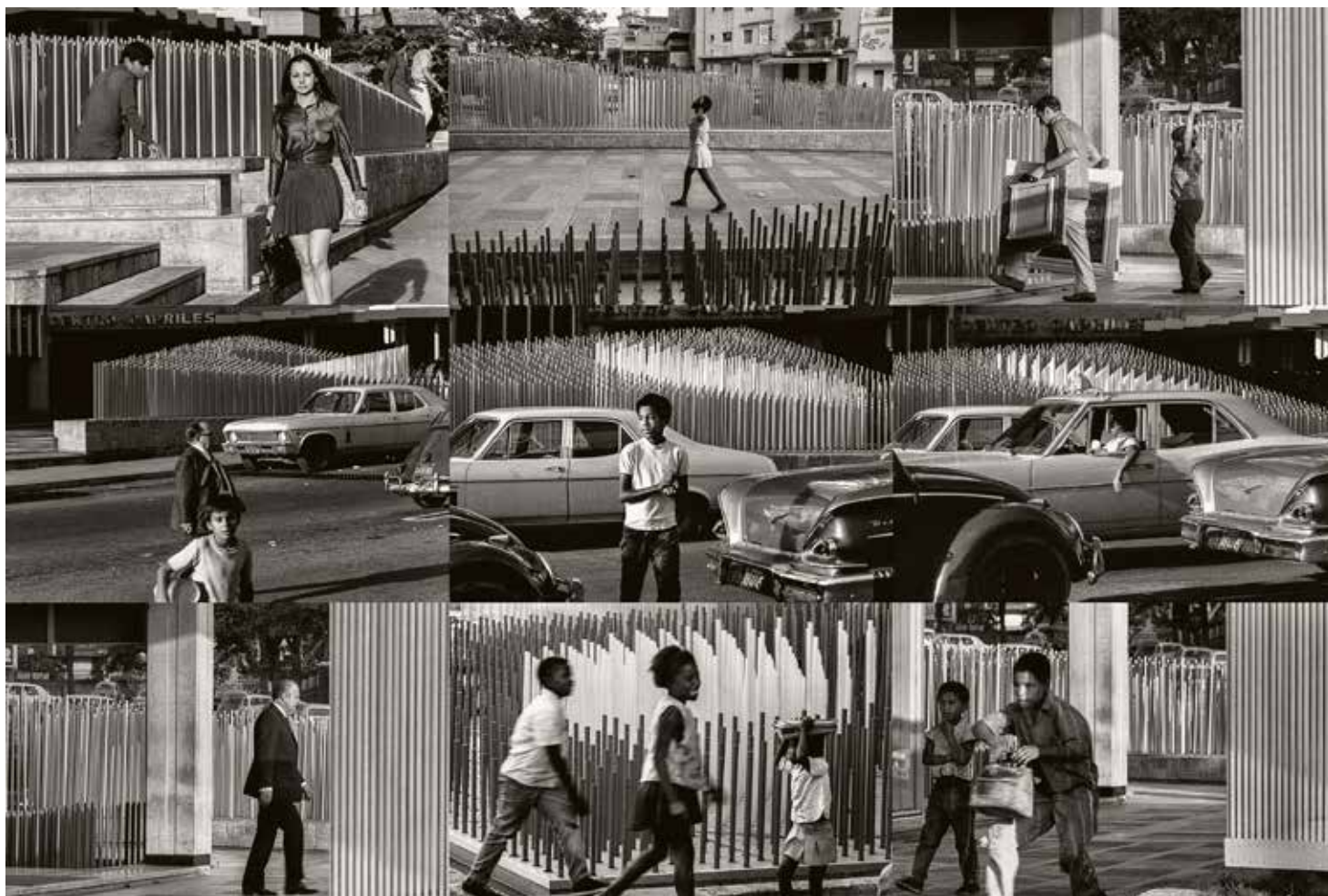
In the past two decades he has been traveling intensively in Europe and Latin America completing series on previously opened subjects and has held numerous exhibitions based on his photographs and books, some twenty of which have been published to date.

***Andata e ritorno* [There and back] (1953-2016)**

Andata e ritorno is the title of Paolo Gasparini's best-known photobook, published in Caracas by La Cueva Casa Editorial in 2019. It alludes, metaphorically, to the author's way of working, which shatters temporality, as he revisits his series in time and creates stories in which Latin America dialogues with other latitudes and shows how the consumer society has a global impact.

The publication focuses on Gorizia and Caracas, which is like saying Italy and Venezuela, or the first and third worlds. It comprises seventy photographs printed in full bleed that connect realities of two seemingly contrasting worlds while at the same time nuancing their differences.

Paolo Gasparini
La niña de la salina [The girl from the salt mine],
between Pampatar and Punta Ballena, Margarita Island, Venezuela, 1958.
Silver gelatin print. 18 x 14 cm
Fundación MAPFRE Collections
© Paolo Gasparini



**Rostros de Venezuela y Bobare
[Faces of Venezuela and Bobare]
(1956-1960)**

Between 1955 and 1960, Gasparini traveled through Venezuela, first with his brother Graziano, then with his wife, the laboratory technician Franca Donda, with whom he crossed the Colombian border, traversed the highlands of the Andes and traveled through the lands in Lara state. He documented the way of life of the rural farmers and the indigenous Wayú community. He published *Bobare* in 1959, under the influence of one of his undisputed masters, Paul Strand, whom he met in France in

1956, describing it as “The poorest, most abandoned and most miserable village in the state of Lara.”

This, Gasparini’s first photobook, was arranged with reference to the structure of Strand’s *Un paese* (1955). A reportage denouncing the situation based on individual and family portraits, interior spaces and house façades, as well as texts describing the history of the village, as told by its inhabitants. The publication outlines the villagers’ plea to the President of the Republic, Rómulo Betancourt, to help this town surviving in a such a barren spot.

Between 1961 and 1965, Gasparini traveled with Franca to

Paolo Gasparini
Kinetic work by Jesús Rafael Soto “Progresión a centro móvil” [Progression to a mobile center], 1969, Caracas, 1970
Photomural of nine digital copies. 40 x 60 cm
Fundación MAPFRE Collections
© Paolo Gasparini

Havana, invited by the architect Ricardo Porro and the writer Alejo Carpentier. They toured the city and took photographs of Havana’s colonial architecture and baroque style, from which the series “La Habana, la ciudad de las columnas” [Havana, the City of Columns] (1961-1963) was born. There he also began to portray street scenes, public rallies, carnival, and became interested in

the project to establish a school of plastic arts in the city.

During his career Gasparini has returned to Cuba on several occasions, his experience is evidenced in this reflection: “[...] the Cuban Revolution, at a certain moment meant utopia, the alternative, the possibility of creating the new man and it was photographed in that sense. Today it has taken a course contrary to what we had imagined, and that generates great disappointment, bitterness and lack of credibility.”

Estudio Caracas [Caracas Studio] (1967-1970) and Karakarakas, democracia y poder [Karakarakas, democracy and power] (1967-1970)

In his work, Gasparini articulates contradictory situations into his frames, he records images within images. Sometimes he assembles

them in the lab and superimposes them. He uses montage and editing as a system for producing ideas, and his narratives seek to motivate action and shock consciences.

As expected, Caracas is the focal hub of Gasparini’s work, and his photographs are linked to the sad present of a nation in which contrasts have been annihilated, leaving behind ruins and the evidence of a false welfare project.

In 2014, Gasparini published the photobook *Karakarakas*, structuring the narrative around archival photos: the first ones he took when he arrived in Venezuela in 1954 and images of the demonstrations against the Chavista regime in 2014. This project, says the author himself in his preface, is “an anthology of rage, of old commitment, disenchantment, but also of poetry” and in the words of Sagrario Berti in this photobook

“[Gasparini] proposes a reflection on the violation of civil rights, abused and transgressed as a policy implemented by the Venezuelan State, where the 1999 Constitution, devised by Chávez, continues to be flouted.”

Retromundo [Retroworld] (1974-1985)

Retromundo (1986) is a photobook in which, aided by poetry, the author establishes a dialogue between the first and the third worlds. The first is represented through images of advertisements, slogans, passers-by in European and American cities that are reflected and multiplied in the translucent surfaces of the shop windows. In his third world there are no reflections in mirrors or glass, but rather he depicts street scenes, misery and poverty, aspects that are common in Latin American



Paolo Gasparini
Mercado de Chinchero
[Chinchero market], Peru, 1976
Silver gelatin print. 34 x 51 cm
Fundación MAPFRE Collections
© Paolo Gasparini

countries. By opposing images as if in a diptych, Gasparini asserts a way of working that is common in his output. The creation of a discourse that makes sense by relating something to its opposite.

