

# la fundación

Fundación MAPFRE magazine#60  
September 2022  
www.fundacionmapfre.org



In first person

***Luis Rojas Marcos***

Art

***Carrie Mae Weems***

**KBr FLAMA 2022**

***Julio González,  
Pablo Picasso and  
the dematerialization  
of sculpture***

**ILSE BING**

Health Watch

**NO TO HATE  
ON SOCIAL MEDIA**

# VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

[www.fundacionmapfre.org](http://www.fundacionmapfre.org)  
Fundación **MAPFRE**

Pablo Picasso  
*Mujer en el jardín*, París,  
primavera de 1930  
Hierro soldado y pintado de  
blanco, 206 x 117 x 85 cm  
Musée National Picasso-  
París  
Dación Pablo Picasso, 1979  
MP267  
© Sucesión Pablo Picasso.  
VEGAP, Madrid, 2022  
Foto © RMN-Grand Palais  
(Musée national Picasso-  
Paris) / Adrien Didierjean /  
Mathieu Rabeau

## JULIO GONZALEZ, PABLO PICASSO Y LA DESMATERIALIZACIÓN DE LA ESCULTURA

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

**Fechas**  
Del 23/09/2022 al 08/01/2023

**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



## JULIO GONZÁLEZ, PABLO PICASSO AND THE DEMATERIALIZATION OF SCULPTURE

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

**Dates**  
From 09/23/2022 to 01/08/2023

**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

Ilse Bing  
*Prostitutas, Ámsterdam*  
[Prostitutes, Amsterdam],  
1931  
25,5 x 34 cm  
Colección de Michael Mattis  
y Judith Hochberg, Nueva  
York  
© Estate of Ilse Bing  
Photograph: Jeffrey Sturges

## ILSE BING

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Free entry on Mondays

Carrie Mae Weems  
*Sin título (Micrófonos)*, de la  
serie *El impulso, la llamada,  
el grito, el sueño*, 2020  
Impresión per inyección de  
tinta perdurable  
© Carrie Mae Weems,  
cortesía Jack Shainman  
Gallery, New York  
y Galerie Barbara Thumm,  
Berlín

## CARRIE MAE WEEMS

**Lugar**  
KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

**Fechas**  
Del 06/10/2022 al 15/01/2023

**Horario de visitas**  
Lunes cerrado  
Martes a domingo (y festivos) de 11.00 a 19.00 h.  
Acceso gratuito los martes



## CARRIE MAE WEEMS

**Location**  
KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

**Dates**  
From 10/06/2022 to 01/15/2023

**Visiting hours**  
Monday: closed  
Tuesday to Sunday (and holidays) from 11 am to 7 pm.  
Free entry on Tuesdays

Guillermo Fernández  
*Serie Los santos inocentes*,  
2019  
© Guillermo Fernández

## KBr FLAMA 2022

**Lugar**  
KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

**Fechas**  
Del 06/10/2022 al 15/01/2023

**Horario de visitas**  
Lunes cerrado  
Martes a domingo (y festivos) de 11.00 a 19.00 h.  
Acceso gratuito los martes



## KBr FLAMA 2022

**Location**  
KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

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# *the picture*



## Like spoilt little girls...

Like spoilt little girls. This is how the artworks travel that Fundación MAPFRE lends out for travelling exhibitions or receives from other institutions for shows in Madrid or Barcelona. The optimum temperature, humidity, and packaging conditions are studied, as well as other factors, to ensure that transfers have the least possible impact on the artworks.

After the works are taken down from each of our exhibitions, the condition of the pieces is checked and they are suitably packed for transport.

In September, we renewed our exhibition programme for this autumn. We look forward to seeing you. ☒

**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 Julio González, *Maternity*, 1934. Iron and stone, 13,1 x 40,6 x 23,5 cm. Tate. Acquisition, 1970. T01242. Photo: Tate. © Sucesión Pablo Picasso. VEGAP, Madrid, 2022

# summary

LUIS ROJAS MARCOS



CARRIE MAE WEEMS



*Shut the Door?*,  
2019

© Carrie Mae Weems,  
courtesy of the Jack  
Shainman Gallery,  
New York and Galerie  
Barbara Thumm,  
Berlin

JULIO GONZÁLEZ,  
PABLO PICASSO AND  
THE DEMATERIALIZATION  
OF SCULPTURE



Pablo Picasso  
*Guitar*, Paris, 1924  
Musée national  
Picasso-Paris  
Pablo Picasso Gift in  
Lieu, 1979  
MP260

© Sucesión Pablo Picasso.  
VEGAP, Madrid, 2022  
Photo © RMN-Grand  
Palais (Musée national  
Picasso-Paris) / Adrien  
Didierjean



IN FIRST PERSON

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From October 6, 2022, to January 15, 2023, at the Fundación MAPFRE KBr Photography Center.



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From October 6, 2022, to January 15, 2023, the annual encounter with emerging creation and the new generations of photographers returns to the KBr Photography Center.



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From September 23, 2022, to January 8, 2023, at Fundación MAPFRE's Recoletos Exhibition Hall in Madrid.



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### HELP FOR A BETTER FUTURE DOES NOT STOP



### NO TO HATE ON SOCIAL MEDIA



### NEW HOUSING MODELS TO MEET THE DEMOGRAPHIC CHALLENGE





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# Luis Rojas Marcos:

## “As long as we are healthy, life should be active. We get better with age”

TEXT: NURIA DEL OLMO PHOTOGRAPHS: ALBERTO CARRASCO

He is a strong proponent of socializing, talking, a sense of humor and staying active. It is his formula for feeling good, physically and mentally. The Spanish psychiatrist, based in New York, visited Madrid to talk about the power of aging. He spoke at a conference organized by Fundación MAPFRE’s Ageingnomics Research Center, where he explained the importance of taking advantage of experience and knowledge to enjoy the later stages of life.

