

la fundación

Fundación MAPFRE magazine#61
December 2022
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Committed
**SOCIAL
AWARDS 2022**

Art
**Leonora
Carrington.
Revelation**

Health Watch
**TEEN INFLUENCERS
COMBAT
SCHOOL DROPOUT**

Ageingnomics
**SENIOR TALENT
RECLAIMS ITS PLACE**

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Leonora Carrington
Artes, 110, 1944
Óleo sobre lienzo/
Oil on canvas
40,64 x 60,96 cm
(PG2012.1.12)
Collection of Stanley and
Pearl Goodman, promised
gift to NSU Art Museum,
Fort Lauderdale, USA
© Estate of Leonora
Carrington / VEGAP,
Madrid, 2022

LEONORA CARRINGTON

Lugar
Sala Fundación MAPFRE Recoletos
Paseo de Recoletos 23, 28004 Madrid

Fechas
Del 11/02/2023 al 07/05/2023

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



LEONORA CARRINGTON

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

Dates
From 02/11/2023 to 05/07/2023

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

Facundo Zuviría
Vista desde la oficina,
Buenos Aires, 1987

FACUNDO DE ZUVIRÍA

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Ilse Bing
Autorretrato con Leica
[Self-portrait with Leica],
1931
26,5 x 30,7 cm
Colección de Michael Mattis
y Judith Hochberg, Nueva
York
© Estate of Ilse Bing
Photograph: Jeffrey Sturges

ILSE BING

Lugar
KBr Fundación MAPFRE
Ronda del Litoral 30, 08005 Barcelona

Fechas
Del 16/02/2023 al 14/05/2023

Horario general
Lunes [excepto festivos]: Cerrado
1 octubre-31 marzo:
Martes a domingos (y festivos): 11.00 a 19.00 h
1 abril-30 septiembre:
Martes a domingos (y festivos): 11.00 a 20.00 h



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Dates
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Opening times
Mondays [except holidays]: Closed.
October 1-March 31:
Tuesdays to Sundays [and holidays]: 11 a.m.-7 p.m.
April 1-September 30:
Tuesdays to Sundays [and holidays]: 11 a.m.-8 p.m.

Anastasia Samoylova
© Anastasia Samoylova

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the picture



Solidarity has an enormous multiplier effect

Many people “live through extremely difficult situations on a daily basis but get up every day thinking positively so that they can continue to care for people who are suffering and who need them.” With these words, Antonio Huertas, Chairman of Fundación MAPFRE, congratulated the winners of the Fundación MAPFRE 2022 Social Awards.

At a ceremony presided over by Her Majesty Queen Sofia and attended by Milagros Paniagua, Spain’s

Secretary General of Objectives and Policies for Inclusion and Social Welfare, awards were presented to Carolina Herrera (Lifetime Achievement Award), Fundación Integra (Best Entity for its Social Outreach), Doctors Without Borders for its Medicalized Train in Ukraine (Best Project or Initiative for its Social Impact) and Bodega Matarromera (Best Initiative in the Agricultural Sector). ✕

la fundación Fundación MAPFRE magazine Chairman of the Editorial Board Ignacio Baeza Director Javier Fernández González Published by MAPFRE Corporate Communication Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid T. 915 815 359. comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Pº de Recoletos, 23. 28004 Madrid Editorial production Moonbook S.L. contenidos@moonbook.es Printed by Gráficas Monterreina. Legal Deposit M-26870-2008 ISSN 1888-7813 The publication of this magazine does not necessarily imply agreement by Fundación MAPFRE with the content of the articles and works therein. The reproduction of articles and news is duly authorized, provided express authorization is sought from the publishers and the source is acknowledged. **Front page** Leonora Carrington, *Ballerina (Mythical Figure)*, 1954. Private collection. © Estate of Leonora Carrington / VEGAP, Madrid, 2023. Photo: © 2022. Christie’s Images, London/Scala, Florence

summary

FUNDACIÓN MAPFRE SOCIAL OUTREACH AWARDS 2022



LEONORA CARRINGTON



Leonora Carrington
La joie de patinage (The Joy of Skating), 1941
Oil on canvas. 45.7 x 60.9 cm
Pérez Simón Collection, Mexico. Courtesy of Christie's New York
© Estate of Leonora Carrington / VEGAP, Madrid, 2022

ANASTASIA SAMOYLOVA. IMAGE CITIES, THE NON-CITY



Anastasia Samoylova
Printed Building
Cover, Moscow, 2021
Pigment prints
on Hahnemühle
Photo Rag Bright
White 310 g paper.
Courtesy
of the artist.
© Anastasia Samoylova



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Once again this year we recognize the efforts of people and organizations that improve the lives of others.

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THE NEW FOOD VILLAINS



CIBERLAND, AN AMUSEMENT PARK TO HELP PROTECT US AGAINST THE RISKS OF THE VIRTUAL WORLD



SENIOR TALENT RECLAIMS ITS PLACE





Fundación MAPFRE 2022 Social Outreach Awards

Doctors Without Borders, Fundación Integra, the winemaker Carlos Moro and the fashion designer Carolina Herrera were the winners in this year's edition

TEXT: ÁNGEL MARTOS PHOTO: ALBERTO CARRASCO

“No good deed goes unrewarded”, wrote Miguel de Cervantes in one of his major plays (*El Rufián Dichoso, or The Fortunate Ruffian*). A maxim upheld by the Fundación MAPFRE Social Outreach Awards, designed to recognize the work and dedication of people and projects that generate positive changes and contribute to making this world a better place. A goal that, once again this year, was achieved during the awards ceremony on October 6 at the Casino de Madrid, in a

celebration presided over by Her Majesty Queen Sofia and attended by Milagros Paniagua, Spain's Secretary General for Social Inclusion and Social Welfare Objectives and Policies.

“I am delighted to receive this award in Madrid”, declared one of the big names of the evening, businesswoman and fashion designer Carolina Herrera. “All the award winners have performed outstanding and selfless social work for the common



good, so that people who for various reasons need support from all of us get the chance of a better life”, she stressed. Her speech, on receiving the Lifetime Achievement Award, set the tone for an evening of solidarity and an active vision of a better future. Herrera received this distinction for her entire professional career, linked to her charitable work in the battle against malnutrition, child welfare, the fight against and prevention of breast cancer, and the development of women. In addition, during the coronavirus pandemic, and in collaboration with the Red Cross and Red Crescent, she launched the Carolina Herrera Heart for Hope initiative, through which she raised 7 million dollars to provide medical material and psychological support around the world.

The other three winners were the Integra Foundation (Best Organization for its Social Outreach), the Doctors Without Borders Spain medical train in Ukraine (Best Project or Initiative for its Social Impact), and the Bodega Matarromera winery (Best Initiative in the Agriculture and Livestock Sector). A total of 1,432 candidates from Europe, the United States and Latin America submitted entries for this year’s Fundación MAPFRE Social Outreach Awards, which include a total prize fund of 120,000 euros.

Antonio Huertas, President of Fundación MAPFRE, congratulated the winners, and especially those who “live through extremely critical situations on a daily basis and get up every day thinking positively so that they can continue to care for people who are suffering and who need them”.

The awards ceremony was hosted by the journalist Lary León, another charitable woman, director of the TV channel FAN3 for hospitalized children and responsible for projects to help the third world, in addition to being an example of personal achievement (she was born with no arms and only one leg). León introduced the speeches of the award winners.

Ana Botella, president of Fundación Integra, an organization that was founded in 2001 with the aim of supporting the employability of people who, for various reasons (ex-prisoners, former drug addicts, female victims of gender violence, homeless people, etc.), find it more difficult to integrate into society, explained at the event that “When they reach the foundation, they

are offered a second chance to start a new life by getting a job.” Over the years, Fundación Integra has provided employment to more than 19,500 people, 70% of whom are women. “This is the most important social element, as it will enable them to have a decent life”, said the founder, who thanked the 3,000 plus volunteers who help to train these people, as well as the 61 companies that form part of its employment network.

The award given to Doctors Without Borders Spain was collected by its president, Paula Gil, on behalf of “all my Ukrainian colleagues who for more than seven months have been doing their utmost to alleviate the suffering caused by this war”. The medical-humanitarian association, which has 600 people in Ukraine (80% Ukrainians), came up with a solution to relieve congestion in the health system in the areas closest to the fighting with Russia: a medical train to transport the sick from the front line to the west of the country. Since it was launched, it has made 58 trips and has transferred 1,811 patients, as well as 78 children evacuated from an orphanage. But as Gil reports, “Turmoil is affecting the most vulnerable communities far beyond Eastern Europe, and much harder”, from the Sahel belt and East Africa to South Sudan, Somalia and northwestern Nigeria.

Sustainability was also the focus of this awards ceremony, with Carlos Moro, founder and president of the Bodega Matarromera winery, which won the Best Initiative in the Agriculture and Livestock Sector. An award that recognizes the commitment to the region, innovation and sustainability of a company with more than 30 years of experience. “We work for our villages and their people”, declared the businessman, “to establish employment and business activity in rural areas, taking advantage of the versatility of the land, which, combined with innovative processes, means a firm commitment to technology and an unwavering defense of sustainability and equality.” With its ten wineries located in six Designation of Origin areas (Rueda, Ribera del Duero, Cigales, Toro, Rioja, and Ribeiro), the Bodega Matarromera winery is a leader in R&D&I and is committed to respecting the environment through the construction of eco-efficient facilities, organic agriculture, waste management, and renewable energies. ❌



Carolina Herrera

“To be successful, you need to surround yourself with great people. I have had some close to me and I am grateful.”

TEXT: NURIA DEL OLMO PHOTOS: ©GORKA POSTIGO

When she launched her first collection in the early 1980s, many people told her she would only last a year. Since then, she has worked tirelessly and has experienced professional and personal success, all thanks to the people who have supported her on a journey that began when she was 40 years old. Carolina Herrera (Caracas, 1939) is one of the most recognized international designers who has championed beauty and elegance, a word she considers to be in disuse. About to turn 84, she feels satisfied with life and grateful for it, something she demonstrates with her social work, through projects that give people in situations of exclusion the opportunity to have a better life.

Whenever she lands in Madrid she is happy. Here she is welcomed by family and friends and it is, after New York, the city she would most like to live in. She leans, smiling, on the railing of the terrace of Fundación MAPFRE's headquarters, gazing in amazement at the views down Paseo de Recoletos on this hot September afternoon. This is the only interview she has given before leaving for New York, a city that always fascinates her and where she feels at home.

There have been more than 70 catwalk shows and 40 years of dedication to fashion. And, at 83, she is still more active and positive than ever, with a great sense of humor. How would you sum it all up?

I am really very gratified when I see everything I have done in my life, undoubtedly thanks to an incredible husband [the aristocrat Reinaldo Herrera], who has supported me in everything, in whom I have been able to trust one hundred percent, and who also has exquisite taste. To be successful in life, you need to surround yourself

with great people, who support you and defend you. I think your partner plays a key role, because you almost always win over your children. I have had the good fortune to be surrounded by allies and I am grateful for that.

And now, what stage are you at?

I am delighted to have finally retired, especially as I have found the perfect person to continue my legacy, someone who understands the style and values of the brand. I looked for someone who would not completely alter the Carolina Herrera style, something you



often see in this industry, and I found him.

You are referring to the American designer, Wes Gordon.

Yes, we both share the idea that fashion is life and joy, that it is

much more than an article of clothing. Thanks to him I have not had to set foot in the office again. I see his runways when I go to the shows and I'm proud. He has taken total ownership of the brand, just as I expected, without my help, and I think he is doing

a magnificent job, preserving the personality of the brand. It's wonderful.

You started out on your own when you turned 42. What drove you to become a designer and entrepreneur?

The fact of embarking on that journey in New York City really appealed to me. I was looking for a change, I wanted to leave everything behind and I knew I was going into design, without really knowing how it was going to work, a bit blindly, to be honest, but I was sure I wanted to do it. Luckily, I had all the support I needed, and I had my likes and dislikes, of course.

What was your first collection like?

Fantastic, very glamorous and feminine. In spite of that, the specialist press at the time was quite adamant that I would not last more than a year, that I would get tired, that I would give up. I had to prove to them that I was serious. I sold absolutely everything from the first collection. I believe that in life you should work on something that is good for you. My work has contributed much more to beauty than to fashion. I have always wanted women who wear Herrera to look beautiful and feel unique.

That's the power of a good suit.

Absolutely. Dressing well and smelling good transforms you, gives you confidence, allows you to start a conversation more easily and even improves your mood, because there is no doubt that



“I was brought up to help and I love doing it. I believe that people who give always get so much more in return”



looking good makes you feel better, it brightens your day. We should all be able to be well groomed whatever time it is, mainly for our own well-being. I consider it a symbol of self-respect.