Series “Acá, este cielo que vemos” [Here, this sky we see], 1971-1992; “Brasilia, dos en uno” [Brasilia, two in one], 1972-1973 and 2013; “São Paulo, la muerte del aura” [São Paulo, the death of the aura], 1997, 2013 and 2015; “Maracaibo, La Guajira y petróleo” [Maracaibo, La Guajira and oil], 1970-2017; “La calle” [The street], 1969-1999; and “El faquir de la Torre Capriles, Plaza Venezuela, Caracas” [The fakir of the Capriles Tower, Plaza Venezuela, Caracas], 1970.

In 1978, Gasparini participated in the Colloquiums of Photography held in Mexico, and later in Cuba

in 1984. These meetings were the most important forum for discussion in that period. The talks dealt with topics such as the role that the photographer should assume in relation to the context in which they worked, as well as the need to create a visual project that highlighted the contradictions that can be produced by the coexistence of poverty and wealth, but without falling into dramatism or exoticism.

In this sense, Gasparini’s work is deeply respectful and reveals the harshest aspects of society, the life of miners and Andean peasants in series such as “Acá, este cielo que vemos”, but using images endowed with great dignity, such as those of mothers with taped hats tying their children into handmade blankets after long days of work in Peru.

After his experience as an architectural photographer in

Caracas in 1970, UNESCO hired him, along with art critic Damian Bayon, to photograph the pre-Columbian, colonial and contemporary buildings of the continent, with a view to publishing them together with Bayon’s research (*Panorámica de la arquitectura latinoamericana*). As a result of this assignment, the author was able to photograph urban construction projects from Mexico to the Argentine Pampas and from Brasilia to Machu Picchu. Moreover, as Gasparini himself points out: “I strive to photograph the lives of the marginalized, of those who have nothing, and the great differences that coexist next to and around these large edifices.” These contradictions and the unjust effects of post-colonization can be contemplated in series such as “Brasilia, dos en uno” (1972-1973 and 2013); “São Paulo, la muerte del aura”



Paolo Gasparini
Efectos especiales [Special effects],
 Hollywood, Los Angeles, 1997
 Silver gelatin print. 40 x 60 cm
 Fundación MAPFRE Collections
 © Paolo Gasparini

Paolo Gasparini
Prontuario histórico
 [Historical Compendium],
 Mexico City, 1993
 Silver gelatin print. 40 x 60 cm
 Fundación MAPFRE Collections
 © Paolo Gasparini



(1997-2015); “Maracaibo, La Guajira y petróleo” (1970-2017) and “La calle” (1970-1999). Photographs that reflect a robust visual project that, as Sagrario Berti points out, “is far from victimizing and, quite the contrary, reflects a hostile environment, but one that is beautiful in its powerful capacity to endure”, and which supports the idea that photography should be a vehicle to denounce social injustices, one of the ethical objectives of the Colloquiums mentioned above.

One of his most recognized series is based on Plaza Venezuela in Caracas, crowned by the 60,000-square-meter Capriles Tower with a modern façade, designed by artist Jesús Rafael Soto. This element, which transforms public space into art, stands as a metaphor for the fall of the utopia of progress.

A homeless man who has placed his bed in the middle of the path of those who walk by is the real focal point, and not the tower or its façade.

Mexico-El Suplicante [The Suppliant] (1971-2015)

Since 1971, Gasparini’s trips to Mexico have been so frequent that its capital has become almost his third home. After receiving the Venezuelan National Photography Award in 1993, he was invited to be a researcher in the Universidad Autónoma Metropolitana Unidad Iztapalapa, as part of Mexico City’s Urban Culture program. Since then he has toured the great metropolis on several occasions, photographing its streets and inhabitants. Over time, these sojourns have borne fruit in *Letanías del polvo* [Litanies of dust] (2009), an audiovisual CD

that accompanies the photobook *El suplicante* (2010). With texts by Juan Villoro and Gasparini himself, this publication tells a story that begins with the Zapatista uprising and extends to the leader of the armed indigenous group, Subcomandante Marcos.

El ángel de la historia [The Angel of History] (1963-2018)

El ángel de la historia is a twelve-meter mural composed of 63 photographs taken in different countries that form an overview of Gasparini’s work. The title is a specific reference to the philosopher Walter Benjamin and his idea about history, which, like an angel, looks at the ruined past to reflect on and understand the environment, and denounce the non-existence of future and progress. ⊗



Carlos Pérez Siquier: close in black and white, open in color

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The exhibition that Fundación MAPFRE is presenting in its Madrid galleries dedicated to the work of Carlos Pérez Siquier (Almería, 1930-2021), which can be visited from June 1 to August 28, 2022, allows us to discover a fundamental artist during the development of photographic modernity and the professionalization of the medium in Spain.

One of the most striking characteristics of Pérez Siquier's work is that he has maintained, from the beginning of his career in the 1950s, his status as a peripheral artist, since he lived all his life in his native Almería. Without ever having moved to the great productive centers in Spain, such as Madrid or Barcelona, Pérez Siquier became a fundamental figure in Spanish photography, in constant contact with other artists of the time such as Joan Colom, Xavier Miserachs and Ricard Terré. In addition, the author was the catalyst of the most influential photographic collective of his time, the AFAL Group (1965-1963), which coalesced around the magazine of the same name and, through its work, did not hesitate to provoke intense ruptures that went against the prevailing mainstream.

From Almería, a distant spot on the outer reaches, Pérez Siquier created, over the course of more than sixty years, a photographic corpus that tangentially and, at the same time, in a profound and scathing way, delves into the debates of the time. Throughout his series run the social periphery, the visual alterations arising from

Franco's developmentalism, and the cultural shock produced by the massive arrival of foreign tourism into Spain, as well as the penetration from a different way of perceiving things. This new visual, colorful and sensual culture, condensed behind the slogan *Spain is Different*, came to superficially replace the post-war trauma on the country's coasts. In addition, the exhibition also showcases the author's retreat into more personal spheres in his latter years.

The Pérez Siquier exhibition is thus presented as a broad retrospective that covers his most important series, produced between 1957 and 2018. With this exhibition Fundación MAPFRE aims to boost the international recognition of a figure who was awarded the National Photography Prize in 2003.

Looking at the world from a corner: *La Chanca* and *La Chanca en color* (1957-1965)

The images that make up the "La Chanca" reportage represent the paradigm of an entire era in which photographic humanism was intertwined with the interests of the social novel or travel stories that the best Spanish literature of the time was producing, from Rafael Sánchez Ferlosio to Camilo José Cela or, particularly in this case, Juan Goytisolo. Just like the text of *La Chanca*, by Goytisolo, somewhat posterior

La Chanca, Almería, 1957
Later print, silver gelatin. 35 x 24 cm
Fundación MAPFRE Collections
© Carlos Pérez Siquier, VEGAP, Madrid, 2022



La Chanca, Almería, 1958
 Later print, silver gelatin. 35 x 24 cm
 Fundación MAPFRE Collections
 © Carlos Pérez Siquier, VEGAP, Madrid, 2022

to the work of Pérez Siquier and censored in Spain until 1981, the series delves into this neighborhood in Almería populated by an urban sub-proletariat living in peculiar homes. The photographer strives to describe, yet also dignify, an age-old way of life and urban sociability that existed prior to the grand rural exodus that was to fill Spain's major capitals with working-class slums.

The photographer himself, in the 1960s, sharpens his discourse through “La Chanca en color” [La Chanca in color]. A change that comes from a visual association with the developmentalism and optimism built and imposed, starting in the sixties, by the Franco regime.

Informalismos [Informalisms] (1965)

The interest in color that had begun with *La Chanca en color* developed over the subsequent years. This is the case of the

Informalismos series in which Siquier captures the peeling paint of the houses and the walls of the cave houses in the neighborhood. Almería City Council decided to intervene in La Chanca, because the poor conditions did not fit in with the image of modernity that they wanted to project to tourism. The clean-up operation razed part of the substandard housing in the upper part of the neighborhood, so that some of the interior walls were left exposed to the elements.

These isolated, fragmented surfaces, with their deposits

of color, are linked to pictorial informalism, or to the search for pure abstraction towards which Siquier tended from that moment on, in search of autonomous forms and the appreciation of flat colors. Abstraction, but in the context of a neighborhood in danger of demolition.