Despite suffering from *jet lag* that forces him to speak slowly, Luis Rojas Marcos (Seville, 1943) feels great. He recognizes that he still has the energy and humor necessary to face each day, which he occupies mainly with university classes, writing, running marathons and enjoying his family. Now, at 79 years of age, the doctor of psychiatry, who has just landed in Madrid, takes stock. He admits that since he arrived in New York in 1968, it has been all responsibilities and important positions, something he never imagined. He has worked with fantastic people, but with whom he has not been very close. And he misses this, because, as he says, having good friends is crucial and you have to make an effort to keep them for when you need them.

### **Rest doesn’t seem to be an option for you.**

I don’t like the idea of resting. I believe that as long as we are healthy, life should be an activity and an opportunity to continue learning and accomplishing unfulfilled desires. I was hyperactive as a child, so you can imagine, I have always had a lot of energy, even though sometimes it can be exhausting. There are people who say to me, “But, Luis, you are always

so busy. Why don’t you sit down so we can chat for a while.” I think that having projects and socializing is fundamental. I talk a lot, sometimes to myself, sometimes to the birds in the kitchen, and that helps me. Of course, you always have to speak affectionately, just as you would like others to speak to you.

### **The title of your lecture focuses on the word power, something that is not usually associated with old age. Why do you think there is discrimination against older people?**

Age discrimination is real and is associated with culture. In countries like India or China, for example, older people are considered wise and treated with respect, but in Europe and the United States, age has negative connotations, linked to something that no longer works, and that is not the case. I don’t think we should use the word aging. In fact, I believe that mandatory retirement makes no sense. Twenty years ago I reflected on this and made it clear that the rules that relegate the elderly to work inactivity are backward and go against the grain, since, from a



**“Mandatory retirement makes no sense. Not having enough to do does not help people to feel good”**



psychological point of view, forced retirement is often counterproductive. Discrimination, a lack of things to do and loneliness do not help people to feel good.

**What does it mean to age well? What should we do to become more joyful, positive and active as we grow older?**

The first thing is to ask ourselves what we would like to do. It is not enough to think that we are happy because we have achieved what was expected of us or what we were told would bring us satisfaction, such as starting a family, having professional success, money, a good house. You should always ask yourself what makes you feel good on a personal level. You can even ask people who know you and understand when you are the happiest. Once you realize that, I believe that you have to get organized and put all your enthusiasm into making your plans come to pass. You have to take advantage of the years, get the best out of life, appreciate your faculties and abilities, and let the people who love you help you to achieve this.

**Do you apply this yourself?**

Yes, of course. What makes me happy is feeling useful, especially in my field, which is medicine and science, and

by that I mean helping others, something that is proven to make you feel very good while improving someone else's life. In fact, people who volunteer an hour a day are in a good mood and sleep better. A few days ago, I helped an elderly woman get out of a cab in New York City because she was really struggling. Even this simple act meant I went home in high spirits.

**What are we better at as we get older?**

Life teaches us so much that I always argue that we get better with age. I think we have a greater capacity for self-control, we have clearer priorities, we appreciate everything much more, we don't panic and we don't have so much external pressure. We are freer and that makes us feel better. I should also highlight experience, which is always talked about, and which is so useful on a personal level, but also in the professional arena, where it should be recognized more.

**You continue to run marathons, teach at the university and are about to unveil a new book.**

**How do you think we should prepare ourselves (mentally and physically) given that we are likely to live longer?**



“You have to make the most of your years, appreciate your skills and let others help you to achieve this”



Well, to start with, you have to make sure you are well informed, especially in countries where there is a social stigma towards the elderly. That's why I recommend that when you are close to 40 or 50 you should take a good look at what the 60, 70 and 80 year olds are like and think about what you would like to be doing when you reach that age, how you would like to feel, who you would like have around you. I think it's important to look at all the options and plan for those new stages ahead of us. And from the physical point of view, eating well, sleeping the right number of hours, exercising and talking a lot, as I said before.

### **What does good mental health really mean?**

Above all, it means having peace of mind, accepting yourself and others, and setting realistic and reasonable limits for yourself. When faced with any kind of symptom, you must reach out. We all need help at some point. It is smart to realize this and ask for help.

### **There are more and more children and young people in psychology and psychiatry clinics. Why is this happening?**

People still suffer from depression, but what we are increasingly seeing is the result of the impact of the pandemic on young people, which translates into confusion, uncertainty, not knowing what is going to happen with their education, or in their working lives. And of course, access to drugs is also increasing and unfortunately, young and not-so-young people think that this can help them overcome anxiety and fear. We are also seeing an increase in suicides and family conflicts.

### **What do you think of a research center like the one at Fundación MAPFRE that highlights the opportunities of living longer?**

It is truly extraordinary that there is a center like Ageingnomics, which analyzes a reality that affects so many people and which highlights everything that the over-50s can contribute to the economy, to the world of work, to consumption and to society in general. We need entities like Fundación MAPFRE to help raise the profile of older people, who are generally in good physical and mental condition and lead an active and self-sufficient life. It is important that this type

of project reminds us of this because, unfortunately, in today's society there is increasingly widespread discrimination against older people that is not realistic, that is not based on any objective data and that needs to be eliminated.