Describe the New York you knew when you were young.

I got to know New York in the 1970s. My husband’s family introduced me to all his friends, including Andy Warhol, Estée Lauder and Jackie Kennedy. He was the one who encouraged me to go into fashion. His mother [writer Mimi Herrera] was one of the most famous high society ladies in Caracas and Manhattan, a very beautiful and elegant woman, a close friend of editor Diana

Vreeland. They all helped me enormously.

You were painted by Andy Warhol, danced with Bianca Jagger at Studio 54, and dressed Jackie Kennedy.

Yes, they were very enjoyable years, with a great variety of people. I love Bianca very much. We had a great time one New Year’s Eve at Studio 54, when she was still married to Mick Jagger. We had a lot of parties. The owner of the club was a close friend of Reinaldo’s and always invited us. It was a place where the most unusual people in the world gathered, artists, writers, politicians and even royalty. Today there is no place like it. When Andy went into a nightclub, he always took a camera with him, but with no film in it. He would

get people to pose and ask me to look at their faces. It was so funny to see everyone’s reaction. I have a portrait he took of me that I treasure.

What do you think was the most popular thing when it came to those first collections? How did you win over the American public?

At the time, the shape of the sleeves of shirts and blouses was quite striking, very large, lantern sleeves. American women were always very elegant and appreciated a job well done. Today, the situation is very different. The fashion world has been revolutionized. The city has changed a lot in recent years. I miss the manners that were there before and the enthusiasm for dressing well, and I think that the ignorance

that exists right now is partly to blame. People don't read anymore, maybe because they can't find the time, and that definitely exerts an influence. Everyone is glued to their phones.

Have you experienced the inequality between men and women?

I have to admit that being a woman has not disadvantaged me. I have not been aware of facing more difficulties or having fewer opportunities than my other colleagues. I believe that women have always been an example of strength, of perseverance and this is something that we must continue to remind the younger generations of, because history is full of great women who have fought for their projects and their ideas and have achieved their goals. We must continue to fight for equal rights and opportunities, especially for the most vulnerable women.

Does being at the top demand a certain toughness?

I don't think so. What is required to succeed with a good idea and a good team is to be disciplined and to treat the people around you well, as if they were your family, because at the end of the day you share the entire day with them. If you are a good leader, you will certainly have a good team, and I think I have been, although I have to admit that at the beginning it was a bit nerve-racking, because of my lack of experience, of course, and you have to learn quickly.

You have been known to say that this industry is difficult. What have you had to give up so that you could be at the top?

It is undoubtedly a difficult and very intense business, in which there are many opinions, which exposes you to many disappointments, which requires long hours and a great deal of

“I have always wanted women who wear Herrera to find their own style and feel unique”

dedication. But difficulties are part of life, they make you stronger. Working is a continuous challenge in which you have to be as positive as possible and never lose your sense of humor.

Many designers describe the Carolina Herrera style as glamorous, sophisticated and elegant. What does elegance mean today?

It is a forbidden word that is no longer used. It's no longer fashionable to be elegant. Now everything has to be *cool* and for that you need to be different, avant-garde. This clashes with the concept of elegance that I champion, which of course has to do not only with the clothes you wear, logically, but also with how you behave, how you express yourself and how you relate to people. Elegance is undoubtedly a way of being and implies an attitude, which I think is being lost.

At the age of 32 you were already on the list of the best dressed women in the world. Are you still committed to the rule that less is more?

Completely. Less is always more. Clothes should fit you well, that's something I always insist on, and it's something that only you can figure out. Fashion should help you project who you are. I think you have to avoid trends if they are not true to your style, if they don't reflect your personality, and, above all, if they don't fit your body. I always recommend relying on the help of a full-length mirror to check yourself before going out. It will let you know what you're wearing too much of and what you're missing.

Are there any lines you shouldn't cross?

The truth is that I don't like to give advice. A few years ago, some members of the press attributed certain restrictions to me, such as the fact that it was compulsory to cut your hair after 40 and not to wear jeans. It was all a fabrication. Who am I to tell someone what kind of haircut they should have or whether they should not wear a certain garment because they are over 50? I myself wore bikinis until very recently and I still wear jeans without any issues. Social media is very dangerous and full of fake news.

In 2018, you announced your retirement and became a global brand ambassador, allowing you to focus on humanitarian causes. Why does helping the most vulnerable people matter to you?

“Working is an ongoing challenge where you have to stay as positive as possible and never lose your sense of humor”

My family brought me up to help, and I love doing it. I believe that people who give always receive much more in return. I have always believed this and, on top of that, many people who volunteer and help out people they love and who need it, have conveyed it to me personally. For many years, and always very discreetly, I have been involved in many causes, such as the fight against malnutrition, child welfare, breast cancer prevention and women’s development, among other things. Currently, I have the good fortune and I am proud to collaborate with organizations like ARED and Fundación Quiero Trabajo, which help women in vulnerable situations to fully integrate into society, and with Fundación ALADINA, which works tirelessly so that cancer does not wipe the smile off the face of any child.

Which project are you most involved in at the moment?

There is a project that I love and in which many people collaborate, including Emilio and Gloria Estefan. It is led by two doctors, one is Venezuelan and the other Japanese, who created Fundahígado 15 years ago with the aim of providing liver transplants to children who need them and whose families could not afford the cost of this type of procedure, which is very complex. 90% of the operations are successful, which gives many people from different countries a second chance.

How do you feel about receiving the Lifetime Achievement Award from Fundación MAPFRE?



I am very honored, in all sincerity, especially by the fact that they thought of me for this award, which has been received by so many important people, such as Queen Sofia. It is a foundation that works in 30 countries and in fields

as diverse as health, accident prevention and culture. It is admirable that there are organizations that help to improve people’s lives, especially at a time when there is increasing inequality and poverty. There are many people who need help. ❌



Ana Botella, president of Fundación Integra

“Sometimes it is difficult for us to understand that there are people who have never had a chance”

TEXT: ÁNGEL MARTOS PHOTO: ALBERTO CARRASCO

We think we know everything about some people until another facet of them emerges. This is the case of Ana Botella, one of the best known women in Spain, who culminated her political career as the first female mayor of Madrid (2011-2015). At 69 years of age, she is still at the head of Fundación Integra, an organization that looks for new job opportunities for people who find it the most difficult to enter the workforce:

ex-prisoners, rehabilitated drug addicts, homeless people, female victims of gender violence, prostituted and/or trafficked women, young people at risk of exclusion or on probation, and people with disabilities. “I must stress one thing”, she says, “those of us who have had opportunities in life, and I certainly have had many, sometimes it is difficult for us to understand that there are people who have never had even

one opportunity, or who may have wasted it, but when they are given a helping hand, they take it and make the most of it.” Fundación Integra has extended thousands of helping hands over its 21 years, finding employment for more than 19,500 people, 70% of whom have been women. A task that the Fundación MAPFRE Social Outreach Awards have recognized with the award for the Best Organization for its Social Outreach.

Tell us about a particular case you remember.

His name is Pedro and he came from Villaverde, where there was practically an entire generation that got caught up in the world of drugs, of heroin, at a time when the area was undergoing a transformation, many factories were closing, and so he did what many people who were out of work did...

He got involved in drugs?

Yes... He was also the son of a drug addict... But he managed to get in touch with us, got a job and got out of that world, and he has been able to get his father out as well.

Over 21 years, Fundación Integra has provided employment for almost twenty thousand people.

We have evolved nicely, because we started with very few people, primarily because it was a new idea: I would turn up and ask a business person, let me give you two people a year, who are just out of prison, for example, and, well, we had to see what would happen.

They also follow up on the cases.

And many people have completely transformed their lives. When a person, for example, recovers from drug addiction, the only thing left to do is to get them back to work, because ultimately no social action is more important than employment.

She underlines the fact that 90% of the evaluations by the companies are positive in the first month.

There are many people who, when given an opportunity, take full

advantage of it. If you don't have a job, you're never going to be able to achieve your life project, and although you may only have a low salary, you also have the possibility of improving yourself.

The first stop on your itinerary is the School of Empowerment, where you work on developing personal and job-related skills.

There we prepare you to apply for a job, how to write a CV, explain what you should highlight about yourself...

In these cases, it is also very important to work on self-esteem.

In fact, if a person goes to ask for a job and they have no self-esteem, it is very difficult... And a woman who is the victim of domestic violence has no self-esteem, a person who has been on drugs has no self-esteem, a person who is in prison has no self-esteem, a *homeless* person has no self-esteem... so helping them to regain this is fundamental.

Providing employment opportunities is the strong point of your organization.

In Spain, the network of associations is very important. For example, a drug addict is first rehabilitated by Proyecto Hombre, to mention an organization we are all familiar with. Then, the next step is getting them back into work.

You function like a placement agency for excluded people.

Exactly. Increasingly, companies are also approaching us to offer placements through Fundación

Integra, for example, for 20 people, and we make the selection.

In addition to their personal difficulties, there is probably discrimination based on age, sex, and so on.

We tend to work more with people over 50, because these are the ones who reach out to us. And we have a higher percentage of women, because they are victims of abuse. But to give you another example, there are more *homeless* men, as women find it harder to sever all their ties.

What about the digital divide?

This is training that we are going to start developing, because if you add a lack of digital education to the other exclusion they suffer, the situation is untenable.

Do you already know where the 30,000 euros from the Fundación MAPFRE prize will be spent?

All the funds we receive are used to support the foundation's purpose. For us it is a significant amount of money, and it will undoubtedly allow us to grow.

How are Pedro and his father doing?

He is working and is still involved with us. We are all emotionally motivated, so when we go to a company to explain Fundación Integra's project, we rely on a number of people, like Pedro, who come and explain their particular cases. Because in the end, talking about figures and numbers is always very cold. ❌



Paula Gil, president of Doctors Without Borders Spain

“Never in history have there been so many millions of people depending on humanitarian aid to be able to live”

TEXT: ÁNGEL MARTOS PHOTO: ALBERTO CARRASCO

“We always try to reach the most vulnerable populations and look for areas where no-one is working”, explains Paula Gil, a nurse and president of Doctors Without Borders Spain, describing the organization’s activities. Their mandate is clear: to work primarily in areas of armed conflict, or to

care for victims of other forms of violence. “We are doctors, logisticians, nurses, and what we provide is humanitarian medical care”, she says. Currently, the closest and most destabilizing war for all of us is the one raging in Ukraine. There, the Spanish organization came up with a

brilliant idea for transporting the wounded and other vulnerable people from the front line to the west of the country: a medical train that has already managed to help more than 1,800 victims. An idea that became a reality and which won the Fundación MAPFRE award for the Best

Project or Initiative for its Social Impact.

How does it feel when, like in this war in Ukraine, you see that a hospital can be bombed?

It is very painful. Unfortunately, it is something that happens repeatedly. We witnessed a bombing in Mykolaiv a few months ago, our team was there.

In your experience of armed conflicts, is it normal to transgress these humanitarian limits?

The rules of war have to be respected, that's the way it is. And it is the mandate of all armed groups involved to protect the civilian population. But this is something that is not happening in this war, just as it is not happening in many others. And it is especially painful because of the impact it has on people.

Bombing a hospital also sends a message: nowhere is safe

Right now, you cannot say that there are any safe zones in Ukraine, I sincerely doubt it anyway, and this is reflected in the type of patients we are transporting: very old people and young children who have suffered injuries, amputees who have had their treatments interrupted, for whom it was not a good time to leave for a thousand different reasons.

There were reports from international organizations (prior to the pandemic) that spoke of a downward trend in armed conflicts. Are you equally optimistic?

We see things a little differently. To begin with, there is one hard fact. In the world today, there are 100 million people who have been forced to leave their homes to protect themselves from conflicts and situations in which they could no longer live. This figure has never been reached before in human history. Last year it was 84 million. Let's see what happens next year.

These are very impactful figures...

It gives us an idea of what is happening. Never in history have so many millions of people depended on humanitarian aid to be able to live.

What can we do as citizens in this situation?

Spanish society, I am very proud to say, is really generous. We have almost 500,000 members in Spain. That is wonderful, it gives you legitimacy, they are committed people who want to channel their solidarity through our organization.

Do you receive any public support?

Our funding is entirely private. We have hardly any public funds. To date, almost 97% of our funding is private, donations, or comes through awards such as the one we have received today from Fundación MAPFRE.

How did the medical train project come about?

There was a need to relieve the pressure on the hospitals in the east and south of the country, which were obviously receiving a much greater flow of patients than those

in the west, which were in better condition. And the idea came up to transfer patients using a commuter train, so to speak.