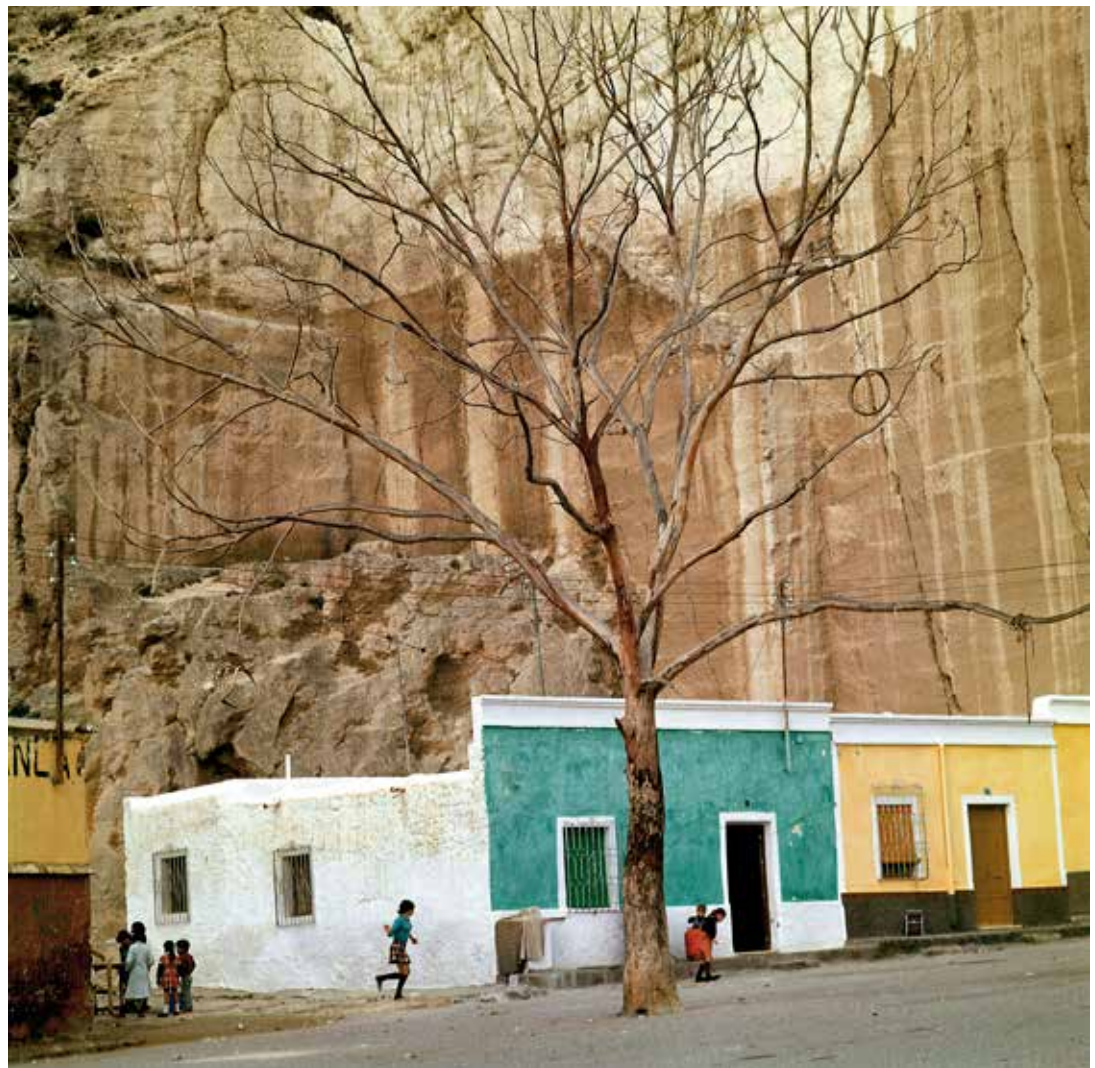
The abstract body of the Mediterranean: *La playa* [The beach] (1972-1996)

As a photographer hired by the Ministry of Information and

Tourism, Pérez Siquier undertook several trips along the Spanish coastline to obtain images that would be used to promote tourism. Some of these were exhibited in the form of posters and brochures that bear the flavor of an era in which the industry flourished under the promise of sun and sand. Along with those photographs that would be used to project the economic openness of the regime and sell a colorful, liberal and “cosmopolitan” Spain, Pérez Siquier shot numerous scenes of the more carnal aspect

of the new tourism and its colonization of the beaches. These presented a new visual and moral culture that fueled the irony of the country’s paradoxes in the 1960s and 70s.

On the whole, “La Playa” exudes a sense of humor with a restrained Surrealist touch; a celebration of the corporal mass and the life it exudes, with a subtle look at a different everyday life, based on the relaxing of the moral norms imposed on the bathers. This is the viewpoint that links



La Chanca, 1963

Chromogenic printing on Fujichrome photographic paper. 12 x 12 cm
Fundación MAPFRE Collections

© Carlos Pérez Siquier, VEGAP, Madrid, 2022



S/T, 1965
 Later copy, inkjet.
 40 x 40 cm
 Fundación MAPFRE Collections
 © Carlos Pérez Siquier, VEGAP, Madrid, 2022

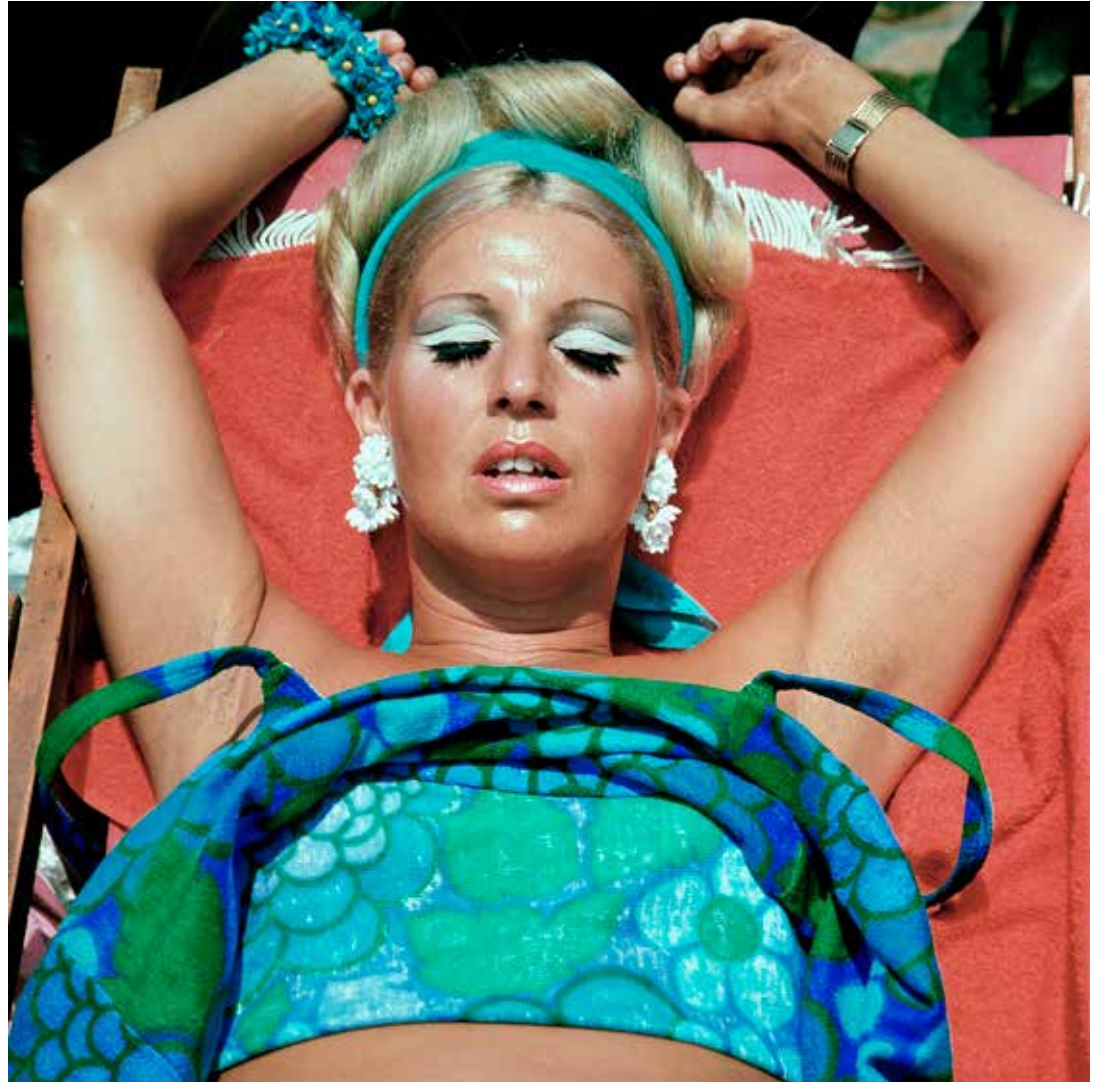
Pérez Siquier's oeuvre to the works of visual pop artists such as Tom Wesselmann, John Kacere and Joan Rabascall. And, in a surprising way, barely seen up to that point, it precedes Martin Parr's color work by several years, as the British photographer himself concedes. Few dared to venture into color photography at that time; indeed, few managed to find their own voice with this new medium that seemed to strip the traditional black and white of all its poetic

magic. This makes Pérez Siquier a true pioneer on the international stage.