### **What does success mean to you?**

For me success means being at ease with myself and with others, being an open and communicative person and, of course, not being in any pain. ☒



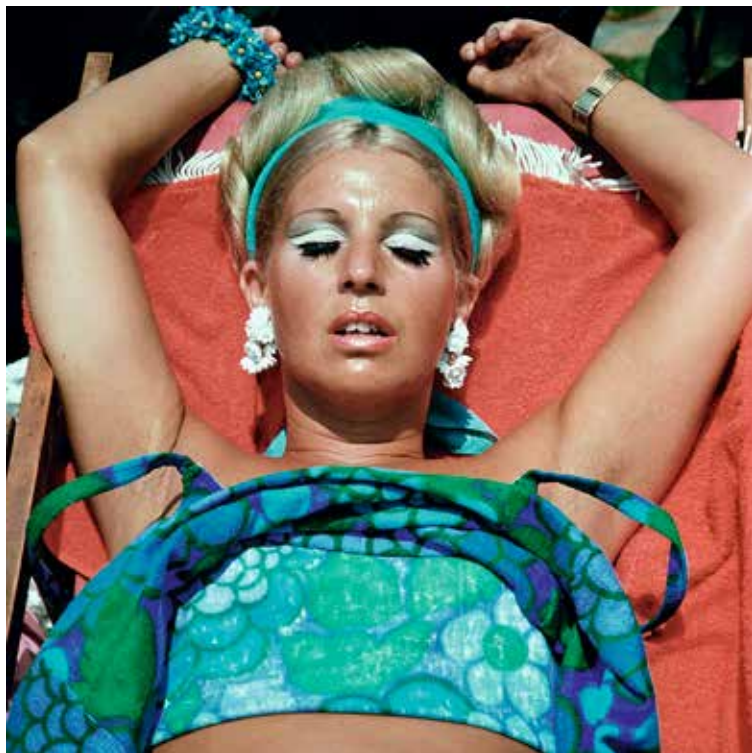
### ***Optimists with a sense of humor***

“Spanish women live a long time because they talk so much.” This is a phrase that Luis Rojas Marcos has repeated many times and, whenever he does so, he always manages to make the audience laugh. It happened again on Tuesday, June 21, during a keynote lecture where the doctor from Seville, author of countless books, including *Somos lo que hablamos* [We Are What We Speak] (2019) came to Madrid to talk about the power of the mind in aging and explain how we should take advantage of the new challenges offered by a longer life. During his talk he stressed that extroverts

have many advantages, that hope is the basic ingredient of optimism, that the disease that robs us of hope is depression, and that to prevent this it is very important to take control of oneself, have confidence in difficult situations, and learn to adapt to change. He also stressed the importance of remembering the positive moments in our lives and having a sense of humor, which is key to helping us overcome difficult times.

According to UNESCO, “culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty and identity of nations.” Fundación MAPFRE enthusiastically strives to bring art closer to the citizens of the whole world

## Art for all



### Frankfurt

**CARLOS PÉREZ SIQUIER**

Fotografie Forum Frankfurt

From October 14 , 2022 to January 15, 2023

Carlos Pérez Siquier

*Marbella, 1974*

© CARLOS PÉREZ SIQUIER, VEGAP, MADRID, 2022

### La Haya [The Hague]

**JUDITH JOY ROSS**

Fotomuseum Den Haag

From November 26, 2022, to March 26, 2023



Judith Joy Ross

*Untitled, Eurana Park, Weatherly, Pennsylvania, 1982*

© JUDITH JOY ROSS, COURTESY OF GALERIE THOMAS ZANDER, COLOGNE

## Las Palmas de Gran Canaria

**FRANCISCO DE GOYA.**  
**THE DISASTERS OF WAR. FUNDACIÓN**  
**MAPFRE COLLECTIONS**

Fundación MAPFRE Guanarteme  
 From September 30, 2021 to the end of  
 December 2023



Francisco de Goya y Lucientes.  
*Lo mismo [The Same]*, ca. 1810-1814  
 Desastres de la Guerra [Disasters of War]  
 by Francisco de Goya y Lucientes  
 © FUNDACIÓN MAPFRE COLLECTIONS

## Pamplona

**JORGE RIBALTA**

Museo de la Universidad de Navarra  
 From October 19, 2022 to March 12, 2023



Jorge Ribalta  
*CCIB, Plaza de Willy Brandt 11-14*, June 15, 2011  
 From the series "Futurismo" [Futurism]  
 © JORGE RIBALTA, VEGAP, 2021

## Gijón

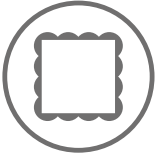
**LEE FRIEDLANDER**

Antiguo Instituto Jovellanos  
 From October 20, 2022 to January 29, 2023



Lee Friedlander  
*New York City*, 1963  
 © LEE FRIEDLANDER, COURTESY OF THE FRAENKEL GALLERY,  
 SAN FRANCISCO AND LUHRING AUGUSTINE, NEW YORK





*Untitled (Woman with daughter),  
from the series Kitchen Table, 1990*



# Carrie Mae Weems. A Grand Tour of the Possible

TEXT: FUNDACIÓN MAPFRE CULTURE AREA  
PHOTOGRAPHS: © CARRIE MAE WEEMS, COURTESY OF THE JACK SHAINMAN GALLERY, NEW YORK  
AND GALERIE BARBARA THUMM, BERLIN

From October 6, 2022, to January 15, 2023, Fundación MAPFRE's KBr Photography Center in Barcelona will be hosting an exhibition on the multidisciplinary artist Carrie Mae Weems (Oregon, 1953), known above all for the photographic work she produced for nearly forty years. This exhibition chronologically reviews all her work and aims to highlight the way in which Weems approaches photography as a woman ahead of her time, who always projects her images into the future with a tireless sense of hope.

Since she began her career in the early 1980s, Carrie Mae Weems (Oregon, 1953) has dedicated her work to reformulating the identity of the African-American community and of women, as well as to exploring the mechanisms behind power, who wields it and over whom it is exercised. Her works, which are based around photography, but which go beyond the limits of the medium and range from performance to video and installations, as well as other disciplines, are marked by a sense of struggle against injustice and violence but in the hope of making the world a better place.