Is this the first time you have implemented something like this?

Yes, unfortunately, in many places where we work, there is no railway network or it is badly damaged. This is not the case in Ukraine. At first, we used the train to transport medical supplies, and we realized that we could transport people as well.

In what condition are the patients who are being transferred?

There are two trains: one in which we transport people who are medically more stable, who do not require, let's say, continuous treatment, who can take medicine during the trip, who can sit down, for example. And then we transport patients who require hospitalization.

How many Spaniards are working there now?

Our staff is not only Spanish, in fact, we have 170 different nationalities working for us, who form part of the Doctors Without Borders' global workforce, we are talking about 7,000 people in total. In Ukraine, there are about 120 international staff members, including some Spanish nationals, but the number fluctuates greatly, and there are about 500 local men and women. ❌



Carlos Moro, founder and president of the Bodega Matarromera winery

“Working in the wine culture in Spain is important to support the region, the economy and the people”

TEXT: ÁNGEL MARTOS PHOTO: ALBERTO CARRASCO

“We have always refused to accept that there is no way out of the complex situations that life confronts us with”, declared Carlos Moro, founder and president of the Bodega Matarromera winery, in his acceptance speech for the award for the Best Initiative in the Agricultural Sector. This biennial

award recognizes this company’s commitment to the region, innovation and sustainability. It can be found in six Designations of Origin (Rueda, Ribera del Duero, Cigales, Toro, Rioja and Ribeiro) and has more than 30 years of experience in the sector. Today, one of these complex situations is climate change,

which the winery is fighting against through its commitment to organic wines and by reducing the carbon footprint of its products. This has made its wines a benchmark on both the domestic and international wine scenes. Carlos Moro is an agricultural engineer and a civil servant in the senior corps of Spain’s

“Our work is very important due to the potential that wine culture has in Spain as an axis to connect the land, the economy and the people.”

civil administrators. He is also one of those people who sparks vocations: after meeting him, one cannot help but think that making wine must be an exciting job.

You seem to be a person who has fulfilled many dreams.

There are so many left. For me, creating value in the countryside, in those 35 villages, continues to be a constant dream. Providing quality employment, being able to establish and maintain a population, helping disadvantaged groups through the Carlos Moro de Matarramera Foundation... Our work is very important due to the potential that wine culture has in Spain as an axis to connect the land, the economy and the people.

And under the banner of environmental protection

In terms of promoting the whole issue of sustainability and the environment, we are certainly a benchmark. Many other companies have been watching what we have been doing and have even seen that it is positive for improving their competitiveness.

Was it always like that?

Matarramera was set up with a more limited investment at the beginning, but very in a very sustainable way. In fact, I designed it like the old wineries, which were buried in the ground to protect them from the heat. The first thing I had in mind was to make the best wine, because this is our livelihood, and in fact we succeeded in doing so.

With its first vintage, in 1994, the Matarramera Crianza

won the title of Best Wine in the World at the International Organization of Wine competition in Spain.

Yes, and as soon as I could, I formed the research department, and we began to move forward, to carry out European projects and also to do this in a sustainable way.

In this area, is Emina (Ribera del Duero) your best example?

It is our model, which has won numerous awards... An integral project focused on sustainable development that applies all these aspects, always based on making the best wine, because if you don't achieve this, if people don't want to drink it, then you don't sell any.

Does sustainability also mean returning to traditions?

Absolutely, because, for example, one of our most important tasks is to maintain and restore all the old and not-so-old vineyards. And we have turned these over to the production of special, estate wines, which I sponsor with my CM brand.

How is climate change affecting your fields?

In 2011, we took part in a European study in which we demonstrated that climate change is indeed taking place, with changes in drought levels and water requirements, the timing of the grape harvest, and so on.

How does this influence the wines you produce?

It ends up affecting the aromas, how they are produced, it

influences the ripening point, when we harvest... Studying this has helped us to anticipate problems.

And this recent summer with its historically high temperatures, how did this affect the harvest?

It was the lowest yielding harvest I have experienced in the past thirty years.

We imagine that this is a generalized problem, right?

Yes, as they say in the countryside, when it rains, it rains for everyone.... Then comes the ability, the determination of each winery to look for another type of harvest, to apply oenological techniques to get the most out of it, to complement it appropriately, blend it, and so on.

What will your next innovation be?

We are pioneering the disruptive non-alcoholic wines, Win, through which we are contributing value to society, to healthy eating... It is not that wine is not healthy, but simply that this new product is compatible with other circumstances, situations, illnesses, and religions. And this is a challenge that has been addressed in Spain.

You are already used to receiving accolades, so what was it like to be chosen for the Fundación MAPFRE award?

The fact that it has been awarded to us seems to be enormous good fortune. I think it was based on the merits of our team, of our people, of our family, and precisely for this reason we are thrilled and delighted. ✕



Leonora Carrington
Sanctuary of Furies, 1974
Oil on canvas
69 x 99 cm
Private collection.
Courtesy of ARTVIA

© Estate of Leonora Carrington/
VEGAP, Madrid, 2023
Photo © David Stjernholm/
@david_stjernholm

Leonora Carrington. Revelation

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The first anthological exhibition dedicated to the artist Leonora Carrington to be held in Spain has landed in Madrid, at Fundación MAPFRE's Sala Recoletos. A versatile and eclectic author, continually searching for new forms of expression, Carrington is a key figure when it comes to forming a more complete image of 20th century art. The exhibition, organized by Fundación MAPFRE in collaboration with the ARKEN Museum for Modern Art in Denmark, can be visited from February 11 to May 7, 2023.

The exhibition is divided into 10 sections that combine a chronological narrative with a study of the most prominent themes in Leonora Carrington's work. From her training and early influences in England and Florence to her contact with the surrealists in Paris, through her time in Saint-Martin-d'Ardèche, her traumatic experience in Spain, her emigration to New York, and her new homeland in Mexico.

1. The debutante

In 1932, a young Leonora was impressed by the Italian painting she witnessed during her stay at a boarding school in Florence, among them artists Paolo Uccello and Antonio Pisanello. An influence that would not be felt in her early works, but rather later ones. Her most outstanding production from that period is a set of watercolors grouped under the generic title *Sisters of the Moon* (1932-1933), which reflect the artist's concern for women's place in the world. Each of them depicts a female character and some of them directly reference deities such as Iris, Fortuna and Diana.

From a very early stage, her pictorial production ran parallel to her written work, to the point that it is difficult to discern which came

first, the text or the work, as in *Hyena in Hyde Park* (1935), one of her earliest canvases and which correlates with a short story she wrote in the same year under the title "The Debutante", in which she satirizes her own introduction to society before the court of King George V.

2. The encounter: Saint-Martin-d'Ardèche

In 1936, Leonora moved to London and attended classes at the art academy of the cubist painter Amédée Ozenfant. In the summer she visited the *The International Surrealist Exhibition* and also fell in love with a work by Max Ernst reproduced in the book *Surrealism*. As if it were a premonition, she met the artist the following year at a dinner party and together they escaped first to Cornwall and later to Paris, finally settling in the town of Saint-Martin-d'Ardèche, in the south of France. Thanks to her mother's financial support, Leonora bought an old house where the couple embarked on their own full-scale work of art, both inside and outside. They painted doors, windows and walls with hybrid figures and protective creatures —like the chimera that originally decorated the access door to the old kitchen, but also the photographs taken by Lee Miller during one of his visits around that time.



Leonora Carrington
Down Below, 1940
 Oil on canvas
 40 x 59.7 cm
 Mia Kim private collection
 © Estate of Leonora Carrington / VEGAP, Madrid, 2023



Leonora Carrington
Garden Bedroom, 1941
 Oil on canvas
 46 x 61 cm
 Ugarit Panamá Collection
 © Estate of Leonora Carrington / VEGAP, Madrid, 2023

Leonora Carrington (painting)
 and José Horna (wood carving)
La cuna [The Cradle], ca. 1949
 Painted wood carving, ropes and fabric
 100 x 130 x 66 cm
 Private collection

© Estate of Leonora Carrington / VEGAP, Madrid, 2023
 © 2005 Ana María Norah Horna y Fernández

3. Memories from below: Santander

World War II cut short Max Ernst and Carrington's life in Saint-Martin-d'Ardèche. After Ernst was arrested for the second time, Carrington fled to Spain with the intention of crossing to the other side of the Atlantic from Lisbon. Upon her arrival in Madrid in 1940, she was raped by a group of soldiers affiliated with the nationalists. This fact, which she told no-one at the time, and the dramatic events she had suffered since the beginning of the war precipitated a psychotic episode in the artist, leading to her being admitted to a psychiatric sanatorium in Santander. Treated with a powerful drug that could generate epileptic seizures and take away the patient's will, the experience of this hospitalization was a turning point both in her life and her work. The account of her stay in the sanatorium was published for the first time in 1944, in a magazine under the title "Down Below", after having been dictated in French the previous year by Leonora to Jeanne Mégnen, to free herself from the anguish caused by the memory. During her internment she also made numerous drawings and produced the painting *Down Below* (1940), a reflection on her illness.



4. Towards the unknown: New York

In July 1941, a twenty-four year old Leonora Carrington disembarked in New York —after a quick wedding so that she could leave Lisbon— accompanied by her new husband, the Mexican writer, poet and diplomat Renato Leduc. There they met the community of surrealist artists who, like them, had fled a Europe and Spain at war. During this period, before settling in Mexico, Carrington's work, with increasingly complex iconography, focused on her mourning of her experience of war, mental illness and confinement, to which was now added that of exile. In the drawing *Brothers and Sisters Have I None* (1942) we can

understand that the condition of exile is twofold: with respect to a destroyed Europe and to a family that she disowns. *Green Tea* (1942) summarizes these experiences. Undoubtedly, the figure sheathed in a horse skin as if it were a chrysalis is Leonora herself, with a background that refers to the English landscape, Tuscan Italian painting, and the park of the Santander sanatorium. The immobility of the protagonist contrasts with the movement of the two mare-dogs tied together by the trees that serve as their tails.

5. Memory and origin: Crookhey Hall

In 1943, Leonora moved to Mexico City, where she



surrounded herself with a circle of exiles who, like her, had their roots in Europe: Kati and José Horna, Remedios Varo and Benjamin Péret. At their home she met her future husband, photographer Emerico (Imre) Weisz, “Chiki”, and father of her two sons, Gabriel and Pablo. The experience of motherhood began a period of regression in Carrington’s work. She represented her childhood

home, the neo-Gothic mansion of Crookhey Hall, as well as family and childhood visions full of melancholy, although calmer than those she created in New York. This is the case of the cradle she made together with Andalusian sculptor and cabinetmaker José Horna for his daughter Norah, decorated with animals that were to accompany the little girl from her first moments: a giant tortoise, a goat,

Leonora Carrington
Green Tea, 1942
 Oil on canvas
 61 x 76.2 cm
 (145.2019)
 The Museum of Modern Art, New York. Gift of Drue Heinz Trust (for exchange), 2019
 © Estate of Leonora Carrington / VEGAP, Madrid, 2023

jaguars, llamas, horses and other composite creatures that seem to be taken from the works of Lewis Carroll and Italian Renaissance painting.

6. Arcane knowledge: alchemy, magic and myth

Along with animals, ecology and women, the divinatory arts and esoteric currents interested Carrington, as she considered them an alternative route for

accessing the unconscious and the enigmas of human beings and nature. With the painter Remedios Varo and the Hungarian photographer Kati Horna, she delved into the world of magic, as all three

understood this as a tool for reclaiming “forbidden” feminine powers. Books on magic, alchemy, astrology and tarot held a privileged place in her library, as well as providing her with iconography that she used again



Leonora Carrington
The Giantess (The Guardian of the Egg), 1947
 Tempera and oil on wood
 119.6 x 69.5 cm
 Private collection
 © Estate of Leonora Carrington / VEGAP, Madrid, 2023



Leonora Carrington
Mujeres conciencia [Women's Awareness], 1972
 Gouache on cardboard
 75 x 49 cm
 Private collection
 © Estate of Leonora Carrington / VEGAP, Madrid, 2023

and again in her work, like in the canvas *Molly Malone's Chariot* (1975), where the arcana The Chariot and The World recreate the legend of young Molly, protagonist of the popular Irish song “Cockles and Mussels”, in a painting presented to the public for the first time today.