Humor and perplexity: *Trampas para incautos* [Traps for the Unwary] and *Color del sur* [Color of the South] (1980-2012)

The interest in surfaces that had appeared in "La Chanca en color" is further developed in these series, in which Pérez Siquier seems to travel an increasingly superficial world populated by alternate

representations of reality; settings that look like cardboard cut-outs, where everyday scenes are frozen in shop windows with mannequins, fairground figures, illustrated parasols or advertising banners. As if immersed in a parallel universe, these scenes produce a peculiar sensation of strangeness because they capture motifs that normally, due to their banality, tend to go unnoticed. The use of saturated color places the motifs in an unreal, unpopulated, alien



Marbella, 1974
Later copy, inkjet.
50 x 50 cm

Fundación MAPFRE Collections

© Carlos Pérez Siquier, VEGAP, Madrid, 2022

and even hostile environment. In that sense, his work is linked to the interests of the emergence of *kitsch* in contemporary culture and American hyperrealism. In the strictly photographic realm, this is the series in which Pérez Siquier comes closest to the ideas developed in the 1970s by Luigi Ghirri and William Eggleston.

The late silence: La Briseña (2018)

As a counterpoint and final reference to the most recent work

of a photographer who remained active during his final years, when he was almost ninety, the exhibition closes with the series “La Briseña”, which suggests a retreat inward. Similar to the colorful exteriors of the vernacular architecture featured in “La Chanca” in color six decades ago, in his final works the frame is occupied by the interior of his summer residence, located in the Almerian desert. A small farmhouse that lends its name to the series and which itself takes

its name from the winds that blow through the landscape. The materiality of the whitewashed walls and the presence of seemingly insignificant objects indicate an introspective process, a vindication of the material identity of the land which was dearest to him, and a poetic breath which shines a new light on his work and seems to collect all his previous interests into a limited space, charged with an intimate gaze and filled with a warm light. ❖





In the face of educational barriers, teamwork

TEXT: AMANDA SEIDER, EXECUTIVE DIRECTOR, ONEGOAL MASSACHUSETTS

Over the last two years, COVID-19 has deeply impacted students across America, specifically exacerbating existing disparities faced by low-income students and students of color. Black and Latinx communities in the United States have been more negatively impacted by the pandemic, from health and finances to education. Then, in 2021, Fundación MAPFRE made a deep investment in closing the degree divide in Massachusetts. What does this mean?

In the United States, only 22% of students from low-income communities earn a postsecondary degree (or any degree obtained after secondary school), compared to 67% of their peers from high-income areas. In Massachusetts, 64% of low-income students enter college, and only 18% of those students are expected to complete their degrees within six years. While the degree divide has persisted, postsecondary credentials have become increasingly essential to accessing economic opportunities and social mobility. Over a lifetime, high school graduates who do not attend college will earn as much as \$900,000 less than their peers who receive a bachelor's degree. And in the midst of the global pandemic, the challenges that high school students faced grew. One Massachusetts survey showed that nearly one-quarter of high school sophomores,

juniors, and seniors changed their postsecondary plans or were planning to do so, either postponing attendance or putting aside college altogether.

This is the degree divide: an injustice that has remained largely unchanged in the past several decades, and has become more critical to address since March 2020.

That's why Fundación MAPFRE is working with OneGoal on its mission to close the degree divide. OneGoal is dedicated to supporting more low-income students, students of color, and first-generation college students on their paths to postsecondary success. OneGoal knows these students are talented and ambitious, but they face a combination of economic, social, and academic barriers that make college nearly unattainable. OneGoal employs a bold and straightforward solution:

redesign the traditional school day to make rigorous, affirming postsecondary planning and support a part of the high school-to-college experience.

According to OneGoal CEO Melissa Connelly, "Our students are up against incredible barriers that require innovation. Our approach and collaboration with our partner schools helps us to illuminate pathways for students who need it the most. We are committed to our students' success and deeply believe that every young person deserves an equitable opportunity to achieve their greatest postsecondary aspirations."

OneGoal is partnering with Fundación MAPFRE and MAPFRE USA to achieve this goal in Massachusetts.

After a year of partnering with Southbridge High School in Southbridge, MA, OneGoal was introduced to Linda Johnson, AVP of Corporate Social Responsibility

We are beyond thrilled to have our first cohort of students in the OneGoal program graduating this year. These students are all heading to college

at MAPFRE. She saw their success and saw the potential a OneGoal partnership with Bartlett High School in Webster, MA could have. Johnson connected Webster Public Schools with OneGoal, which led to the partnership with Fundación MAPFRE. The resulting statewide partnership has thus far impacted hundreds of junior- and senior-level students.

“I was so glad to be able to connect these groups to each

our first cohort of students in the OneGoal program graduating this year. These students are all heading to college and each have been able to explain how this three-year program guided them to see their own possibilities and navigate the college application process. Many in this cohort were accepted to multiple colleges and they received scholarships!”

Students become OneGoal Fellows leading up to their junior

“As supporters, volunteers and conveners, Fundación MAPFRE and MAPFRE USA are model partners for us in this work,” said Amanda Hillman Seider, Executive Director of OneGoal Massachusetts. “In every school, there are students who have the drive and desire to be successful in postsecondary education but may lack the opportunity. I’m so grateful to our partners in Webster and Bartlett High School for working with us to serve their students and to Fundación MAPFRE for supporting our work to close the degree divide across the state.”

During the first two years of the program, PDs help students understand and expand their college options, learn about the college application and enrollment process and develop the necessary academic, social, and financial foundations for success in college. In Year Three, PDs continue to provide support to Fellows in their first postsecondary years via in-depth, one-on-one coaching.

One student at Bartlett High School said her OneGoal experience “helped me see the potential in myself and find my passions. We worked on understanding our strengths and weaknesses by using our identities. Using my identity, I was able to pick a major that fit me, the schools in my price range, the locations of my schools, and the diversity of the schools. With these tools I was able to create a list with colleges I didn’t even know existed. Before this



other,” said Johnson. “One of our core principles at MAPFRE is equity, and it was clear to see how this value was shared by our partners. We’re proud to support the work of these groups.”

Johnson worked closely with OneGoal and Dr. Ruthann Goguen, Superintendent for Webster Public Schools, to ensure the program’s success. Dr. Goguen noted that “We are beyond thrilled to have

year of high school, which marks the beginning of a critical transition period between high school and college. Throughout their junior and senior years, cohorts of Fellows engage together in a daily, credit-bearing course taught by Program Directors (PDs): experienced high school teachers trained in the OneGoal curriculum who work with Fellows on their postsecondary plans.

program, I had no idea where I would be headed after high school – but now I have a plan.”

The OneGoal Program uses a culturally relevant pedagogy (CRP) framework for teaching and training grounded in social justice, equity and multicultural education. With this, OneGoal students develop the strength and resilience that see them through adversity.

“I am genuinely beyond grateful that OneGoal was brought to Bartlett High School because I don’t think I would have applied to colleges or written my essay if it weren’t for [Bartlett teacher and OneGoal Program Director] Mr. Carney,” said a senior Fellow in Webster. “I have now been accepted to five colleges, including ones I wouldn’t have applied to without this support. When I received [my college acceptances], I felt a sense of relief and accomplishment. I have no doubt in my mind that extra push from OneGoal and Mr. Carney got me where I am today.”

The results have been powerful. This year, OneGoal Massachusetts is working with over 700 students across the state. For last year’s graduates, 70% seamlessly enrolled into a postsecondary institution, outpacing their peers statewide by 23%. At Bartlett High School, OneGoal seniors have already received 30 college acceptance letters this year.

“OneGoal came here last year, thanks to the hard work from the district administration and support from Fundación MAPFRE to help students realize their

dreams and fulfill their life’s goals after high school,” said Peter Carney, Bartlett High School teacher and OneGoal Program Director. “This program targets students who may not realize that college is an option for them. Now every student enrolled in this class has been accepted into multiple colleges. Their future is looking bright.”

MAPFRE’s partnership – and impact – with OneGoal doesn’t

also partnered with MAPFRE to contribute to a library of videos recorded by local professionals telling the stories of their college and career journeys for students. MAPFRE also helped OneGoal’s mission gain exposure by hosting OneGoal staff members on its podcast dedicated to local organizations making a difference.