Since her first series *Family Pictures & Stories* (1978-1984), Weems has been challenging history and questioning the visibility or invisibility of those who have contributed to its construction by trying to subvert, reconfigure and influence the prevailing discourse. In this sense, she has used racial, sexual and political stereotypes to express a profound critique of the system and of art itself. Weems' work transcends the personal and reflects on a complex past that is projected with hope into the future, connecting different generations. In many of her works the artist presents herself as a new narrator of

history, sometimes literally, as she shoots herself in the scenes, with her back turned, as an anonymous character, a woman, a black body that is both present and absent in a performative attitude that she has adopted throughout her professional life, ever since she studied dance at the beginning of her career.

The exhibition *Carrie Mae Weems Un gran giro de lo posible* [A Grand Tour of the Possible], organized by Fundación MAPFRE in collaboration with Foto Colectania and the Württembergischer Kunstverein Stuttgart, takes a chronological and thematic tour through her series, some of which will be on display at the Foto Colectania site, including *Kitchen Table* (1990), and *A 22 Million very Tired and Very Angry People* (1991). In addition, on this occasion, MACBA (Museu d'Art Contemporani de Barcelona) will host the installation *Lincoln, Lonnie and me* (2012), to coincide with the exhibition.

***Family Pictures and Stories* (1978-1984), *Ain't Jokin'* (1987-1988), *American Icons* (1988-1989)**

Developed between 1978-1984, *Family Pictures and Stories* comprised Carrie Mae Weems's graduate



**BLACK WOMAN WITH CHICKEN**

*Black Woman with Chicken,*  
from the series *Ain't Jokin'*, 1987-1988

shakers and ice buckets in the shape of individuals of color in the service sector, hugely successful in the United States, to talk about prejudice.

***Colored People (1989-1990/2019), From Here I Saw What Happened And I Cried (1995-1996)***

One of Carrie Mae Weems' most iconic works, *Colored People*, is presented in its 2019 version. It is composed of photographs of African-American young people and children —the hope for the future— that the artist has subsequently dyed yellow, blue, and magenta. The results are beautiful images, but with a complex meaning. The dyes allude to the various shades of “black” and call attention to the hierarchical racism surrounding these issues, according to which a person of color is “better” according to the lightness of their skin. But without doubt, her in-depth investigation of racism reaches its zenith in the series *From Here I Saw What Happened And I Cried (1995-1996)*. This work, key in the exhibition discourse and presented for the second time in Europe, deals with stereotypes and reflects on the use of the body of black people since ancient times, for scientific and anthropological purposes, where they have ceased to be bodies and instead become objects. With this underlying

project in 1984. It consists of a dozen photographs of her family and the individuals who surrounded the artist in her daily life. Through these images Weems attempts to offer a new take on everyday life, on identity, both her own and that of the African American community. This intent is continued in *Ain't Jokin'* (1987-

1988) and *American Icons* (1988-1989). If in the former the author makes use of the jokes, mockery and usually derogatory comments to which people of color are frequently subjected, imbuing them with sarcasm and presenting them as a criticism to offer a common reality; in the latter she chooses objects such as salt shakers, pepper

Carrie Mae Weems has dedicated her work to reframing the identity of the African-American community and women, as well as exploring the mechanisms behind power, who wields it and over whom it is exercised

theme, Weems takes a look at some of the most iconic figures in the black community who have fought for freedom and black identity. There are thirty-three images drawn primarily from an archive of 1850s daguerreotypes of African slaves in South Carolina. These portraits were commissioned by a Harvard scientist to test his theory that black people were an inferior race and the men and women depicted therein, either nude from the waist up or completely naked, were simply specimens. All the images are tinted red and blue and over them the artist has

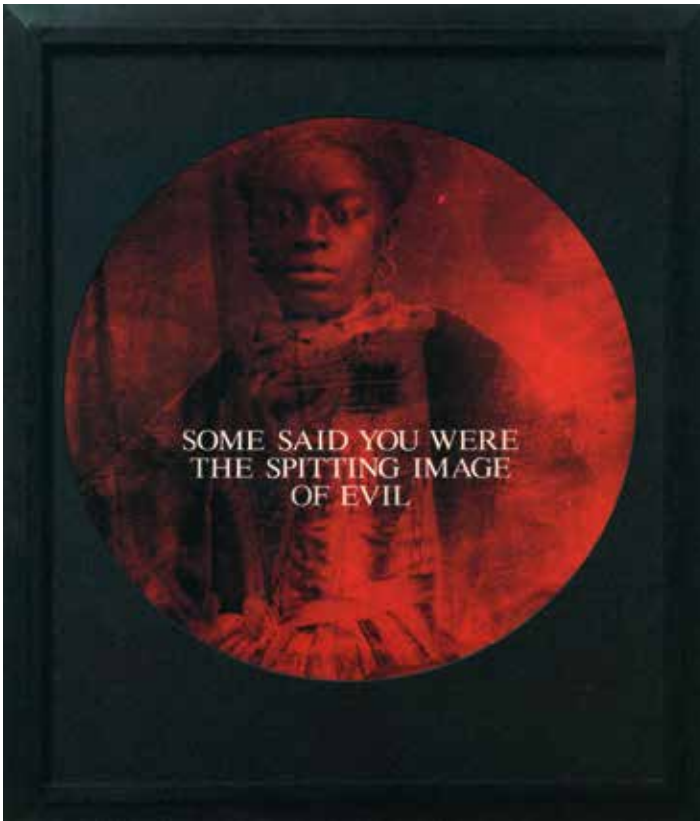
added descriptive phrases such as “Negroid type”, “You are a scientific specimen”, and so on.

The work is both an indictment of photography as an ally of slavery and a tribute to those who lost their lives, their bodies and whose faces and were “containers” of the wrongs committed throughout history against the black community in the name of science.