7. The White Goddess

In 1948, Carrington painted *Le Bon Roi Dagobert (Elk Horn)* [Good King Dagobert], the first painting in which she represents herself as the White Goddess, doubtlessly referring to the essay of the same name by Robert Graves. Published in exactly the same year as the artist's canvas, this essay is, according to the artist herself, one of the most important revelations of her

life. In the story, Graves focuses on the revival of different cults around female deities that have disappeared throughout history, but which have survived in fables and poems in oral form. This White Goddess, whose cult was destroyed by patriarchy and is recovered by Graves, is a symbol of feminine strength and power. Graves' dissertation is based on the discovery that this same female deity was worshipped in various places around the Mediterranean, which in turn corresponded to the cults of the Celtic gods. In all of them the Triple Goddess is venerated, also known as “White Goddess” and referred to in each place in a different way. Artemis or Athena in Greece, Ishtar in Babylon, Isis for the Egyptians and Astarte for

the Semites: she is always the same goddess and symbolizes the struggle between patriarchy and matriarchy as well as light and shadow, namely the dichotomy between good and evil.

8. Women's Awareness

From the 1960s on, Leonora Carrington became increasingly interested in feminist movements. Despite never having been a militant, her house in Mexico became a meeting place for a small circle of women concerned about their situation of inequality and lack of rights. The painting *Mujeres conciencia* [Women's Awareness] (1972) is used in the print of the poster of the same name, as a sign of “indignation and anger about the situation of women”, as the author herself



Leonora Carrington
Transference, 1963
 Oil on particleboard
 57 x 103 cm
 (L04019)
 Tate: offered by the Tate Americas Foundation, acquired with the help of the Latin American Acquisitions Committee 2017, incorporated in 2021.
 © Estate of Leonora Carrington/VEGAP, Madrid, 2023
 Photo ©Tate

Leonora Carrington
*Are you Really
 Syrious*, 1953
 Oil on canvas
 53 x 91.2 cm
 Private collection
 © Estate of Leonora
 Carrington/VEGAP,
 Madrid, 2023



stated in an interview. In this *gouache* Carrington subverts the myth of Adam and Eve and gives the latter the character of a goddess. The artist's desire to transmit to women the message of taking back their powers is a constant theme throughout her literary and artistic production.

9. There are other worlds: Mexico

Upon her arrival in Mexico, Carrington's interest in magic was renewed by a people for whom the practices and rituals of sorcery were part of everyday life. At only twenty-five, it seemed to her a place where everything was new; the rituals surrounding death, as well as the beliefs in guardian animals and protective entities resonated with the Celtic myths and traditions she had absorbed in her childhood.

Many of her friends, exiles like herself, shared a fascination for Mexican archaeology and ethnography: Austrian painter Wolfgang Paalen, collected pre-Columbian objects; Alice Rahon, captured the landscape and popular traditions in her poems and paintings; and Benjamin Péret, translated into French the Mayan codices of the *Chilám Balám (de Chumayel)* and compiled his *Anthologie des mythes, légendes et contes populaires d'Amérique*.

10. To be human, to be animal

Real and mythological animals are among the most recurrent motifs in Carrington's work. Mythological, hybrid and fantastic creatures into which the artist herself transforms and under which she depicts herself, to the point of having self-defined herself as a "female human animal". Later on she emphasizes:

"There are some faculties that we have not accepted or recognized because we are afraid that someone will think that we are also animals, which in fact we are." This love for animals, which began in childhood, transformed over time into a very forward-thinking ecological vision for the time, as the author often expressed her indignation at the predatory attitude of the human species and its mistreatment of the ecosystem. Her ecological conscience is, in turn, closely linked to her feminist beliefs, since for Carrington it is only through the matriarchy's recovery of power that the planet can be saved from the destruction to which it is being subjected. This sentiment also attracted her to other religions and cultures, such as Buddhism, a philosophy that promotes empathy and compassion for all forms of life. ✕



Facundo de Zuviría. Buenos Aires Prints

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

Facundo de Zuviría is one of the most relevant photographers in Argentina, a country in which photography was not considered to be on the same level as fine arts at the beginning of the 1980s, when he started his career. The exhibition *Facundo de Zuviría. Estampas porteñas [Buenos Aires Prints]* is the first retrospective of the Argentine artist to be presented in Spain and will be on display at Fundación MAPFRE's Sala Recoletos in Madrid from February 11 to May 7, 2023.

The project, which focuses on images of Buenos Aires, reflects the artist's "obsession", as he himself has reiterated on several occasions, with his hometown. In this way, he offers us a glimpse of the Argentine capital over the last forty years. The artist has painstakingly portrayed the shop windows and facades of its streets, showing a predilection for slightly obsolete urban signage. From this no doubt comes "the nostalgia, the present that is already written in a past time, the 'melancholy of an anachronism' that can be perceived in his work", as Alexis Fabry, curator of the exhibition, remarks, quoting Alan Pauls in his *Factor Borges*.

The exhibition, which covers forty years of the artist's career, from 1982 to 2022, is concentrated around 195 black and white and color photographs and offers a linear itinerary, a continuous journey through Zuviría's work, interrupted only by the series "Siesta argentina", the best known and most political, and "Frontalismo", a great example of his penchant for composition and symmetry.

At the age of six, in 1960, for his birthday, Facundo de Zuviría received a rudimentary Eho camera, a simple black box with a tiny 1 x 1.5 cm lens, through

which, in the artist's own words, he began to "look at the world and make it fit into a rectangle". It was his first contact with photography. After finishing his law studies in 1980, Zuviría decided to devote himself exclusively to photography. He worked on the magazine of the *La Nación* newspaper (1977-1979) and collaborated on the supplement of the *La Prensa* newspaper (1980-1982), as well as with the media in other countries. Between 1983 and 1989, he worked for the Programa Cultural en Barrios [Neighborhood Cultural Program] from the Culture Secretariat of the City of Buenos Aires, photographing the city and running photography workshops. In 1988, together with other colleagues, he organized the Jornadas de Fotografía Buenos Aires-La Plata, the first photography festival held in Argentina. That same year he co-curated, with Eduardo Grossman, the anthological exhibition *Maestros de la fotografía argentina 1860-1960* [Masters of Argentine Photography 1860-1960], which was held at the Salas Nacionales de Exposición del Palais de Glace in Buenos Aires.

For Facundo de Zuviría, photographing Buenos Aires is a way of photographing the world. Undoubtedly, "Estampas porteñas" [Buenos Aires Prints] is more than just a series or the title of a book he published in 1996, it is the essence of his entire career, a task that he continues to pursue to this day. His love for



Facundo de Zuviría
Evita, San Telmo, September 1982
 Private collection, Paris
 © Facundo de Zuviría

the city comes, in the first instance, from his mother, who worked in the tourism sector, organizing tours and visits on which her son accompanied her. In 1983, one of the artist's first intentions was to make an image archive of Buenos Aires, as a result of his work in the Culture Secretariat's Neighborhood Cultural Program; this project never materialized, but from that moment on he never stopped photographing its streets, the facades of the houses, the interior courtyards, the shop windows and the signs that are now somewhat obsolete.

For Facundo de Zuviría the essence of Buenos Aires does not reside downtown, but rather in the distinct neighborhoods, which in the early 1980s, still peripheral, seemed less impersonal to him. As he himself stated in an interview published in the *Clarín* newspaper in 2015, two things catch his attention in the city's 'barrios': "The low houses, that built-up pampas feeling that Buenos Aires has, which is flat land with a lot of sky. The 8.66-meter business facades, two side windows and a central door that form a triptych, and within that structure, every variety imaginable."

He also shot posters superimposed one on top of the other, torn, belonging to an era gone by or about to expire, which offer, collectively, the nostalgia of a bygone city in the process of

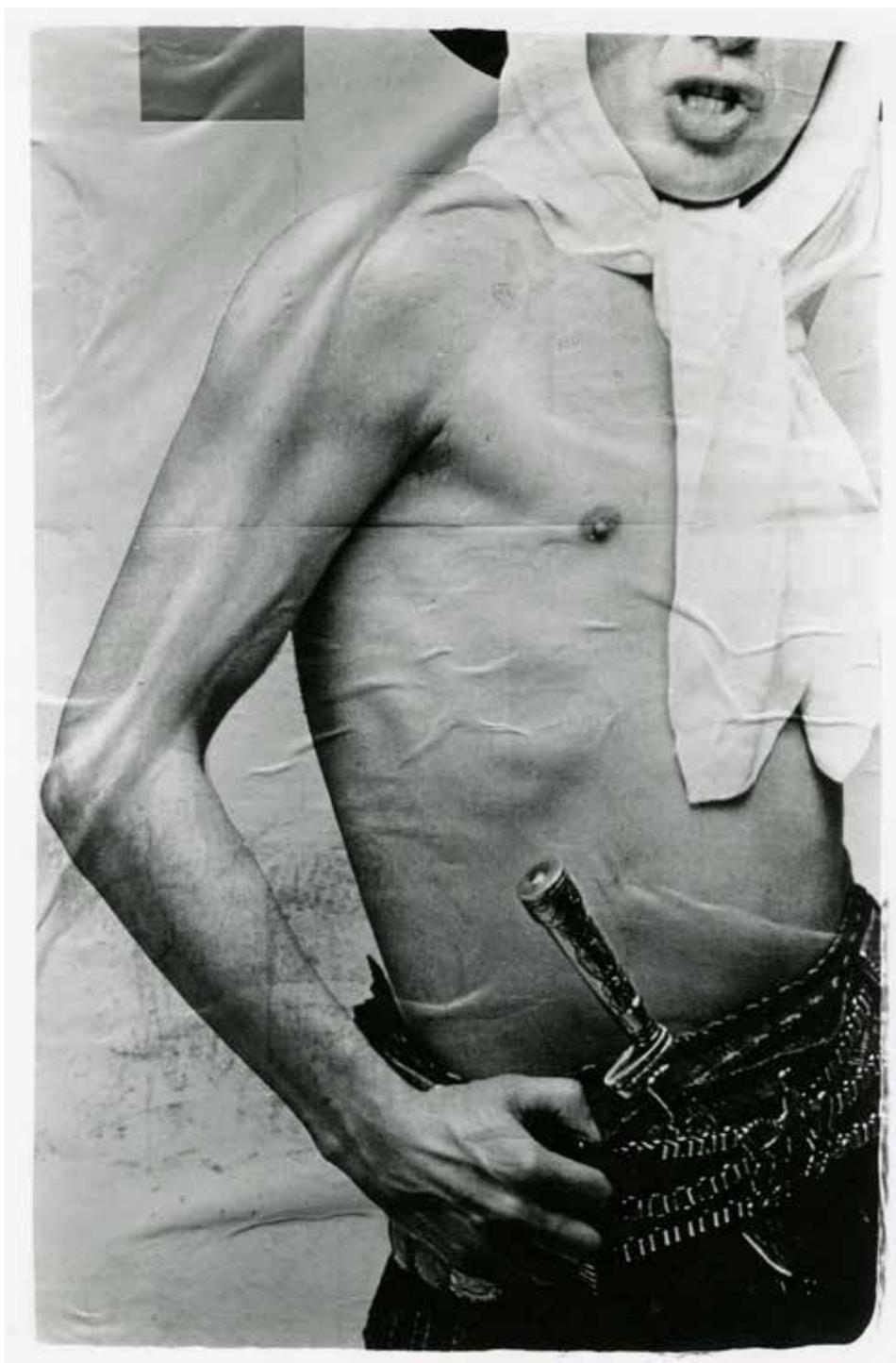


Facundo de Zuviría
Elvira, San Telmo, 1984
 Artist's collection, courtesy of Toluca Fine Art
 © Facundo de Zuviría

transformation, places that will never be the same again. In this way, throughout his career he has been building an image parallel to that of the city, his own version, which, to this day, he has never abandoned. As he himself has pointed out, his way of working involves “collecting places or scenes that were incorporated into a sort of personal collection, organized into photographic series prolonged over time and which sometimes became new themes”. Each of Zuviría’s photographs embodies one of his memories of a place in his city. As he is a very prolific artist, this has sometimes meant that he has not placed his work in a hierarchy and it has been his wife, Paula Serrat, together with various specialists, such as the curator of this exhibition, Alexis Fabry, who have helped him to discern the memory of the work of art.

The author’s gaze is also nourished by plastic artists, among which stand out those of North American and English pop art, the paintings of Edward Hopper and Argentine creatives like Rómulo Macció. Indeed, one of the most important aspects of Zuviría’s work is the influence of pop art, even when he himself is not aware of it. The artist ennoble the elements of consumer society, such as posters, billboards and the signs of bars and restaurants, which make his work “smell” of Buenos Aires.