OneGoal knows that together, we go further. The unique



end there. In order to keep students connected in the early days of the pandemic, volunteers from MAPFRE’s US team worked with OneGoal to launch a “Postsecondary Experience Index”, a resource that houses a list of colleges and universities in Massachusetts with links to the personal experiences of working professionals who attended those colleges. OneGoal

relationship between MAPFRE, Webster Public Schools, and OneGoal has helped solidify a college-going culture at Bartlett High School. As we look to celebrate the first graduation of OneGoal seniors in Webster this June, this group is ready for what comes next. Partnerships like this one are how we will move closer to closing the degree divide in towns across the state and the country. ✖



**Ana Eserverri Mayer. Sociologist
and social entrepreneur. CEO at Lea Global
Pathways and founder of the NGO
AIPC Pandora**

**“If you have the ability to change
young people, you have the ability
to change the world”**

TEXT: CRISTINA BISBAL

Born in Boston 49 years ago, Ana Esverri Mayer has triple American, Spanish and French nationality. With these credentials, we could almost say that she was born with a suitcase under her arm. From a young age, travel has been part of her life. She studied sociology and went on to become a lecturer in this subject at London Metropolitan University. But a university trip and a reflection, years later, made her change the way she was leading her life, make a 180-degree turn and dedicate herself to supporting mobility and volunteering among young people.

How did the idea of setting up the NGO AIPC Pandora come about?

Actually, it's an idea that has been there, waiting for me, since I was 20 years old, when I traveled with the university where I was studying to Guatemala to live for three months with a Chorti community on the border with Honduras. We ran a very nice women's aid program. I loved that experience and when I started working as a lecturer at London Metropolitan University I began to send groups of volunteers to that same community in Guatemala.

That was the seed of the idea, but the actual start was a long time coming, wasn't it?

Yes, it was. A few years later, when I had moved to Spain, I decided to dedicate less time to myself and more time to others and set up this NGO. It is specifically aimed at giving young people this type of international experience, so that they can discover the world, open their minds and be happier. And it is clear to me that this type of experience does make you much happier, because it takes you out of your comfort zone. In addition,

you help others, which is a very important bonus.

Is your goal global education?

Yes, the goal is to educate young people, from all walks of life, as global citizens of this world. With each trip, each experience, and each opportunity, these young people broaden their outlook. And that is why, at AIPC Pandora, we embrace different activities. For example, we send young people aged between 13 and 18 years old to volunteer around the world, to places like Thailand, Tanzania, Nepal, Morocco... In their three weeks there they gain international experience, they are integrated into the community, live in the homes of volunteers or local families, and work with local NGOs. Suddenly their world is not just their own friends, and they see that there are all kinds of religions and cultures. In the almost 20 years we have been in operation, we have sent nearly 15,000 students.

All our activities allow us to support various scholarship programs in training and leadership, so that young people without resources can also access these experiences. Through the European Solidarity Corps, for example, an initiative of the

European Union, we offer young people the opportunity to work as volunteers or collaborate on projects, either in their own countries or abroad. And we also have a scholarship program where we work with excellent young people who are at risk of social exclusion and give them the opportunity to go much further in their education. We take care of their education from the 4th grade of secondary school until we deliver them to the best universities.

Have any of these cases been particularly rewarding?

Lots of them, but a couple I would like to highlight are those of Rofaida, a young woman originally from Morocco, currently enrolled in ICADE; and Ismael, a boy under the protection of the Community of Madrid who is studying psychology. The two of them have started a project on their own, Nadie a Juniembre, a support network of volunteer teachers who help young people from immigrant backgrounds to pass their exams. I firmly believe that if you have the ability to change young people, you have the ability to change the world. ✕



How to “survive” the summer

TEXT: EVA ARRANZ

Summer has arrived and with it we change our behavior, we alter our diet, we do more outdoor activities and, also, we have more leisure time. Why not take the opportunity to sit on a terrace in the sun and enjoy the company of friends, the views of our surroundings, or simply let ourselves be swept away by the moment? What’s wrong with that? Obviously there is nothing wrong with resting and enjoying ourselves, but we should not forget that in summer we are more vulnerable to certain situations/illnesses. In this article we offer some tips for “surviving” this season.

When we think of the summer, fun, relaxation and unwinding come to mind. It’s the time of year when most of us enjoy our vacations. But wherever we are, on the beach, in the countryside, visiting villages, discovering new cities or venturing to exotic places, we must not forget that the environment around us, its conditions and its other inhabitants interact with us just as we interact with them. Each time of the year is associated with different illnesses and risks, and summer is no exception.

Summer illnesses

The first thing to keep in mind is that the sun, a source of vitamins and energy, can also be the cause of skin

burns, cramps, weakness and dehydration, and, of course, the dreaded heat stroke... How can we avoid this? The first thing you should do is stay well hydrated, drink water and plenty of fluids, and avoid sugary, caffeinated or alcoholic beverages. It is also important to eat fresh fruits and vegetables. You should leave hot, heavy meals for another time of the year. In addition, in summer it is advisable to avoid activities that require physical exertion in the middle of the day. Walk in the shade, cool off and shower as often as necessary, wear light, pale-colored clothing, and always use sunscreen that is water-resistant and suitable for your skin type. Remember to protect your head with a hat and wear

sunglasses with approved filters.

We have already made it clear that in summer we need to protect ourselves from the sun, but this is not all: intestinal infections that cause vomiting, diarrhea and abdominal pains are common at this time of the year. To prevent infections from ruining our vacations, the most obvious precaution, but one that we always forget, is to wash our hands thoroughly before eating and after going to the bathroom. Another safety measure that will keep us safe from intestinal illnesses is to avoid eating egg products, especially if we have not handled them ourselves and do not know where they come from or how they have

been preserved. Fruits and vegetables should be washed thoroughly, and both cooked and uncooked foods should be kept in the refrigerator. If this is not possible, avoid storing them at room temperature by using them as soon as possible.

And for those who travel beyond our borders, a smart tip for avoiding intestinal infections is to drink only

—whether in summer or winter—, dry your toes one by one, wear breathable footwear made of natural materials and, if possible, use cotton socks.

Another common problem are ear infections. Known as “swimmer’s ear”, these are not usually serious, but they are annoying, as there is pain in the ear that increases when the ear is moved or when chewing.

summer. Conjunctivitis is caused by irritation from chlorine, salt (from the sea or sweat) or sunlight, and is characterized by red, itchy, sometimes painful and watery eyes. Contact lens wearers tend to be the most prone to this condition. The best way to avoid an eye infection is not to open your eyes under water, wear a diving mask, rinse your eyes after bathing and practice good eye hygiene.

Stings and bites

When the good weather arrives, so do the typical pests of this time of year. Insects, like flies, mosquitoes, ants, cockroaches and wasps, are our almost constant companions in the summer. In some cases they are simply annoying, however, in others it is necessary to watch out for bites and stings.

Bites can be avoided by using repellents and mosquito nets, and also by covering our skin. But that does not always spare us from bites, which usually cause itching or pain. If we are bitten or stung by a fly, mosquito, horsefly, wasp or bee, the first thing to do is to clean and disinfect the area with soap and water. Then apply cold to the skin, not directly onto it, and use a solution of ammonia or aloe vera to soothe the itching. If it is painful, you can take an analgesic. With bee or wasp stings, in addition to these



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bottled water and avoid food from street stalls. Beware of ice cubes in soft drinks and mixers!

The heat can also cause skin infections, mainly in dermal folds, and especially between the toes. To prevent this, always try not to walk barefoot in gyms, swimming pools and on beaches

You may have difficulty hearing, and sometimes there is a yellowish discharge. To prevent water from remaining in the ear, it is important to tilt the head to one side after bathing, moving it gently to let the water drain out and dry the ear.

Your eyes are also more susceptible to infections in

measures, the sting should be removed.

In the event you are bitten by a spider, you may be able to recognize the two puncture marks. To clean and disinfect this type of bite, it is best to clean the wound with soap and water and apply local cold using a cold compress or ice (not directly onto the skin) for a few minutes.

And if you are faced with a tick bite, extreme precautions must be taken, since they attach themselves to the skin and scalp and can transmit diseases. When extracting the tick, make sure that its mouthparts do not remain in the skin, and disinfect the area with water, soap and antiseptic. It is also advisable to consult a doctor.

In the water, we are exposed to a different type of fauna. Depending on where we are, we may come across fish or sea urchins that could accidentally injure us with their spines, but the most common danger we face on our beaches is jellyfish. Skin contact with a jellyfish causes immediate pain and intense itching. In this case, the affected area should be washed with sea water or saline solution, never with fresh water. If you have tentacles stuck to your skin, remove them with tweezers, never rub them. Then apply local cold and, if it still hurts, take an analgesic.