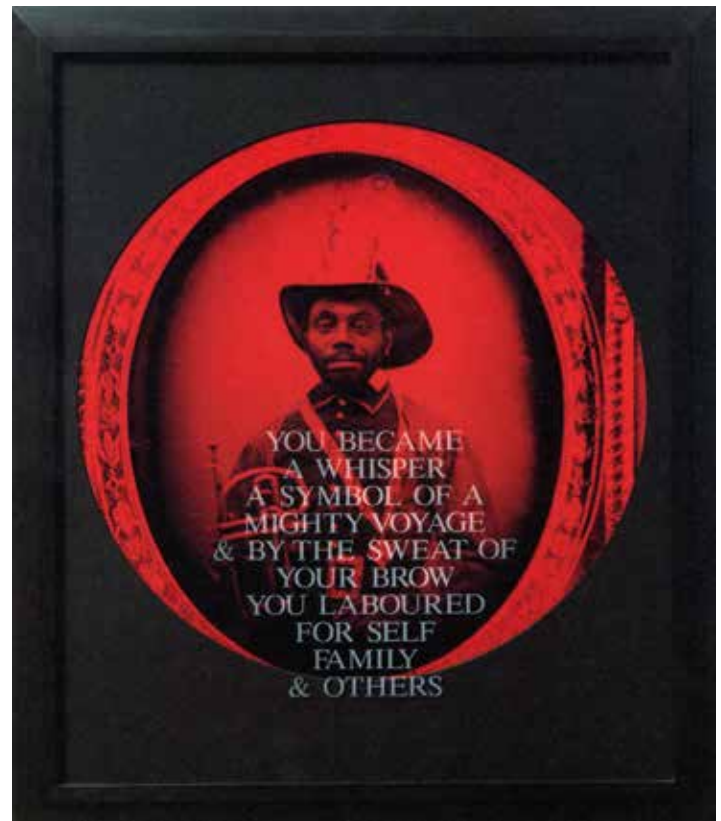
***Not Manet’s Type (2010),  
Framed By Modernism (1997),  
Museums (2006)***

In these series Weems scrutinizes the history of

art itself and its attempt to create universalist models into which we should all fit. In *Framed By Modernism*, made in collaboration with the painter Robert Colescott, Weems, in the work of art, denounces the fact that art history has never chosen the black woman’s body as a model, in contrast to the white body. *Not Manet’s Type* invites the viewer to peek into Weems’s own bedroom and voyeuristically contemplate her body in order to denounce with cutting phrases —which she places under the photograph and which refer to great artists



*Some Said You Were The Spitting Image of Evil* from the series *From here I saw what happened and I cried*, 1995-1996



*You Became a Whisper, a Symbol of a Mighty Voyage & by the Sweat of Your Brow You Laboured for Self, Family & Other* from the series *From Here I Saw What Happened and I Cried*, 1995-1996

such as Picasso, Willem de Kooning or Marcel Duchamp—, how art history, once again, has neglected black creators and specifically women.

This type of indictment is repeated in *Museums* (2006), this time directed against the cultural institutions themselves. This last series introduces a very palpable sense of anguish into the space: an enigmatic muse, who

we assume to be the artist herself, walks through the space dressed in black, always with her back to us. The human figure is dwarfed by the great architecture of the British Museum, the Galleria Nazionale D'Arte Moderna and the Philadelphia Museum, in front of which she walks calmly, perhaps because after a long time she feels welcome in these temples to art.

*Slave Coast* (1993), *Africa Series* (1993), *Sea Islands* (1991-1992), *Africa: Gems & Jewels* (1993-2009)

These works address architecture as a site of the African diaspora, linked to the traffic of African slaves across the Atlantic Ocean, the legacy of an Africa as a common home. In *Slave Coast*, Weems portrays the adobe architecture in the



Guggenheim Bilbao, de la serie *Museums*, 2006





Niña amarilla dorada, de la serie *Untitled (Colored People)*, 2019



Niño negro azul, de la serie *Untitled (Colored People)*, 2019

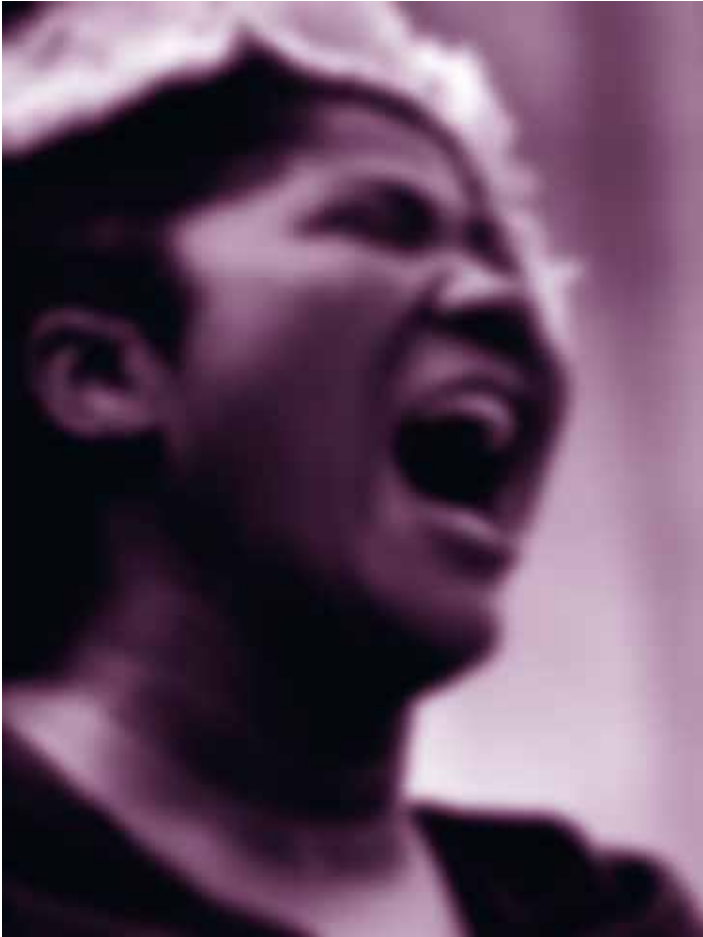
surroundings of the Ancient Cities of Djenné, in Mali. These desolate constructions are in dialogue with the “more proximal” images from the series *Africa*, 1993. With poetic language and devoid of sentimentality, Weems invokes the slave trade in *Sea Islands*. The artist became interested in the *Gullah* culture of the islands off Georgia and South Carolina while studying folklore at the University of California. The *Gullah* are a distinct group of African Americans who have been able to preserve their African cultural heritage and maintain a Creole language similar to that of Sierra Leone. By showcasing this kind of detail Weems reveals a persistent,