But he also feeds off literature, that of Ricardo Piglia and particularly his favorite writer, Jorge Luis Borges. From him he emulates his wandering as a



Facundo de Zuviría
Gaucho pop, afiche en Monserrat
 [Gaucho pop, poster in Monserrat], 1985
 Charlotte and Marc Perelman Collection
 © Facundo de Zuviría



Facundo de Zuviría
Tabaré, Bartolomé Mitre al 1500, Buenos Aires, 1985
 Private collection, Paris
 © Facundo de Zuviría

pedestrian, his “appropriation” of the city, of what the writer called “the modest differences of Buenos Aires”. In his beginnings he was enthusiastic about the Russian artist Alexander Rodchenko, especially in his facet as a photographer, admiring his complexity at a formal level: the shadows, the overlaps, the reflections and the superimposed planes, which inspired, among

others, his work *El ciudadano, Alem y Viamonte*, 1988 [The Citizen, Alem and Viamonte, 1988]. But if there is someone who truly influences Zuviría it is Walker Evans. The American photographer’s work entered his life when he had already begun his Buenos Aires series, but Evans gave him the idea to photograph his own city and fostered his love for the vernacular, as well as the opportunity to let the images speak for themselves, without forcing the angles or the composition of the shots too much.

The itinerary of the exhibition tries to reflect the two poles around which Zuviría has moved throughout his career. On the one hand, the austerity, the remoteness expressed in his images; and on the other, the agility, the proximity and even the luminosity, which is reinforced in two of the series that the show focuses on:

“Siesta argentina”

The images that Zuviría produced between 2001 and 2003, some of them published in the book *Siesta argentina* [Argentine siesta] (2003),



Facundo de Zuviría
 9 de julio [July 9], 1986
 Private collection, Paris
 © Facundo de Zuviría



Facundo de Zuviría
 Confitería, San Telmo, 1986
 Leticia and Stanislas Poniatowski Collection
 © Facundo de Zuviría

are an eloquent testimony to the effects of the crisis known as the 'corralito'. On December 3, 2001, a government measure, the corralito, was imposed in Argentina, which, among other things, prohibited citizens from withdrawing money from their checking accounts, savings accounts and financial investments. This event sparked a deep social crisis. It affected

the whole of Argentine society and caused most businesses to close and the inhabitants to lose a large part of their purchasing power. The restriction of monetary liquidity resulted in the stifling of the economy and the paralysis of trade and credit. The commotion produced in society by such a drastic measure, the effect of which lasted for several years, can be included

as part of the political crisis that took place after the resignation of President Fernando de la Rúa on December 21. His successor, Adolfo Rodríguez Saá, was in power for only one week (December 23-30) before being replaced by Eduardo Duhalde, who assumed the presidency of the Republic on January 2, 2002.

Empty premises, closed stores, disused storefronts and mysterious



Facundo de Zuviría
Peluquería en Congreso [Hairdresser in Congreso], 1992
 Leticia and Stanislas Poniatowski Collection
 © Facundo de Zuviría

laundromats with no signs of activity, the black and white used by the artist reinforces the sensation of capturing a fading city. Known for being his most political series, this is, once again, the result of his “wanderings”. His inventory of these closed or semi-open places offers a radical look at the time the images were captured, reminiscent of the archival logic that Bernd and Hilla Becher applied to German architecture in the 1960s. Both of them advocate a clear frontal image and the absence of people, but Zuviría reminds us, through the title of his series and his frequent optimism, that it is a ‘siesta’, a nap, from which he will unquestionably wake up, suggesting that the crisis is just a bad dream that will be consigned to the past. Commenting on the series, art critic Lucas Fragasso remarked: “The siesta is that suspended moment, that brief temporal fragment located between deep sleep and wakefulness. An almost artificial state that takes on a dramatic dimension in Facundo de Zuviría’s images. They speak to us of that time in which part of the city appears plunged into a forced repose. During a siesta, the external senses are switched off and sleep protects the sleeper from external incitement [...]. On awakening, the recent past, from which we have not sufficiently distanced ourselves, suddenly strikes us. In the very instant we rub our eyes it assaults us with all its brusqueness. Perhaps the photographic images of “La siesta

Facundo de Zuviría
Evelina, from the series *Siesta argentina*
 [Argentine siesta], 2003
 Astrid Ullens de Schooten Collection, Brussels
 © Facundo de Zuviría

argentina” also allow us to glimpse the moment when our eyes are opened, when the siesta comes to an end and something that batters us begins to take shape.”

«Frontalismo»

“I always photographed facades from the front, seeking in those simple and austere lines the defining features of their essence, a sort of *Argentineness manifested* in urban frontage. With this idea [of “Frontalismo”], I set out to put together a sort of personal catalog of urban facades. I saw middle-class homes in the neighborhoods, modest stores and others whose meaning seems difficult to pinpoint.

It was with these lines that Facundo de Zuviría presented his series “Frontalismos”, which he initiated in 2010, resuming a typological intention that he had deployed throughout “Siesta argentina”. In his tours around the city, he once again depicted facades, shutters, grilles, which indirectly speak to us of the violence existing on the streets and from which the inhabitant must protect themselves. A concern that is concealed by the color of these images, austere but warm, one might say glowing, which reveal lightness and are characterized by a search for synthesis and abstraction rather than their realistic or documentary value. ✕



Facundo de Zuviría
Ochava rosa con dos ventanas, Buenos Aires
 [Pink Ochava with two windows, Buenos Aires], 2017
 Private collection, Paris
 © Facundo de Zuviría



Anastasia Samoylova. Image cities, the non-city

TEXT: VICTORIA DEL VAL

From February 16 to May 14, 2023, the winning project from the 1st edition of the KBr Photo Award will be on display at the KBr Barcelona Photography Center: the work of the photographer Anastasia Samoylova. The project, undertaken in various cities around the world, is a visual study of the ever-closer integration between the photographic image and the urban environment.

Anastasia Samoylova was born in 1984 in Moscow, where she completed a Master's degree in Environmental Design at the Russian State University for the Humanities. After moving to the United States in 2008 to continue her education there, she completed a Master's in Interdisciplinary Art Studies at Bradley University, in 2011.

From her first projects, *Breakfasts* and *Landscape Sublime* —a series that began in 2013 and is still ongoing— it is clear that for Samoylova the composition of images is meticulously calculated, and *collage* and the superimposition of elements are fundamental to the result she is looking for. As she herself points out, the influence of Russian avant-garde painters, including Natalia Goncharova and Liubov Popova, has been very important in her approach to the representation of nature and its manifestations¹. Indeed, in the *Landscape Sublime* photographs, perspective breaks down into a language that could be called cubist,

¹ Anastasia Samoylova, "Landscape Sublime", Masters in Digital Photography Lecture Series. Artist Talk at SVA, October 2016.

Anastasia Samoylova
Printed Building Cover, Moscow, 2021
Pigment prints on Hahnemühle Photo Rag Bright White 310 g paper
Courtesy of the artist.
© Anastasia Samoylova

geometric shapes and planes of colour accumulate and follow one after another, materials are superimposed in the visual *collages* that create these landscapes, categorised by the author according to their themes: mountains, storms, forests, cliffs, lightning, and so on.

It is a markedly manual and handcrafted working process, in which anonymous, royalty-free images found on the internet are printed, cut out, assembled, mounted and brought into the three-dimensional, only to return to two-dimensions once they have been photographed. The process of creating these ephemeral structures reveals the skill acquired by Samoylova in her university training, as she had to make her own models for her academic projects.

Beyond the formal and the connection with core questions of the aesthetics of art like nature or the sublime, there are issues related to the use of photography itself and its capacity to shape our perception of reality. Throughout the series there is tension between the natural and the artificial, between anonymous and authorial photography, between natural landscapes and still life, between direct (*straight*) and constructed images.

Samoylova's next work, *FloodZone*, is a continuation of some of these themes, but also a



Anastasia Samoylova
Sex Shop, Zurich, 2021
 Pigment prints on Hahnemühle Photo Rag Bright White
 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova

flooded garages, fallen trees, waterlogged housing estates, together with ads and posters advertising attractive ongoing building developments, a promise of future happiness that seems to have expired and failed before it even began. Here we also notice Samoylova's particular way of constructing images, which we will see more of in later works, especially in *Image Cities: a play of reflections, superimposed geometric forms and planes of colour*. This project first came to light in a book published by Steidl in 2019², followed by exhibitions at the HistoryMiami Museum, the Chrysler Museum of Art in Norfolk, Virginia, and, more recently, at the George Eastman Museum in Rochester.

As a natural evolution of sorts, *FloodZone* is followed by the *Floridas* project, which also takes the form of a book, published by Steidl in 2022.³ Edited by David Company — who has also contributed to the present volume— it is the result of the dialogue that the author establishes with the work of

² Anastasia Samoylova, *FloodZone*, Gotinga, Steidl, 2019.

³ Anastasia Samoylova, *Floridas*, Gotinga, Steidl, 2022.

change of direction, as it is a project in which the author leaves her studio to photograph in the great outdoors. Through her wanderings around the city of Miami, she makes both herself and us aware of the double face of reality in the life of this city and, with it, the contradictions inherent in the society generated by ferocious capitalism.

On the one hand, it presents us with an idyllic setting but one that has experienced a growth and a *boom* in terms of unrestrained and limitless property speculation; on the other, it portrays a place that is literally sinking — a metaphor, perhaps. The images in the project show us the less attractive side of this city:

Anastasia Samoylova
Reflection of the Arc de Triomphe, Paris, 2021
 Pigment prints on Hahnemühle Photo Rag
 Bright White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova

Walker Evans, who photographed the birth of the modern state of Florida from the 1930s onwards. Evans arrived there in 1934, on assignment, and continued to return for various reasons over the next four decades. Over this time he took numerous pictures, perhaps not among his most celebrated, that show the less recognisable and less stereotypical side of the place.

On one of her trips, Samoylova stumbled across *The Mangrove Coast. The Story of the West Coast of Florida*, a book written by journalist Karl Bickel and illustrated by Walker Evans in 1942.⁴ The author travels through Florida by road, beginning in 2016, picking up Evans' legacy, visiting the places he had shot and showing us what the photographer had already anticipated: the state of Florida as a unique place where reality and fantasy go hand in hand and whose contradictions can perhaps be extrapolated to the whole country. The photographs of the two creators are presented in parallel, mixed, intertwining past and present, combining black-and-white



and color images, sometimes without the reader being able to distinguish who is responsible for each.

This geographical scope is further expanded with the project presented in this book, *Image Cities*. It is an exhaustive and conscientious work undertaken in multiple locations and in which Samoylova studies

the integration of photography and image in the urban environment, an increasingly present phenomenon in our society. The project, which began in Moscow and New York in 2021, was completed in other cities including Amsterdam, Paris, London, Brussels, Tokyo, Madrid and Barcelona, thanks to the KBr Photo Award.

⁴ Karl Bickel, *The Mangrove Coast. The Story of the West Coast of Florida*, New York, Coward-McCann, 1942.



The list of cities included in the work is based on the *ranking* established by the Globalization and World Cities Research Network at Loughborough University⁵. This network is the main think tank on cities in the age of globalization and has diversified into themes

⁵ <https://www.lboro.ac.uk/microsites/geography/gawc/>

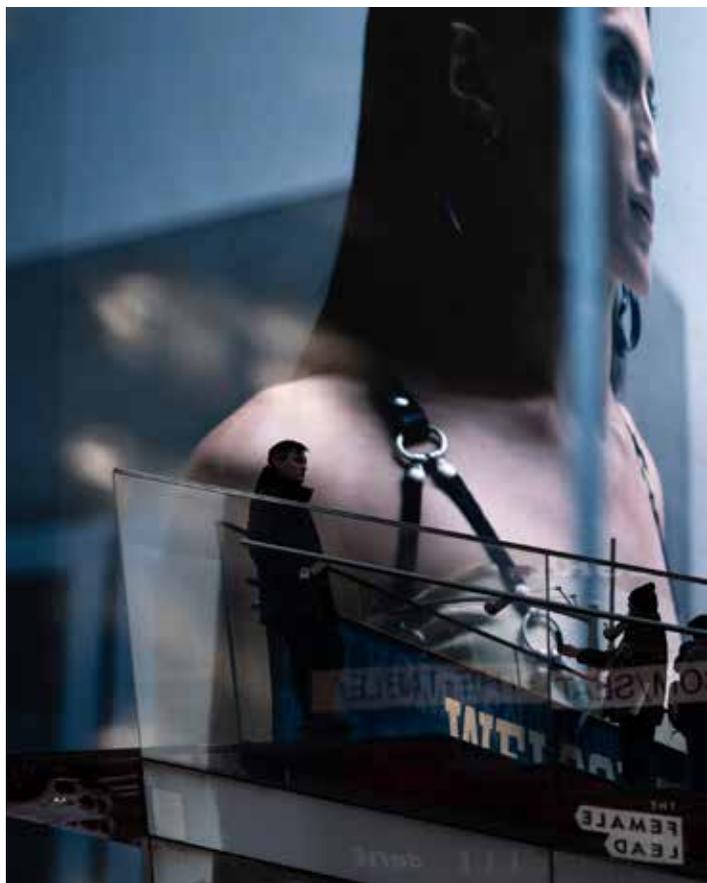
related to this phenomenon, in which concern for city-to-city relationships is intertwined with research on issues related to international business, sustainability, urban policy and logistics.