The more adventurous among you may encounter exotic animals, scorpions, and the dreaded snakes. In the event of a snake bite, keep calm, reassure the person and keep them as still as possible in order to slow down the blood circulation and prevent the venom from spreading quickly. It is important in this case to take the patient to a

or the area of the bite is significantly inflamed, if the pain is very intense, if you have difficulty breathing, tightness in the chest or throat, swelling of the lips, tongue or face, or if you experience dizziness, fainting, nausea or vomiting, or an accelerated pulse.

And if you travel beyond our borders, you should check with the medical



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medical center as they will still require care, even if they are asymptomatic. It is important to know that ice should never be applied, that no incisions should be made and, above all, the venom should not be sucked out.

Always remember to seek urgent medical care if you are allergic to an animal bite, if the rash or lesion is extensive

service, at least one month in advance, whether you need a vaccination or any type of preventive medication for your chosen destination.

“Surviving” all these risks is easy if you take the right steps. Being cautious and taking precautions will make your summer as wonderful as you dreamed it would be. ❌



Falls in the elderly, an avoidable evil

TEXT: SARA GARBAJOSA BARROSO



As the years go by, physical, sensory and cognitive disorders appear and with them, the risk of falls. The WHO predicts that by 2030, one in six people in the world will be aged 60 or older. By 2050, the world's population in this age group will have doubled to 2.1 billion. Given these numbers, it is imperative to know why falls occur in older adults, how they can be prevented, and what the consequences are. With this objective in mind, Fundación MAPFRE has updated its research *study FALL-ER: a multi-center registry of people over 65 years of age treated for a fall by the Spanish emergency services*.

Carmen, 84, stumbled and fell on her way to the kitchen. Fortunately, her granddaughter, who was with her, was able to help her up and call the emergency services. X-ray tests showed that Carmen had broken her hip and needed emergency surgery. The same thing happened to 87-year-old Antonio. He also had to undergo surgery for a hip fracture after stepping badly down the stairs at his home in Madrid. The after-effects mean that he can no longer live alone. He has lost his independence and has now been placed in a nursing home where he receives all the help he needs on a day-to-day basis. Worldwide, there are 37.3 million falls each year that are serious enough to warrant medical attention. People over the age of 60 suffer the majority of these incidents, which are often fatal: according to the World Health Organization (WHO), more than 680,000 people die each year as the result of a fall.

The truth is that we currently see it as inevitable

that older people will suffer falls. This totally erroneous conception should be eliminated, especially considering that, in many cases, falls are avoidable. Antonio insisted on using the stairs when there was an elevator. Likewise, Carmen tripped over an object on the floor that was not supposed to be there, a badly positioned wire.

It is important to bear in mind that people are living longer. Life expectancy is

increasing year after year.

According to the latest data provided by the Spanish National Institute of Statistics, life expectancy in Spain is currently 83.58 years, one of the highest in Europe. But this trend is not only true for Spain; the WHO predicts that by 2030 one in six people in the world will be 60 years of age or older. In other words, this population group will have increased from 1 billion in 2020 to 1.4 billion. By 2050, the world's population in this age group will have doubled to 2.1 billion. The number of people aged 80 and over is expected to triple between 2020 and 2050, to 426 million. Faced with this situation, the United Nations General Assembly has declared the period 2021-2030 as the Decade for Healthy Aging with the aim of improving the lives of older people, their families and their communities. The challenge for countries is to put effective measures in place to help meet this challenge.

In the United States of America, between 20% and 30% of older adults who fall suffer



moderate to severe injuries, such as contusions, hip fractures and head trauma. Given this information, it is imperative to know why these falls occur, how they can be avoided, and what the consequences are. With this objective in mind, Fundación MAPFRE has updated its research study FALL-ER: *a multi-center registry of people over 65 years of age treated for a fall by the Spanish emergency services*. The study involved an analysis of 1,610 patients aged 65 and over in five emergency departments in Spanish hospitals.

Sensitizing the environment so that this does not occur

Falls are involuntary events that cause a person to lose their balance. That is what happened to Carmen and Antonio. They can be caused by dizziness, stumbling, slips, distractions...

causes, as we have indicated, which are often avoidable.

As the years go by, physical, sensory and cognitive disorders appear and it is our failure to adapt the environment to the needs of the aging population that is one of the main problems. To this we should add the side effects of certain medications, physical inactivity and a loss of balance. In fact, 58% of falls in the over-60s are due to extrinsic factors and are therefore preventable.

The goal is to minimize the risk of falling without compromising the mobility and functional independence of older adults and to avoid the severity of all the possible consequences, be they physical, functional, psychological or social.

To achieve this, it is necessary to raise awareness among seniors and their families

of the high risk of a fall and how this can drastically impact their current way of life, deteriorating their physical and emotional health. And one of the most important points: it could happen again. “I never thought it could happen to me, although admittedly I have taken special care to make sure it didn’t. Even so, it never occurred to me that I could trip over a wire. Fortunately my granddaughter was there to help. I have to acknowledge that one of my greatest fears is falling again”, admits Carmen. It was the first time she had fallen. However, the Fundación MAPFRE study reveals that one in four patients had already suffered a fall in the previous 12 months, or had an emergency hospital admission related to a fall. Half of the patients confirmed that they were afraid of having another such incident.

Nine out of ten people over the age of 65 who have a fall suffer some type of injury and require medical attention



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The number of people aged 80 and older is expected to triple between 2020 and 2050, to 426 million

Food for thought

Falls in people aged 65 and over are a common reason for visits to the Spanish public emergency services (6 patients are treated for falls with injuries every day). Having suffered such an incident previously is a risk factor for new falls.

It is worth noting that 8 out of 10 falls occur during the day and are witnessed by another person. This is what happened to Carmen, and her granddaughter's help was the key to calling the emergency services. In fact, in most cases (68%), the person who falls cannot get up alone: only 15.5% do so.

Although a fall can have multiple causes, it has been shown that extrinsic or external factors are the most frequent, these being the reason for 58% of cases. These factors include, inside the home, the state of the floors and the unsuitable use of carpets or bathtubs. Outside, tripping over curbs, wet floors, holes and potholes are the most frequent culprits. Cardiovascular and neurological disorders are among the most frequent intrinsic patient-related factors.

It is remarkable that almost all falls produce some type of injury requiring urgent medical attention and that in 4 out of 10 cases there is a fracture and a serious intracranial injury (in 2.5%). Indeed, 12% of patients require surgery.

Falls have physical and psychological repercussions, but



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also functional ones: 15% of the people who were completely independent become partially dependent and 2% become totally dependent. In addition, 19% require some kind of walking assistance.

The study also examines the consumption of extra- and intra-hospital resources, as well as the quality of emergency care. It shows that one in three people need medical assistance at the site of the fall and 46% require an ambulance to get to hospital. Once there, the most frequently performed test is an x-ray, in 85.1% of cases. 23.5% of the patients treated in the emergency department require admission to the hospital.

Finally, it should be noted that, in this study, 11% died six months after the fall and another 11% re-injured themselves.

Drawing conclusions

To prevent future falls, it is important to look deeper into the possible etiological medical causes, as well as to eliminate extrinsic risks both in the home and on public thoroughfares. Carmen tripped over a wire that was not supposed to be there; this caused a broken hip and the consequent operation. It was later discovered that Antonio was developing Alzheimer's and this was probably one of the reasons he had lost the strength he needed to walk down the stairs properly.

The key is to raise awareness of the risks of falls and their consequences. We must be aware in order to prevent. We should adopt the necessary measures so that falls are no longer seen as frequently as they are in hospital emergency rooms. ✕



The keys to enjoying motorhomes

TEXT: RAMÓN OLIVER

Motorhomes are becoming increasingly popular as an alternative for family vacations. However, so that the adventure does not turn into a nightmare, it is advisable to take a series of precautions and follow some basic advice when it comes to this type of vehicle.

It is the feeling of freedom and of traveling without obligations or a fixed destination. It is the pleasant impression of safety and comfort that always makes you feel at home. Or it could be the magic of traveling the world aboard a ship on wheels, a home-from-home, equipped with everything you need to enjoy a great adventure with your family. The fact is that there is something about motorhomes that hooks those who try them. And in the upcoming summer vacations, many people will be taking to the roads of the world at the helm of one of these truly mobile homes. But what should you know about this type of vehicle before turning the key in the ignition?

A different way to take a vacation

Although the first motorhomes date back to the 1920s, it was not until a few years ago that their sales gained unprecedented

momentum. At the European level, Germany is the king of motorhomes (675,000 in use in 2020), ahead of France and the United Kingdom. Spain, with 80,000 registered motorhomes, is in seventh place in this ranking. Even so, in this country, the registrations of this type of vehicle have grown by an average of 29% each year over the last eight years. In fact, there are waiting lists for new vehicles, and the summer rental fleet has been practically booked out since May.