unknown cultural heritage that seems removed from what we have already referred to as “the prevailing discourse”. Almost fifty years later Weems tackles *Africa: Gems & Jewels*, where she focused on various characters, mostly young people who today live in those same places.

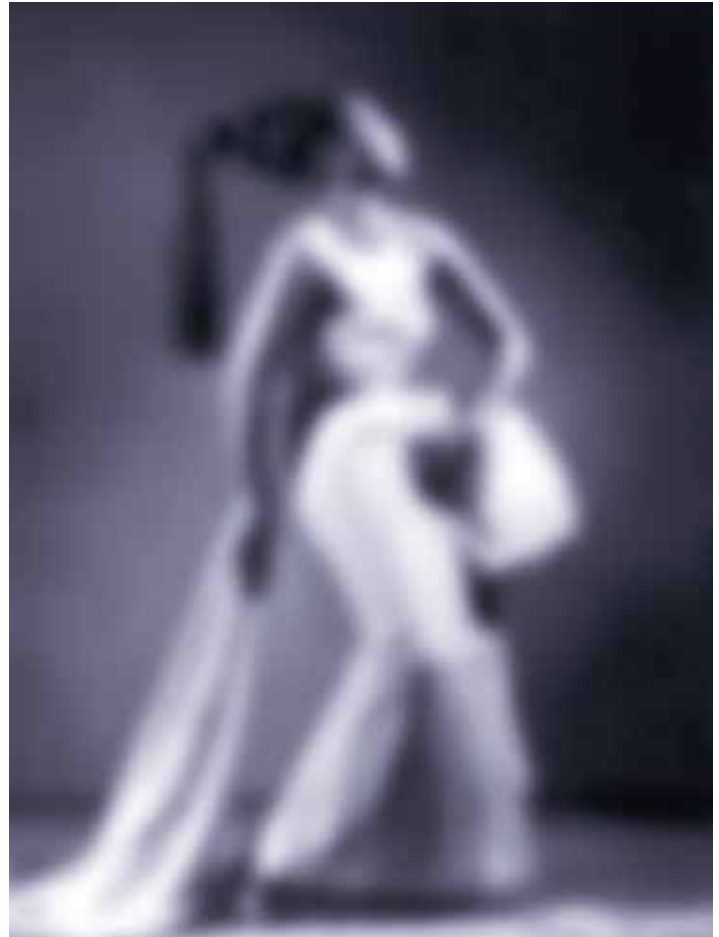
***Constructing History (2008), Heave: A Case Study Room (2022), The Push, The Call, The Scream, The Dream (2020), All The Boys (2016)***

*Constructing History: A Requiem to Mark the Moment (2008)* is research that Weems initiated in 2008 with her students at the Savannah College of Art and Design in which they recreated different moments of past

political violence. The students “represented” some of the most symbolic assassinations of politicians, like John F. Kennedy, Malcolm X, Martin Luther King and Benazir Bhutto. In 2018, as a continuation of that work and in the face of the hostilities that were still happening in the world, specifically in the United States against the black community, Weems continued to address and fight against hate crimes and extremism in *Heave: Part I-A Case Study (A Quiet Place)* (2018) and *Heave: Part II*, which she has now recreated for the KBr. In *Heave*, whose title seems to evoke the cadence of breathing, Weems revisits the incessant systemic and structural violence against



Mahalia, de la serie *The Push de Call the Scream the Dream*, 2010



Fundido lento a negro (Josephine Baker), de la serie *Slow Fade to Black*, 2009-2011

black Americans, drawing on references ranging from the Black Panthers to traditional African art, and including works by contemporary artists she admires who have dedicated their praxis to exploring black subjectivity. This “room” is filled with objects belonging to the everyday world of North Americans that denote structural violence. As she herself points out: “I don’t constantly confront the history of violence because I want to, but because I truly feel compelled to. My past, my

culture, my issues along with the color of my skin, the way I’ve always been marked over time, somehow forces me to do this.”

*All The Boys* (2016) repeats the quintessential stereotype of black male youth—a young black man in a hoodie—who appears in a diptych next to a mug shot, almost identical in size to the portrait of the man whose blurred figure has been violently erased by the prejudices accumulated about him. *The Push, The Call, The Scream*, was originally created

in response to the death of U.S. civil rights leader John Lewis. This work focuses primarily on collective moments of protest, mourning, and action. As a way of recontextualizing and following her usual taste for appropriationism, Weems uses historical photographs from 1963 of the march against racial segregation of children in Birmingham, Alabama, and of the funeral of civil rights activist Medgar Evers, killed by The White Citizens’ Council. Some of the photographs, tinted like

Her works are marked by a sense of struggle against injustice and violence in the hope of making this world a better place

those in *Colored people*, but this time in pink and blue, evoke delicacy and care, and trace a line that links the past to the present so that the viewer can confront the historical moment they are experiencing.

***Slow Fade to Black (2009-2010), Blue Notes (2014-2015)***

In *Slow Fade to Black*, Weems presents a series of 20<sup>TH</sup> century African-American politicians and artists, public figures, jazz singers, writers and dancers like Josephine Baker. Once Weems has photographed the original, she alters them, and in this case blurs them, to draw attention to the disappearance of the memories of these individuals in the collective memory. This working method is also used in *Blue Notes*, where she continues the work initiated with *Colored People* and *All the Boys*.