Samoylova shows us many cities, but we could also argue that it is just one, unified by seriality, by the repetition in the sequence of images. Thus,

Anastasia Samoylova
Industrial Building under Printed Cover, Moscow, 2021
 Pigment prints on Hahnemühle Photo Rag Bright
 White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova

Anastasia Samoylova
Arbat Street, Moscow, 2021
 Pigment prints on Hahnemühle Photo Rag Bright
 White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova





Anastasia Samoylova
Female Lead, Times Square, 2022
 Pigment prints on Hahnemühle Photo Rag Bright White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova



Anastasia Samoylova
Beauty Salon, New York, 2022
 Pigment prints on Hahnemühle Photo Rag Bright White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova

as if we were looking at the portrait of a great global city, its depiction invites us to reflect on the role of photography as a creator of the gap between the brand identity of cities and their everyday reality. Through the images we journey into cities under construction or in transformation, where the human figure is barely present. These are urban landscapes where cranes, scaffolding, billboards and

false facades accumulate, concealing buildings under construction, anticipating in their renderings the promising result that awaits us behind them. The human figure emerges amidst this large-scale commercial imagery as an endangered, minuscule species that has succumbed to the triumph of consumerism and speculation. Men and women stroll indifferently, as if self-absorbed, in front of canvases

and hoardings dedicated to new luxury housing developments, technology, jewelry, perfumes or fashion, in a sequence of brightly colored, sharp-contoured *collages*, games of reflections or compositions in a succession of shots.

The last block of this work focuses on the role of women in cities. We cannot ignore the fact that the person behind the camera is a woman, a female-photographer. Even she herself

Anastasia Samoylova
 Advertisement on Opera House, Paris, 2021
 Pigment prints on Hahnemühle Photo Rag
 Bright White 310 g paper
 Courtesy of the artist.
 © Anastasia Samoylova

is incorporated into some of the images, showing her own reflection in the shop windows. Leslie Kern, in her book *Feminist City*⁶, wonders if it is possible that there is a female equivalent of the male figure of Charles Baudelaire's *flâneur*. In this case, Samoylova seems to become a contemporary *flâneuse* who travels through the cities of the 21st century showing her less recognizable side and questioning the role of women in the global city. The female figure is the center of the consumer society, the object and subject of advertising that links existence to luxury and glamour, and has little to do with the everyday problems and concerns of the vast majority of citizens.

If, in *Floridas*, the reference to Walker Evans was clear and direct, in the depictions of *Image Cities* the iconographic motifs of documentary photography by both women and men resonate. Thus, we find echoes of Eugène Atget; of Berenice Abbott and her 1939 *Changing New York*, a chronicle of the transformation of the



city and the triumph of the new over the old; of *Reflections*, a series by Lisette Model also in New York and in the same year; of the *kitsch* that populates the images of Stephen Shore; of the color photographs of New York by Saul Leiter; and of course, of Lee Friedlander, one of the photographers revered by Samoylova and who, with his play of planes, reflections and urban landscapes, has shaped our imaginary of the cities of the United States.

As Berenice Abbott once said, "Photography is the right medium to recreate the now... the living world of our days."⁷

More than an outstanding heir to this legacy of documentary photography, through her project *Image Cities*, Anastasia Samoylova brings us face to face with the most vibrant and current aspects of city life. Since she started this work, there have been major changes across the globe: the COVID-19 pandemic and the war in Ukraine. Both events have transformed many of the rules of the game hitherto existing within the world order. We must remain vigilant, because we do not know what the world to come will be like, but it will be different. And what is certain is that photography will be there to reveal it. ✕

⁶ Leslie Kern, *Ciudad feminista. La lucha por el espacio en un mundo diseñado por hombres*, Manresa, Bellaterra Edicions, 2021.

⁷ Berenice Abbott, "La fotografía en la encrucijada" (1951), in Joan Fontcuberta, ed., *Estética fotográfica. Una selección de textos*, Barcelona, Gustavo Gili, 2003, pp. 213-220.





Teen influencers combat school dropout

TEXT: ANTONIA ROJO

The ENDING project, funded by the European Union and led by Fundación MAPFRE, uses peer-to-peer learning to combat school dropout resulting from the abuse of new technologies.

Adolescence is a journey of initiation by force that involves a great deal of adventure, a dose of drama, a pinch of comedy and hours of waiting, daydreaming and even boredom. The World Health Organization places its limits between the ages of 10 and 19. We all go through it and, in all cases, educational centers are a place of experience, where young people lead, at least, a double life, between the boundaries of their academic careers and their own hormonal effervescence.

There are adolescents who, voluntarily or involuntarily, decide to abandon one of these lives, that of the educational system, before graduating. There are any number of socioeconomic factors related to this situation, but one of the most relevant and with a growing importance has to do with the inadequate use of new technologies. Those who do so do not complete the second stage of Secondary Education (Basic or Intermediate Vocational

Training, or Baccalaureate) or pursue any other type of training. In Spain, the school dropout rate has historically been above the European average, even in a year as satisfactory as 2021, when it fell to 13.3% (compared to 9.7% in the EU), the largest year-on-year decrease in a decade. This data should be used to continue promoting strategies to combat early school dropout.

One such strategy is ENDING, a European project subsidized by Erasmus + and led by Fundación MAPFRE, whose partners in Spain are the National Police and Pantallas Amigas; in Germany, Stiftung Digitale Chancen; and in Portugal, the Center for Intercultural Studies of the ISCAP at the Polytechnic of Porto. Their battleground is this misuse of new technologies and the risks involved in a digital environment to which young people, from an increasingly younger age, are exposed. Their approach involves an innovative method based on

peer-to-peer learning, with the students themselves being the key players, supported in this awareness-raising process by their teachers and families. A goal covered, moreover, by the guiding principles of the UN Convention on the Rights of the Child, which has been adapted to the new digital environments (and their inherent dangers): “It is the duty of parents and educators in educational institutions to promote the empowerment of children, while governments have to provide the legal framework and preconditions” (Article 3).

When ICT is a problem

The arrival of the internet, and its omnipresent popularization in the form of cell phones, apps and social media, has become the greatest contemporary disruptive element. This is also true in the field of education. ICT (“Information and Communication Technology”) has contributed many advantages in terms of improving the



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education of adolescents. Just think of how the different levels of the educational system have been able to face the challenges imposed by the coronavirus pandemic, with the lockdowns and restrictions suffered all over the world. Without ICT, it would have been impossible to complete the academic year. And, at the same time, it has been the families with fewer digital resources (a shortfall linked to a worse economic situation) that have suffered the most during the periods of isolation. It is clear, therefore, that knowing how to handle oneself properly in the digital world is fundamental for the future of adolescents, especially if they belong to the most disadvantaged groups.

As there are two sides to every innovation, it is important

to be aware of the risks that new technologies inevitably pose. In this context, the ENDING project seeks to help teachers, families and students to detect the signs of ICT misuse, which often has an inexorable impact on the academic performance of young people and the consequent school dropout rate. Back in 2010, the Autonomous University of Barcelona conducted one of the largest studies on the use of technological devices among high school students, and the conclusion was clear: adolescents who spent more than three hours a day using ICT were doing worse in class.

But ENDING does not want to be “the typical project that tries to give answers or solutions to adolescents without taking their opinion into account”, stresses Antonio

Guzmán, director of Fundación MAPFRE’s Health Promotion Area, “Instead, it wants them to be the ones to propose, from their perspectives and from their experience, how they see these problems, how they can detect them and what solutions they would provide.” It is this methodology based on peer-to-peer learning that makes ENDING a pedagogical innovation: “Here the students are the key players, both in the creation of the materials (with teacher support) and in the training of their younger peers in lower grades”, explains Guzmán. Empowering students, including them in the solution to the problem and not only in the diagnosis, and taking advantage of their ability to influence their younger peers is the crux of this method.

Detection

How does an adolescent or the people in their surroundings (family, friends, teachers) detect that ICT is being used inappropriately? We talk about those signs or indications that something is happening in the student’s life. The most obvious may be the physical ones, due to the continuous, excessive and uninterrupted use of devices. Tendinitis such as the well-known “gamer’s thumb”; early osteoarthritis, back pain or low back pain; also obesity, diabetes or hypercholesterolemia, sleep disorders, and so on. A wide range of the physical problems suffered

“It is the duty of parents and educators in educational institutions to promote the empowerment of children, while governments have to provide the legal framework and preconditions.” Article 3 of the UN Convention on the Rights of the Child



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by our adolescents are related to this extra time spent with ICT.

At the psychological level, symptoms can appear when the level of usage goes from use to abuse and, in the extreme, addiction, where “this activity is prioritized over others, affecting the other areas of the person’s life, so that the absence of connection generates a high degree of discomfort.” Isolation, poor academic or work performance, and a lack of interest in other subjects and active leisure are the red flags.

Awareness

Being a digital victim or perpetrator is another of the

dark sides of the misuse of new technologies. Teenagers should be aware that blackmail, coercion, extortion, threats or even insults are unlawful actions, with greater or lesser severity, that try to condition people’s freedom through the internet. “These are, in short, easily performed actions that can constitute a crime, and whose occurrence is not only facilitated, but also amplified by the characteristics of the network”, states the *Ending* project’s TEACHER’S GUIDE.

Critical thinking

Against all this darkness, ENDING also proposes some

light, such as encouraging critical thinking against disinformation: “It is important to propose activities that help them doubt themselves, their own approaches, so that they learn to limit the hasty and vehement emission of their opinions or value judgments.” In this way, cultivating critical thinking becomes an opportunity to improve one’s personal and professional life, which explains its inclusion in the WHO’s list of life skills. ✕







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European Medical Journal, 35% of people self-diagnose food allergies or intolerances, or diagnose them in their children, when the general rate of these conditions is estimated to affect just 2-5% of the general population. More seriously, they take action on their own rather than seeking a clinical diagnosis. In the UK, 45% of Britons say they have a food allergy or intolerance and only 15% have confirmed this with a doctor, according to a study by DNAFit, a health testing firm. And in the United States, research from Northwestern

A food allergy or intolerance is a condition that must be diagnosed by a doctor

University found that about 20% of people surveyed believed they were allergic to some foods, when only 10% experienced reactions consistent with the condition.

“A food allergy or intolerance is a pathology that must be diagnosed

by a doctor”, stresses Dr. Eva Arranz of Fundación MAPFRE. However, the Spanish study notes that more than 40% of those surveyed admit to excluding a food from their shopping basket without medical advice or a prescription, but rather “as a result of personal reflection”. But, as Dr. Arranz points out, following an exclusion diet without justification and without proper advice can have unexpected consequences: “In the case of the lactose-free diet, there may be a risk of inadequate calcium intake,



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with the possible negative impact on our health and, in particular, on bone health. And a gluten-free diet may lack fiber, vitamins (B12, D, folic acid) and other nutrients (iron, calcium, zinc, magnesium).”

To counteract these risks, the Spanish Academy of Nutrition and Dietetics calls for “individual social responsibility, and that of the groups around them, since family and friends are powerful influencers of both positive and negative eating behavior.”

“We should follow the recommendations of healthcare

professionals in terms of what a healthy diet is and, in the event that it is necessary to stop eating a certain food or follow a specific type of diet, we must do so under their guidance”, says Dr. Arranz. As a reminder, at Fundación MAPFRE we would also like to summarize the advice given by international organizations on how to eat a healthy diet: “Increase consumption of fruits and vegetables; decrease consumption of simple sugars, salt and saturated fats, especially trans fatty acids.” In Spanish culture,

these guidelines have already been instilled by tradition and popular wisdom in the form of the Mediterranean diet, rich in fruits and vegetables, whole grains, fish and lean meats, olive oil, milk, dairy products, and so on. But food is not the be-all and end-all, no matter how much the Hippocratic dictum suggests this. “We should remember to maintain a healthy lifestyle, eating a healthy and balanced diet, doing physical exercise and abstaining from the consumption of toxic substances”, concludes Dr. Arranz. 



When to give up your keys

TEXT: SILVIA MARTINELLI



Fundación MAPFRE presents an unpublished study conducted in Brazil that analyzes the relationship between older people and driving, addressing issues related to road safety, mobility, travel habits and the moment when seniors stop driving.