Factors like the pandemic have favored this boom, since motorhomes have made it possible to enjoy a few well-deserved days of vacation while still complying with hygiene and safety protocols, thanks to the high degree of independence they provide. This is confirmed by data from the Spanish Caravanning Industry and Trade Association (Asociación Española de la Industria y

Comercio del Caravaning; Aseicar), who report that the number of people who bought a motorhome for the first time during the COVID-19 period was 30% higher than pre-pandemic levels.

As for 2021, a total of 895 motorhomes were registered in Spain in June. Their average price is around 60,000 euros, while that of smaller camper vans is between 35,000 and 45,000 euros. In terms of types and models, motorhomes up to 3500 kilos are the most sought-after, due, among other factors, to their ease of use (they can be driven with a B-type license).

For those who do not have the budget or do not want to invest in an itinerant residence until they have checked out its advantages, there is always the more than interesting option of renting. The average motorhome rental costs between 150 and 200 euros per day, an amount that is multiplied by the average

duration of a standard trip, which is usually around 17 days during the summer period.

Safe driving

Motorhome vacations are an increasingly desirable option for a growing number of people who appreciate the flexibility of forgetting about plane tickets, hotel reservations or being enslaved by fixed arrival and departure dates and schedules. But the undoubted advantages of this option should not obscure its risks. Fundación MAPFRE has released a series of recommendations to motorhome drivers to guarantee a safe trip during the upcoming summer vacations.

Checking the condition and pressure of the tires, testing the oil levels, as well as the coolant and windshield washer fluid

are elementary precautions to take before setting off on a long-distance trip with any type of vehicle. These recommendations should also be applied to motorhomes.

Inexperience at the controls of this type of vehicle can take its toll on drivers, since some maneuvers, such as parking, reversing or tight turns, are more complex with a motorhome than with a regular car. For this reason, Jorge Ortega Pérez, technical specialist in Road Safety at Fundación MAPFRE, advises that we “practice these maneuvers in a controlled environment before starting the trip”.

Once on the road, Fundación MAPFRE’s road safety expert stresses the importance of driving smoothly. “Rapid acceleration and sudden changes

in speed should be avoided”, he points out. Sudden braking, or overtaking more than one vehicle at once, are also discouraged, since motorhomes are heavy and do not have the responsiveness of a lighter, more powerful car. Whenever you go down a steep slope, the specialist recommends “using the engine to brake so as not to overheat the vehicle’s brakes excessively”.

Jorge Ortega also reminds us that, due to their size, motorhomes are particularly sensitive to side winds, so special attention should be paid to this situation, “especially when exiting tunnels and when overtaking trucks”.

The presence of blind spots while driving, which are more numerous and more pronounced in vehicles of this size than in a conventional car, is another risk factor. Keeping this in mind, and making sure to look in the rear-view mirrors several times before maneuvering, it is essential to check for the possible presence of other cars, motorcycles, bicycles, scooters and pedestrians, in order to avoid surprises.

Approved seats

Passenger safety in the passenger compartment is a priority. Current regulations require the use of approved seats, with their corresponding seat belts. Children less than 1.35 m tall must use a child restraint system, although Fundación MAPFRE recommends doing so until



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they are 1.5 m tall, just like in passenger cars; pets must travel in a carrier or with a suitable harness.

Cargo

All the cargo, including food and hygiene products, clothes, toys, chairs, umbrellas and other belongings should be stored in the vehicle's lockers and compartments. These must be fitted with closing and locking systems to prevent objects from flying out in the event of an impact or sudden maneuver.

Speed

Motorhomes are not allowed to exceed 120 km/h on freeways and dual carriageways, and may not travel below 60 km/h. If the maximum authorized mass (MAM)

is over 3500 kg, the maximum speed of the vehicle is 90 km/h.

On secondary roads the speed limit is 90 km/h (80 km/h if over 3500 kg), while on urban roads with only one lane in each direction the maximum speed allowed is 30 km/h, and 50 km/h when there is more than one lane in each direction.

Parking and camping

But the questions do not end once the engine has been switched off. Where and how to park and camp is, in fact, a recurring question among novice drivers.

A quick answer to this question is that motorhomes and camper vans can be parked anywhere where parking is allowed, unless there is a municipal ordinance that prevents this or the vehicle's

dimensions hinder the normal flow of other vehicles. It is advisable, in any case, to use chocks, especially if parked on a slope.

It is also worth remembering that free camping is prohibited in Spain, and that it is only possible to set up camp in designated camping areas. A motorhome is considered to be camping –and not simply parked– when some of its elements, such as the awning and tilt-and-turn windows, protrude from the vehicle, or when tables and chairs are used outside. Finally, it is not advisable to spend the night in the service areas of highways or freeways, to avoid noise and theft.

It is essential to always be prudent and responsible in order to make a motorhome trip a real pleasure. Happy camping! ✖





The ability to make decisions should not be conditioned by age

TEXT:RAFAEL CONDE

More humane spaces that favor coexistence and are defined by the real needs of those who inhabit them; this is the housing model in which, according to experts, Spain's over-55s would like to live. This group includes 15.8 million people, 34% of the population, who account for 26% of GDP and 60% of national consumption. We spoke with Mayte Sancho, a gerontologist, about the care and living needs of today's older adults.

Rethinking current formats and proposing new residential and urban models, building centers that do not segregate, with environments that favor social gatherings and from which it is easy to access health and social services. In addition, older adults want to live in friendlier cities, where they can coexist with other generations, continue to lead an active life, socially, culturally and occupationally, and continue to be useful to society.

These are some of the conclusions of the Housing Solutions for Seniors meeting, organized by the Ageingnomics Research Center last May, to analyze one of the challenges facing our society today: the need to adapt the housing offer to the new life circumstances of the over-55s.

To further explore this fascinating topic, we spoke to the three speakers from the series; in the next issue we will be joined by José Antonio Granero, an architect, and Juan Fernández-Aceytuno, CEO of Sociedad de Tasación, who will give us their views on housing in the context of the silver economy. In this issue, Mayte Sancho, a graduate in psychology from the Complutense University of Madrid and with a master's degree in gerontology from the Autonomous University of Madrid, gives us her specialist perspective on care and the need to rethink housing models for older adults and adapt them to their new life circumstances.

What conclusions can we draw from the experiences of many older people during the pandemic?

I believe that the COVID-19 pandemic, which is still giving rise to very important measures and restrictions, especially in the field of residential care for the elderly, has been absolutely tragic. It is responsible for thousands of deaths, but also for tremendous suffering, with decisions having been made that, once again, are the product of a social outlook that is totally discriminatory towards the elderly. Some people had to spend three or four months locked up in a small room, sometimes just 10 or 12 meters square, and when they came out of there, they displayed cognitive impairment. Even if these symptoms had been incipient when they went in, when they were released, due to their seriousness, there was no turning back.



It is essential that lessons are learned from this experience, and one of these, a very important one, is that people have the capacity to make decisions at any time in their lives.

Should we leave the burden of care for the elderly to public institutions or is society's responsibility as a whole?

The issue of care is, curiously enough, a relatively new topic. There is a consensus that care represents the sustainability of life, but today it falls beyond the sphere of the family, which is where it has always been dealt with without any apparent problems. This change came about when women began to leave the domestic sphere to enter the workplace, and we hope that in this there will be no looking back...

The consequence is that care is now a social problem that affects not only the public authorities, but also families, who continue to be the main caregivers in situations of dependency; but also social and private initiatives that, in many cases, collaborate with the public authorities, managing public services and, logically, offering their products to other sectors of the population.

The issue of care is a bottomless pit in which nothing and no-one is superfluous, it requires the presence and active participation of everyone: public authorities, families, social organizations, community environments and private initiatives, and this is where we need some kind of agreement.

As life expectancy lengthens, families are facing a major cultural change brought about by this new scenario that affects their relationship with their elders, both in terms of involvement in their care and in the management of the financial resources necessary for their well-being. Are we living in a time of transition?

I believe that this transition is taking place in a completely diverse environment. To speak of the 'elderly' and include people aged 60 or 65 is too gross a generalization because we are talking about a population of almost 10 million people and, above all, about a diversity that is becoming more accentuated. Today, the group of older adults is more diverse than any other age group and incorporates, or integrates, quite a few generations. With this in mind, we must emphasize the enormous strength of tradition in Spain, especially in rural areas and in smaller regions where inheritance has had and continues to have enormous significance; in the past this represented the continuity of a professional life project and, currently, it continues to be viewed as a kind of obligation and responsibility the older generations have to younger people.

This can lead to a certain 'abuse', in the sense that families, including sons and daughters, also have a great deal of influence over the decisions made by the elderly. We return once again to the issue

of ageism and age discrimination. It would appear that a person who is over 80 years old needs some kind of support or guidance to make decisions, but nothing could be further from the truth. We now have a US president who is approaching 80 years of age. The ability to make decisions should not be conditioned by age.