In a desire to keep working on identity, *Blue Notes* also shows us different individuals of color from popular culture, such as the painter Jean Michel-Basquiat, in this case with his face crossed out by solid blocks of color. Carrie's "vandalism" of her own work allows the viewer to reflect on the scarce presence of black artists in American history, while at the same time criticizing it.

***Roaming (2006)***

Dressed in a long black dress that we identify as the previously mentioned artist's muse, in *Roaming*, Weems reflects on the human experience. This work, created during her stay at the American academy in Rome, uses her own body to lead the viewer into the space and encourage them to join in this contemplative pilgrimage through some of the most emblematic places in the Italian capital. Regarding the figure of the muse, Weems declared: "This woman can

stand for me and for you; she leads you into history. She is a witness and a guide." These photographs, in which the author presents herself in front of some of the landmark monuments from our history, evoke a strong sense of the passage of time, as well as the insignificance of the human being in front of the grandiose edifices that surround her. Weems' interest in how civil and ecclesiastical architecture, almost spectral buildings, can control individuals, is very evident here. ✕



*La orilla del tiempo. La Antigua Roma, de la serie Roaming, 2006*







# KBr Flama

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

*KBr Flama* was conceived with the clear objective of highlighting the youngest talent emerging from Barcelona's photography schools. To achieve this goal, the Fundació MAPFRE KBr Flama 22 photography center has partnered with Grisart, Idep Barcelona, IEFC and Elisava, Faculty of Design and Engineering of Barcelona, four academic institutions committed to the teaching and study of photography.

The exhibition *KBr Flama'22* is the second edition of this project and presents the works of **Nanouch Congost** (Girona, 1999), **Guillermo Fernández** (Granada,

1991), **Jordi Miquel Riera** (Girona, 1977) and **Silvia Parés** (Vic, 1997). Their projects were selected after a meticulous screening process, involving a judging panel

comprising Horacio Fernández, Carles Guerra, Joana Hurtado and Arianna Rinaldo.

## "Papa"

### Nanouch Congost

"*Papa*" [Father] is a project that arose from the inner search for my own identity. One day I looked around me and realized how my relationship with my father has influenced the development of my personality. Once I had accepted this fact, I began to analyze the reality of this relationship and what such a direct influence as that of a father has on our behavior in general, even in the case of an absent father.

The need to know what kind of behavior is present in that relationship led me to discover a process that is repeated in all the parent-child relationships in my environment, in other words,

I identified a pattern that led me to learn more about each story and try to find out why most relationships, despite the different personalities and circumstances involved in each, always follow that pattern, and above all, in chronological order. It could be said that every parent-child relationship goes through several phases, which can be summarized in three words: idealization, disappointment, acceptance. I have realized that, often, what we do not like or even what we consider to be "the problem" we have with our parents are aspects that we, in turn, incorporate into our own personalities. Are we a reflection of what we see in others?

The project consisted of a series of interviews in which I asked each

of the participants to do exactly the same thing: to show me an old photograph of their father, and then give me a totally unrestricted description of who he was. Finally, they would have their portrait taken. During the posing, I invited them to close their eyes and think about a series of specific moments both from their childhood and today with their father; then I asked them how they would feel if I told them that they were just like their father. The moment they opened their eyes, I snapped their picture."

### Nanouch Congost

Girona, 1999

Initially trained at the Escola d'Art i Superior de Disseny d'Olot (Girona), during the lockdown in response to COVID-19, she developed a project that

Nanouch Congost  
*Explorar*, series: "Papa", 2021  
 © Nanouch Congost

she presented at the Grisart School in Barcelona, for which she received a scholarship to study photography. Her interest in this discipline has led her to constantly seek opportunities to expand her knowledge, and after graduating she created the online Oceania Creative Studio, with two colleagues specialized in other fields, through which she works for various brands. She has twice participated in the Mot festival in Girona, Olot and Igualada with collaborative projects, and exhibited the series "Papa" at the FineArt Igualada festival.



## ***The Holy Innocents*** **Guillermo Fernandez**

"Granada, the city of the Alhambra, is one of the most visited cities in Europe, and also one of the hardest hit by the effects of the economic crisis that broke out in 2008. A crisis that affected a whole series of young people who will go down in history as "the lost generation", forced to make a living outside the system.

The end of an era, that of economic splendor prior to the bursting of the real estate bubble, marked the beginning of another, that of the rise of Granada, which once again became a "kingdom": the kingdom of marijuana, a new phenomenon that, in reality, is not so new. In fact, it has the same ingredients as that portrayed by Miguel Delibes in *Los santos inocentes*: an oppressed sector, water, land and



light. The light at the end of the tunnel. Or the tunnel at the end of the light.

Through this project I looked for the similarities between the past and the present, between that forgotten era and the present,

Guillermo Fernandez  
 Series: *The Holy Innocents*, 2019  
 © Guillermo Fernández

between the system imposed by those leaders who taught their workers to accept certain rules and this, which forces thousands





Guillermo Fernandez  
Series: *The Holy Innocents*, 2019  
© Guillermo Fernández

of young people to accept that there is no future for them.

The project explores the shift from night to day in a depressed rural area near Granada. It begins with a series of nocturnal landscapes of old olive groves, rural roads and typical farmhouses illuminated by an artificial light

that marks the path to follow and serves as a link between the different scenarios presented. The story concludes at dawn, when natural light replaces artificial light and “illuminates” the reality hidden behind the night.”