With a total of 31.2 million people, older adults (aged 60 and over) represent 17.4% of Brazil's total population, which in 2021 stood at 212.7 million. According to the IBGE (Brazilian Institute of Geography and Statistics), in the next 20 years, one in four Brazilians will be over 60 years of age and they will live mainly in urban areas.

Population aging and urbanization are two marked trends and, today, represent one of the main challenges for policymakers. Aging directly affects how people move around in cities, due to accessibility needs and related health aspects.

“Increasingly present in both the economy and society, the percentage of the elderly population will grow significantly in the coming years. Longevity has hit the radar of governments, institutions and the private sector, which are paying ever closer attention to this segment of the population that has great influence and consumer power”, emphasizes Antonio de Carvalho Junior, manager of Longevidade Expo + Forum, the main Brazilian event aimed at the senior public.

The impact of aging is even more pertinent for drivers than for pedestrians, as operating a motor vehicle involves a wide range of physical abilities that may be affected in a public with significant sensory and cognitive losses, and which may influence their ability to operate a vehicle.

About 14% of people between the ages of 70 and 74, for example, already have significant visual impairment.

Another fundamental point in understanding the relationship between the older population and driving vehicles involves social issues. Driving a vehicle is an activity that gives seniors autonomy and, if they are able to drive, they are able to play an important role in the family dynamics, as they help other members of the family to get around.

Given that a significant portion of city dwellers are older people, it is necessary to make cities more amenable and assess the risks that exist particularly in large urban centers, since the reduced functional capacity of seniors increases the chances of traffic incidents occurring.

These are some of the conclusions expressed by the study *Adiós a las llaves: perfil*,



Cover of the report *Goodbye Keys: Profile, Safety and the Moment of Transition*, prepared by CEBRAP and Fundación MAPFRE.

seguridad y el momento de la transición [Goodbye Keys: Profile, Safety and the Moment of Transition], prepared by CEBRAP (Brazilian Center of Analysis and Planning) in partnership with Fundación MAPFRE. The study addresses issues related to road safety, mobility, travel habits and when older people stop driving.

“Talking about the older adults and urban mobility means studying a social phenomenon in Brazil: the aging of the population. When we talk about urban mobility, we must take the aging of the population into account, an aspect that goes beyond urban mobility and which we already see in other stages of social life. We will have to talk more and more about this issue”, says Victor Callil, a CEBRAP researcher and coordinator of the study.

This is important research carried out with the aim of understanding how the activity of driving a vehicle works among seniors (60 years and older), who account for 18% of drivers with a license in Brazil. The results show that the urban mobility of the elderly and their decision to stop driving or not is determined by various aspects of their social life.

“For Fundación MAPFRE it is very satisfying to be able to contribute to reporting important information related to traffic and older people. Our goal is to encourage the dissemination of reliable data

that can help shape public policies and mobilize the public authorities and society itself to promote initiatives capable of ensuring the safety of the elderly in their daily travels and make our traffic more humane and safe for everyone”, says Fátima Lima, Fundación MAPFRE’s representative in Brazil.

links and motivations for giving up the car keys, in other words, the process of stopping driving. During the pandemic, many isolated elderly people stopped driving and have not resumed this activity.

The results show that older people leave home less after the pandemic: the majority go out at most three times a week,

4977 older people being killed on Brazilian streets and highways each year. Half of these roads deaths in Brazil in this period (51%) involved people aged between 60 and 69 years, 33% were between 70 and 79, and 16% were 80 or older.

Whereas the proportion of non-collision incidents (for example, sudden braking that can lead to neck damage, injuries or minor contusions) involving older people is 15%, among the rest of the population this proportion is less than 10%. These incidents are mainly due to personal problems in which the individual may have had a health mishap, but they are also caused by infrastructure problems or by poor signage.

Of the total number of seniors killed in traffic incidents, 43% were pedestrians, 32% were driving a vehicle, 24% were passengers in the vehicle, and 1% died entering or exiting a vehicle.

The research also looked at the news published in the main national newspapers (in the period from January 1, 2017, to July 15, 2022) regarding traffic incidents involving elderly people. And the results are striking: only 10 news items were found, representing 11 accidents involving elderly people and traffic incidents, a situation quite different from that seen in Spain, for example, where such incidents are given greater visibility.



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Results

CEBRAP’s research team conducted fieldwork and interviewed 1,406 people aged 60 and over in five Brazilian state capitals: São Paulo, Salvador, Río de Janeiro, Recife and Porto Alegre. In addition, four focus groups were also set up comprising people aged 70 and over who are still driving or who stopped driving at most three years ago.

One of the objectives of this study was to understand the

mainly to visit relatives and friends. The most frequently used means of travel, and the ones whose frequency of use was maintained during the pandemic among this group, were walking and driving.

Traffic incidents

According to the study, the elderly population accounted for about 15% of deaths in traffic incidents in Brazil between 2015 and 2020, with an average of

In most of these accidents, the elderly were pedestrians. “In other words, the elderly are victims of fairly aggressive traffic, since the incidents were caused by the recklessness of other drivers. This data underlines an issue addressed in the study, which is the need to make cities friendlier for older people, and the importance of making the urban environment more amenable to both the elderly and society as a whole”, emphasizes Daniela Costanzo, a CEBRAP researcher.

People with driving licenses

The volume of people over 60 years old with a license to drive a car in Brazil grew at an average rate of 10% per year between 2011 and 2021, leading to a figure of 18% of older people having a driver’s license in 2021.

Men are the majority license holders at all ages, but the difference grows as age increases, with women dropping to only 29% in the 71 to 80 age group.

The Brazilian Highway Code does not indicate the maximum age for driving. There is, however, a reduction in how long driving licenses are valid for. Since April 2021, people over 70 years of age have licenses that are only valid for three years.

In Brazil, driving is highly valued culturally, given the country’s mobility network, which is very much adapted to the use of automobiles. In addition, giving up driving is a

delicate moment for the elderly population, often associated with the loss of autonomy. “That is why studies like this one are so important, to try to change the idea that aging implies a loss of faculties when it also implies greater wisdom, and we must stress that older people can still contribute a great deal to society”, says Fernanda Zerbin, a researcher in the area of human rights and public policy with an emphasis on the rights of seniors.

Among the benefits of driving mentioned by both men and women who continue to drive, the most important is freedom. Women attach more importance to issues related to the cognitive

benefits of continuing to engage in this activity: “I think that having a car is great, it has definite advantages. For that reason, I don’t plan to stop driving, I’m just going to delay the decision so I can analyze it better, although I believe that each person should be aware of when the time has come for them”, stated a participant in one of the focus groups organized as part of the study. However, the report also shows that when a senior is forced to stop driving, they adapt well to the new situation, with the added benefit that more walking is associated with improved health and, in addition, increased savings linked to using public transport. ✕



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Drivers by sex

Women are in the minority among drivers in all age groups, but in older age groups this difference becomes even more evident.

The highest proportion of women with a driving license is in the age group 31 to 50: 44%. But this percentage gradually decreases in older age groups, dropping to 21% in the 81 to 90 age group and just 13% among women aged 91 and over.



Ciberland, an amusement park to help protect us against the risks of the virtual world

TEXT: ANTONIA ROJO PHOTOS: FUNDACIÓN MAPFRE

The Spanish National Police and Fundación MAPFRE have joined forces and injected a great deal of originality to come up with a space for raising awareness and promoting knowledge about the Internet and social media. Named “Ciberland”, it has already premiered in Madrid and is now touring other Spanish provinces.

An amusement park is a fitting metaphor for the Internet and social media, with its promise of entertainment and happiness linked to the exhilaration of sensations and hormones. And in this consequence-free adrenaline rush, each colorful, brightly lit gadget tries to “convince everyone that they are all having a good time all the time”, to paraphrase David Foster Wallace in his book *A Supposedly Fun Thing I’ll Never Do Again*. But the truth is that online, as in life, there are fewer safeguards than in any Disneyland and that dangers lurk, or, to be less dramatic, simply exist.

That rhetorical connection is also at the origin of Ciberland, a traveling exhibit organized by Fundación MAPFRE and the

Spanish National Police. Under the slogan *Discover what the networks hide*, it invites visitors to discover the risks of the digital world and reflect on them in an attractive and dynamic way. “Everything that ends in “land” sounds fun, playful... and the internet and social media can indeed be this”, explains Alicia Rodríguez, from Fundación MAPFRE’s Health Promotion Area, “but it is very important to raise awareness and understand the risks that exist, know how to prevent them, and be able to responsibly make use of all the benefits.”

The Ciberland exhibition uses the aesthetics of an amusement park to create seven themed spaces, including a room that emulates a mirror

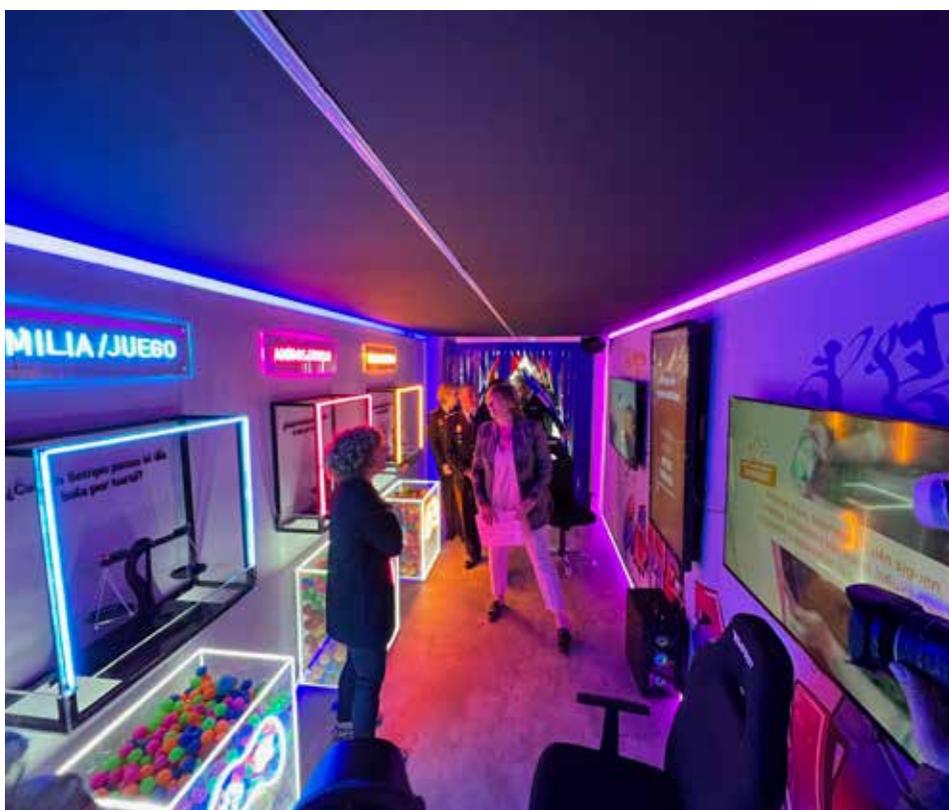
maze. The 470 m² exhibition was visited by more than 4,000 people during its stay in Madrid in October and since then it has also visited other Spanish capitals, including Seville and Valladolid. Most of the visitors have been young people between 15 and 18 years old. But the truth is that “anyone can be a victim of these crimes”, as the National Police emphasize. It also showcases risks that are more typical for adults, such as *phishing*, a criminal technique that consists of sending an email pretending to be a legitimate organization (such as a bank or a public institute), to obtain the user’s personal information and make fraudulent use of it. On the other hand, it also includes, for example, *grooming*, in which



inform people and raise their awareness of the darker facets of the internet and social media through entertainment and play. In the first space, we discover that of the 8 billion people in the world, 5.31 billion have access to the Internet via their cell phones (January 2022 data), and that users between the ages of 16 and 64 spend an average of almost seven hours a day surfing the net. Moreover, eight out of ten of these Internet users (how outdated this term sounds now) spend their leisure time playing video games. Indeed, online gaming is the subject of the next room, featuring *gamer* decor, where we are told about its risks and are invited to reflect critically on these.

an adult gains the trust of a minor through deception, with the purpose of obtaining sexual benefits from the young person. The main goal of Ciberland, say the National Police, is to raise awareness among citizens “of the importance of taking care of the information displayed on social media, the security we install on our devices, the online relationships we have, the type of leisure activities we engage in and, consequently, forming appropriate habits for our healthy, safe and responsible use of ICTs” (information and communication technologies).