What do you think of alternative care solutions for older people such as *coliving*, *cohousing* or residences for LGTBI groups?

They are undoubtedly very important, this is actually already a reality, especially in countries in central and northern Europe, but also in the United States, Canada and Australia; let's say in all 'developed' countries, although this is a somewhat controversial term. These countries have been working on this issue for more than half a century. Here it is coming along a little late, and what worries me is that the advocates of this type of alternative solution are not taking sufficient heed of the experience accumulated in other countries.

I believe that, at this point in time, with such a large increase in life expectancy and until we find solutions to the dependency situation of so many people, any alternative must include the concept of 'lifelong' housing. *Cohousing* cannot just mean "Until I start to need help and then I have to find a different solution", because that, even from a business, or market, standpoint, has no future. It has happened

The issue of care is a bottomless pit in which nothing and no-one is superfluous, it requires the presence and active participation of everyone: public authorities, families, social organizations, community environments and private initiatives

in Denmark and it has happened in Sweden, many *cohousing facilities* have been converted into apartments with services or other alternatives that respond to the needs of people. If this is not the case, in my opinion, they have little future.

What role does education play in facing this new reality?

Education always plays a key role. We need to focus on childhood as the best time to instill a non-ageist view of our elders, because at that age children have a very friendly and very satisfactory relationship with their grandparents. Grandparents are no longer that distant figure that had to be respected, now we grandparents are very attractive to children because we do things with them that they cannot do with their parents.

This establishes a relationship of equality, the role of grandparents is valued and there is no longer such a discriminatory approach. And everything else stems from this, because the moment I respect you as a person who is equal to me, I am not going to decide for you nor am I going to tell you that what you have earned and accumulated, either better or worse, throughout your life, really belongs to me. That is the approach to inheritance where, sometimes, children play a very questionable role because they do not help their parents to enjoy their savings when they are in need, because they believe that this is their inheritance. Here is where



education comes in, for example, in basic things such as making it very clear to older people that they do not have to hand over their property to their children until the appropriate time, and that their assets are theirs.

What pathways do we need to follow to address this new demographic situation that is generating a change in terms of accommodations and care?

The first key is to combat ageism, because as long as we feel that there is a population group that is different, that has less decision-making capacity, and for whom we can make decisions, there will be a whole set of public and private policies and strategies based on the fact that we are the ones who make the decisions. For this reason, the first thing we must do is to put people at the center, so that they can decide about their future, that they are sufficiently informed and advised, of course, with good

advice from non-interested parties, whenever possible.

From this point, if we listen to the elderly, they will always tell us that they want to grow old in their own surroundings. So we need to create friendly environments for the whole population, and the elderly are part of that whole. The other big issue, associated with discrimination and which may seem very abstract, is the recognition of the concept of equality between people. I am much more in favor of the concept of equality than of respect because, I don't know why, equality has disappeared when we talk about the elderly; children are taught that the elderly must be respected and, obviously, the elderly must also respect children and young people, as well as everyone else. If we focus society on equality and, therefore, on people's rights, things will change, or so I hope. ✕

Another way to help

TEXT: LAURA SÁNCHEZ

Project Smiling: how to make a crutch fun

The Smiling Project is a solidarity initiative launched by fifty students in their first and second year of their car bodywork training course at the Salesianos School in Matola (Elche). This project consists of using the hydrographic technique to customize orthopedic elements for children and young people, so that the children see them as friendlier, less daunting objects, which can make them smile, improving the emotional well-being of disadvantaged, sick or disabled youngsters. Crutches, wheelchairs and braces, among other devices, can be decorated with the children's favorite fictional characters.

The idea came from the center itself, when it saw students at the school using some of these devices. "We feel that it is not the same to use crutches because you have had an accident, which is something temporary, as it is to use other less pleasant devices for walking, especially for a child. We all know

that sometimes children can be cruel in schools and we started to think about how we could avoid this", explains Pedro Sempere, the project coordinator. When a child arrives at a school with a special device, everyone looks at them



a little strangely. This can affect them psychologically; but if we make these items colorful and add fantasy characters, the opposite will happen, and all the children will love them and they will look at their classmate in a very different way."

The initiative is an educational innovation strategy that, in addition to customizing orthopedic devices, also aims to help students empathize with the situation and the difficulties faced by these children, so that their training is

not only professional, but also compassionate. "It is really motivating for the students, because by making the alterations in the workshop they end up providing a service to society, and it is very good for them to empathize and be personally enriched, while studying their own work."

[https://www.elche.es/2022/06/la-concejalia-de-sanidad-subvenciona-](https://www.elche.es/2022/06/la-concejalia-de-sanidad-subvenciona-una-iniciativa-solidaria-para-personalizar-aparatos-ortopedicos-infantiles-con-personajes-de-ficcion/)

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Celebrating years of saving lives

World Blood Donor Day is celebrated each year on 14 June to thank donors and raise awareness of the need to give blood on a regular basis and ensure the quality, safety and availability of blood for those in need.

Around the world, the international blood donation situation has been severely impacted by the pandemic. The Red Cross in North America, for example, says it is facing its worst blood shortage in more than a decade, and in Spain, a model country in terms of donations, a number of hospitals have already had to delay operations due to insufficient blood reserves.

That is why, in addition to numerous appeals to the public, many countries are running specific campaigns to motivate citizens to come to donation centers: donuts, movie tickets, travel raffles... even the possibility of celebrating your birthday in the donation space. You can bring your family and friends to a decorated donation room, complete with cake and candles. The organizers even take photos and, if the birthday boy or girl wishes, the story is posted on social media so that everyone can find out about the opportunity to celebrate their birthday in such a supportive way.

More information: <https://www.donarsangre.org/cumpleanos-en-la-sala-de-donacion/>

Dancing against war

More than one hundred first class artists, including soloists, dance troupes and musicians, make up “Virsky”, the Ukrainian National Ballet company created in 1937 by Pavel Virsky and Nikolai Bolotov, which is internationally renowned and whose repertoire boasts some of the best choreography in the world. They, like thousands of other refugees, have been forced to leave their native country as a result of the Russian invasion. But this has not prevented them from continuing to offer their art and keep dancing, this time for charity: the company has embarked on a European solidarity tour.

The company came to Spain last April to offer two charity performances held in Madrid (Teatro Coliseo) and Barcelona (Teatre Condal). HM Hospitales, Fundación MAPFRE and Mediaset España joined forces in the organization, production and promotion of the two events.

The proceeds are destined to help care for vulnerable Ukrainian children and young people who arrive in Spain with serious illnesses and war wounds. The aim is to help them to deal with the consequences of having to experience first hand such a traumatic ordeal, suffering war and exile.

<https://noticias.fundacionmapfre.org/ballet-nacional-ucrania-virsky/>



Seen on the web

Find out about all our activities on social media. In this section you will find a selection of the best posts on Facebook, Twitter and Instagram.

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THE BEST TWEET

@fmapfre

This song is one of those that gets in your head and stays there... 🎵

Perfect to remind our little ones about the importance of hygiene. 🙌👏🍃

#UnaRedDeBienestar
#CancionesInfantiles



f Fundación MAPFRE

Children increasingly live surrounded by technology, use it on a daily basis and face some of the risks associated with it.

Through our "Controla tu Red" [Control your Network] program, we seek to promote safe and responsible use of ICTs, with guides for families and teachers, advice leaflets, videos and other interactive activities for the classroom.

Find out all the details!

bit.ly/3vRqees

#ContigoSomosRed #UnaRedDeBienestar
#ControlatuRed See less



in Fundación MAPFRE



Today we would like to introduce you to our Documentation Center. 🧑🏫👩🏫📺👨🏫📁

📺 We are presenting this video to help promote and disseminate insurance culture and knowledge, providing a service to society by sharing information and facilitating access to industry professionals, students, teachers and anyone interested in our content.

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👉 <https://bit.ly/36UnBi0>

#ContigoSomosRed
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🐦 Fundación MAPFRE

@FMgoalzero

In our study of falls in older adults we give you recommendations to avoid accidents:

Brighten up the house, remove loose wires, pay attention to the bathroom, the shower and the kitchen...

We tell you more in this video!

#ContigoSomosRed





Together we can remove the barriers associated with disability



By 2030, mental disorders will be the leading cause of disability around the world.

For more than 12 years, **Fundación MAPFRE** has been working on the social and workplace integration of people with intellectual disabilities or mental health issues.

That is why we partner with **social organizations** that, through their daily work, help to improve quality of life for people with mental health disorders and their families.

Juntos somos Capaces

Fundación MAPFRE

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