What can we expect when we visit Ciberland? First of all, we must highlight the look and feel of the project, the desire to



Of the 8 billion people in the world, 5.31 billion have access to the Internet via their cell phones

The following rooms unfold the various challenges we face in our virtual lives, with their realities, dilemmas and red flags, using staging that blends written information with quiz games and colorful and attractive scenography. In addition, we learn about many terms (anglicisms rule here) related to abusive or criminal practices of which the National Police is already aware but which may not be common knowledge to the general public. These include *vishing*, a telephone call in which the supposed operator, who identifies themselves as a worker at a bank or a public institute, requests personal information or even remote access to one of our devices so that they can steal our data. And *smishing*, a technique that uses instant messaging services to once again pretend to be a legitimate organization, to obtain the user's personal information and steal their identity. "Nomophobia also attracts a lot of attention", reveals Alicia Rodríguez, from MAPFRE. This is "the irrational fear, uneasiness, anxiety and severe discomfort that a person feels when they do not have a cell phone, together with their inability to turn it off even in places where its use is forbidden".

From here, we pass through the space dedicated to *fake news* (with the slogan "Distrust. Verify. Decide"); to social media and its abuse (with information on cyberbullying, digital violence,



sexting, sextortion, etc.); identity theft (promoting the idea of privacy); and the physical and psychological consequences caused by the inappropriate use of information technologies. Finally, we arrive in a pink-walled exit lounge that bids us a positive farewell and invites us to

develop good digital health and acquire tools that we can use to fight abuse and addiction. "Don't let your cell phone control your life", reads one of the texts in this last room. It sounds easy, but it would certainly make a great New Year's resolution for many of us. Let's put it into practice. ✕



Senior talent reclaims its place

TEXT: RAMÓN OLIVER



The ageing of the population is an undeniable phenomenon that is happening across Europe. Data from the European Statistics Office (Eurostat) confirms that, in the European Union, the number of people over 65 years of age now accounts for more than 20% of the total population. Fewer births and longer life expectancy are the reasons behind this demographic phenomenon. A reality that, however, does not correlate with the employment situation of one group of workers, older adults, who continue to be systematically displaced from the labor market.

The II Map of Senior Talent-Spain in the European context, prepared by Fundación MAPFRE's Ageingnomics Research Center, has been drawn up using a representative sample from seven countries: Germany, France, Italy, Spain, Poland, Sweden and Portugal. The selected nations belong to the three major European geographical groups (North, Central and South) and their total population represents more than 70% of the EU as a whole.

Senior talent management country by country

Among the main findings of this study, it is worth highlighting the following:

- Germany has the EU's highest share of employed older adults. Its companies in the automotive sector are also a benchmark for good practice.
- Portugal has high percentages of self-employed senior workers and companies with sophisticated wage incentive programmes for the over 50s.
- France is very advanced in terms of gender equality

in senior employment. Its multinationals in the financial sector stand out for their *age-friendly* programmes.

- Italy shows the highest growth in older worker employment in the EU. Good practices in the training of seniors in both *reskilling* and *upskilling* stand out.
- Of all the countries analysed, Poland is where senior female employment has shown the strongest growth.
- Sweden is a role model for all indicators and has the best activity and employment rates for older people in the whole of the EU.
- Spain is improving its data in terms of both employment and entrepreneurship. However, the figures are still far from those of Sweden (65 % employment rate in Spain compared to 85 % in Sweden) and ten points below the European average. Analysts at the Ageingnomics research center estimate that reducing this gap would allow an increase in the national GDP of between five and ten points.

The case of Spain

In Spain, one out of every three unemployed people is over the age of 50. Half of these workers are long-term unemployed. Moreover, Spain is the country with the highest unemployment rate among older women. These figures do not quite square with the rhetoric of inclusion and the fight against age discrimination that is so emphatically voiced by authorities and companies. And, above all, these figures are evidence of a waste of talent which, as Íñigo Sagardoy, Professor of Labor Law at the Francisco de Vitoria University and President of Sagardoy Abogados, points out, "Spain cannot afford".

The Self-employed and Entrepreneurs

Being self-employed, either as a freelancer or an entrepreneur, has emerged as one of the main ways for senior professionals to revive their careers and make the most of their experience. This is particularly true in Spain, where the entrepreneurship rates of seniors (55-64 years



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old) are the highest on the continent. This shows that Spanish seniors are the most entrepreneurial Europeans. Ready and willing... or doing what they have to? The vast majority resort to self-employment more out of necessity than out of entrepreneurial vocation.

Advantages of seniors

For a company, there are many advantages to employing experienced workers. Resilience, analytical skills, critical thinking, pressure tolerance, commitment, and the simple –but decisive– fact of having lived through many experiences and situations in the past are just some of the things they bring to the table. At the other extreme, a certain reluctance to change, a supposed lack of flexibility and a seemingly insurmountable digital divide are often the reasons cited to justify

the low hiring rates of the 50+ segment.

Many of these objections, however, stem from cultural stereotypes that are deeply rooted and perpetuated in companies. These clichés do a lot of harm because, in addition to being

unsupported by evidence, they widen the divide between generations instead of trying to bring them together.

Is there really a digital divide?

The supposed inability of older people to handle digital environments is one of the biggest pitfalls that the Spanish labor market has set for itself. On the one hand, companies complain that there are not enough specialists to fill the vacancies for the technological roles demanded by the digital revolution. But, on the other hand, they do not seem willing to consider options other than filling them with Generation Zs or, in the worst case scenario, *millennials*. In other words, seniors are required to be flexible, but the labor market is incapable of demonstrating this characteristic because it refuses to remove the “analog” label.



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In an increasing variety of fields, it is insisted that the solution to this equation lies in broadening the generational spectrum and in providing good technological refresher training to older people in order to adapt their skills to the new digital needs. It would also greatly enrich the approach to this type of project since it would introduce perspectives that are different from the typical ones found in this sector.

Spain's senior employment rate is ten points below the European average. Experts are calling for measures to boost this figure

Companies themselves are among the first to realize the immense wealth of talent they are missing out on by turning their backs on grey hair. Along these lines, Íñigo Sagardoy urges companies to change the model through leading by example. “Good business practices are a very effective driving force for companies and organizations of all kinds to help them realize that senior talent is an ally that tends to make them more competitive and productive.” ✕

Recommendations

The study carried out by Fundación MAPFRE's Ageingnomics Research Center offers a series of recommendations to improve the employment situation of older adults in Spain.

1.

A great national pact to promote senior employment that nips the waste of older Spanish talent in the bud. This commitment would include the main agents involved in employment in Spain, from public authorities to political parties, trade unions, large companies and business associations.

2.

Approval of a legislative package for senior work in which the formula for combining pensions and work is improved, early retirement and pre-retirement are penalized, and there is express recognition of generational equality rights, as well as the fight against ageism in the workplace.

3.

Measures based on corporate responsibility with the urgent adoption, extension and promotion of programmes in the field of senior talent.

4.

Regulatory and cultural changes that allow people to work longer. All levels must understand that working longer will become an unavoidable necessity, which will benefit people's physical, mental and economic health as well as society as a whole.

5.

In Spain, it is urgent to achieve better senior employment figures in the over-60 age bracket, to get more senior women into the labour market and to extend the formula of part-time work as a way of staying in the labor market.

6.

Self-employment and entrepreneurship among seniors should be encouraged by the public authorities with attractive tax breaks, public aid and reduced self-employment contributions.

7.

Lifelong learning for Spanish workers over the age of 50 is a pending issue that the authorities, but also companies, must overcome through new professional retraining programmes (*reskilling* and *upskilling*).

8.

The organization and implementation of senior activism in Spain is required, promoted by civil society, to help make this group visible and to denounce and impede flagrantly ageist actions by the authorities and companies.

9.

Finally, older adults themselves need to be made aware that, however attractive it may seem to bring forward the official retirement age, stopping work when they still have a long life ahead of them is economically unfeasible and harmful to their physical and emotional health.

Another way to help

TEXT: LAURA SÁNCHEZ

Cushions against breast cancer

The Asociación Amigas del Patchwork (the Patchwork Friends' Association), a group of 15 women and a teacher from the Galician town of Noia, hand-make more than 200 heart-shaped cushions a year to donate to women who have recently undergone mastectomies. They not only give these women a boost and encouragement, but they are also a tool to help them cope with the postoperative process in a more bearable way, as the cushions are anatomically beneficial.

Their benefits include preventing the arm from rubbing against the wound, supporting the arm, shoulder and neck muscles, providing the proper posture, comfort and safety needed in the postoperative period following breast cancer surgery. The heart has a very pronounced indentation, so that it can fit snugly under the arm on the side of the breast that has been operated on. At the same time, it cushions the affected area from bumps and jostling and, on an emotional level, it boosts the

patients' self-esteem and lets them know they are not alone.

This is why the women from the association look for "bright and cheerful" colors and, once they have found them, they wash the fabrics at 40°C and iron them. After this process, two members of the organization are in charge of cutting them to the precise measurements. The cushion filling is also bought specifically because it has to be 100% cotton. When the cushions are finished (they take just one hour to sew together), they become part of one of the two batches that are sent to the Hospital Clínico Universitario de Santiago each year.

These cushions are used, literally, to cushion the physical pain, as well as the emotional distress of women who have recently undergone this challenging surgery. In fact, some of the volunteers in charge of making the cushions have themselves gone through the process, so they are very aware of the feelings and emotions experienced in those difficult moments, and they stress that it is essential to know that you are not alone.



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Raising awareness of menstrual poverty

The UN estimates that there are 1.8 billion women of menstruating age in the world, 500 million of whom do not have access to basic sanitary products for their menstruation: this includes pads, tampons, as well as the newer solutions that have hit the market. This is compounded by a lack of education on the issue —menstruation remains taboo in many countries around the world— and an inability to access clean water.

One country where menstrual poverty is overwhelming is Kenya, where an estimated 65% of women do not have access to sanitary products. Either because they cannot afford them or because they



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are unaware of their existence, menstruation supplies are a real luxury for Kenyan girls.

Many young people living in these countries hide their periods or do not want to go to school because they are ashamed to let others know that they bleed on those days. Some girls hide it

because it means they have grown up and are ready to get married.

For this reason, Save a Girl, Save a Generation has made a documentary called *The Menstrual Gap*, which exposes the inequality to which women in many parts of the world are subjected because they have their periods, and the high price they often have to pay to cope with them. Every time this documentary is shared on social media with the hashtag #themenstrualgap, the organization will receive a one euro donation. <https://www.saveagirlsaveageneration.org/>

Give me a charity meal

The number of people in the world in need of food aid continues to increase at an alarming rate: 690 million people in the world (almost 9% of the population) suffer from hunger-related problems. That is why Spain's hospitality sector is rallying together under the Hospitality Against Hunger initiative, which for the first time is bringing together different establishments in the sector, including restaurants, bars, cafeterias and hotels.

This initiative goes further than its predecessor, Restaurants Against Hunger, which had been running for twelve consecutive editions and raised more than 1.4 million euros. In total, 9,000 restaurants have taken part and more than 30,000 anti-malnutrition treatments have been collected.

The organization Action Against Hunger is in charge of coordinating this campaign, and it is predicting a high level of involvement from hotel and restaurant owners. There are two different ways to participate: on the one hand, hotel and catering



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establishments that wish to show their solidarity can pay an annual fee depending on the donation they wish to make. On the other hand, they have the option of preparing a solidarity meal or dish, so that when their customers order this, part of the cost will be converted into an extra donation to Action Against Hunger.

Consumers can check the list of participating establishments on the campaign website. <https://hosteleracontraelhambre.accioncontraelhambre.org/>



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Fundación MAPFRE Guanarteme changes its name to Fundación MAPFRE Canarias

TEXT: LA FUNDACIÓN EDITORIAL DEPARTMENT PHOTO: MAPFRE

With the aim of further strengthening its link with the inhabitants of the Canary Islands (Spain), where it has been involved in important social, cultural, prevention and training work for almost 40 years, Fundación MAPFRE Guanarteme has just changed its name.

The new name, Fundación MAPFRE Canarias, incorporates the Spanish name for the Canary Islands, where it is an institutional benchmark, to encompass and clearly show its natural growth over the past few years, and serves as a recognition of almost four decades of social activity with which it has reached each corner of the islands to help improve the lives of the Canarian people.

With this new name, Fundación MAPFRE Canarias celebrates the long road traveled, especially intense over the last two years due to the health crisis and the volcanic eruption on the island of La Palma, among other issues, and looks forward to the projects that are yet to come. New proposals for social, cultural, training and prevention activities will allow it to continue responding to the most urgent social and economic changes that Canary Island society is currently undergoing.

A strong bond with the Canary Islanders

The decision, approved at the Board of Trustees' meeting on December 1, allows the organization to evolve, strengthen its position and build a social identity in line with society's expectations, as well as to create a robust and stable bond with each and every one of the people who are part of its community. ✕



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