#### **Guillermo Fernandez** Granada, 1991

Guillermo graduated in Fine Arts from the University of Granada and obtained a Master's degree in Photography and

Design from Elisava, Faculty of Design and Engineering in Barcelona. His interest in photography was aroused after learning about the work of American artists like Martha Cooper and Henry Chalfant. His first artistic projects were developed during his studies at the University of Granada. His work, with a strong social component, revolves around the nature of people and their context. Currently, he combines his passion for photography, which he uses as his main storytelling medium, with art direction.

### ***Modus imaginis*** **Jordi Miquel Riera**

“*Modus imaginis* —tone of the image in Latin— is a photographic project born from a reflection on the processes of artistic creation

in the field of photography. Specifically, the project arose from a desire to explore the limits of photographic expression and its

possibilities for suggesting the senses. Throughout the history of art, various creators have developed their works based



Jordi Miquel Riera  
Series: *Modus imaginis*, 2015-2022  
© Jordi Miquel Riera

on the link established between artistic expression and physical sensation. The following text, by the writer Josep Palau i Fabre about Picasso, talks about the frontiers between the senses and artistic creation:

“Picasso has made us accomplices from the very first moment. Because the manifest preponderance of one sense over the others is an admitted fact, but it should still surprise us. We live with our five senses and our intelligence. The first time a man dared to draw an image on a wall, the reaction of the others must have been: yes, but he does not speak, he does not make a sound... It is this initial shortcoming that demands the complicity of the spectator, that turns them into an initiate. To be aware that, in the creative act, one starts from this basis is what made Picasso a true creator, because it removes and challenges the very issue of creation. However, to take it for granted that a drawing is a drawing, a painting a painting, as if they were unchangeable forms of expression —as if they were not themselves a transposition— is what can immediately lead us into a routine”<sup>1</sup>.

It is therefore unquestionable that, in order to grasp the depths of an artistic creation, all the senses play an important role. Starting from this conceptual

<sup>1</sup> Josep Palau i Fabre, *Quaderns de l'Alquimista*, Barcelona: Edicions Proa, 1997, pp. 386-87.



Jordi Miquel Riera  
 Series: *Modus imaginis*, 2015-2022  
 © Jordi Miquel Riera

framework, *Modus imaginis* relates the two senses that have the most in common: sight and hearing, since both are sensory capacities that are transmitted via waves, light in the first case and sound in the second. Thus, the project explores the potential of photography to capture not only visual but also audible moments. The idea, therefore, is to create a form of synesthesia in which sight and hearing are associated, altering the sensory perception of one sensory sector by accompanying it with the perceptions of another.

The visual, photographic representation of sound involves an obvious difficulty: how to depict something that, strictly speaking, cannot be seen. For this reason, *Modus imaginis* begins with an exploration of sounds *through* photography, as if it were a medium that could capture them in greater depth. In this sense, it also seeks to transmit the sensations elicited at the moment of capturing or experiencing them. For this reason, special attention was paid to primordial sounds, such as the noise of water or wind, which have been present in the natural environment since the beginning of time.

On the other hand, *Modus imaginis* also develops the inverse: the transmission of sound simply from an image. This procedure



is useful for exploring the limits of photographic creation. Thus, the photographs included in this series are intended to represent or evoke a sound in the viewer's auditory imagination. The composition of the photographic series must be interpreted, thanks to the auditory suggestion, as if it were a visual pentagram, that is to say, as a musical composition. This

exploration is based on an analysis of the visual and sound imaginary that people acquire and modify through their experience and prior knowledge. An imaginary that makes us interpret what we perceive in a particular, and always subjective manner.

Finally, an interest in investigating the physical dimension of sound emerged.

Sound waves have an energy, a dimension in space that, in a certain way, can be understood as the very matter of which they are composed. That is why, in this series, an attempt was made to record and capture, in a plastic and visual way, the transformation of sound into matter.

The photographs in *Modus imaginis* share the same visual aesthetic, in which black and darkness are of great import. This tonality gives a glimpse of what is hidden and, at the same time, lets us see what the artist wants to

show. It is an aesthetic that leaves room for conjecture, an essential quality in a project that, more than defining, seeks to suggest. Black is the tone, the note through which the project was refined and developed. The title, *Modus imaginis*, thus acquires its full meaning: the tone of the image.”

**Jordi Miquel Riera**  
Girona, 1977

Jordi graduated in Photography from the Institut d'Estudis Fotogràfics de Catalunya (IEFC) in 2017, specializing in Positivation with old procedures, Landscape and Environment, and Figure and Nude. But his career as a

photographer began before that. In 2010, he participated in a *workshop* at the Sony World Photography Awards in Cannes. That same year, his project *Pulso propio* was selected for the Emergent-Lleida, International Festival of Photography and Visual Arts. In 2012, he presented *10^10^118* [10 raised to 10 raised to 118 meters] in the cycle *El Proyector* of the Foto Colectania Foundation in Barcelona. In 2016, he exhibited *La memoria del cuerpo* at Hangar, the Center for Visual Arts Production and Research in Barcelona. In 2017, he was a finalist in the 5th Galicia Contemporary Photography Award. In 2019, his solo exhibition *Ser Tierra* was held at Espai 22 in Girona.

## Owning the Weather

Sílvia Parés

“In 2018, I begin to navigate the ambiguities defined by the conspiracy of the so-called *chemtrails* (chemical trails released by aircraft engines) and the facts as told by the history of climate engineering. I began researching online documents, archival photographs and videos from official *websites*, but also from forums that contain totally far-fetched information. In parallel, and from a skeptical standpoint, I visited and photographed various weather radar and air traffic control installations in Catalonia. Afterwards, I selected and reorganized the material I had obtained in order to decrypt and reimagine the phenomenon

of climate manipulation through different formats. On a timeline, I chronologically assembled archival images accompanied by an audiovisual piece illustrating cloud seeding, a geoengineering

technique still used in several countries around the world. These historical facts are confronted with the visual and conceptual universe that orbits in conspiracy theories, thus establishing dipoles



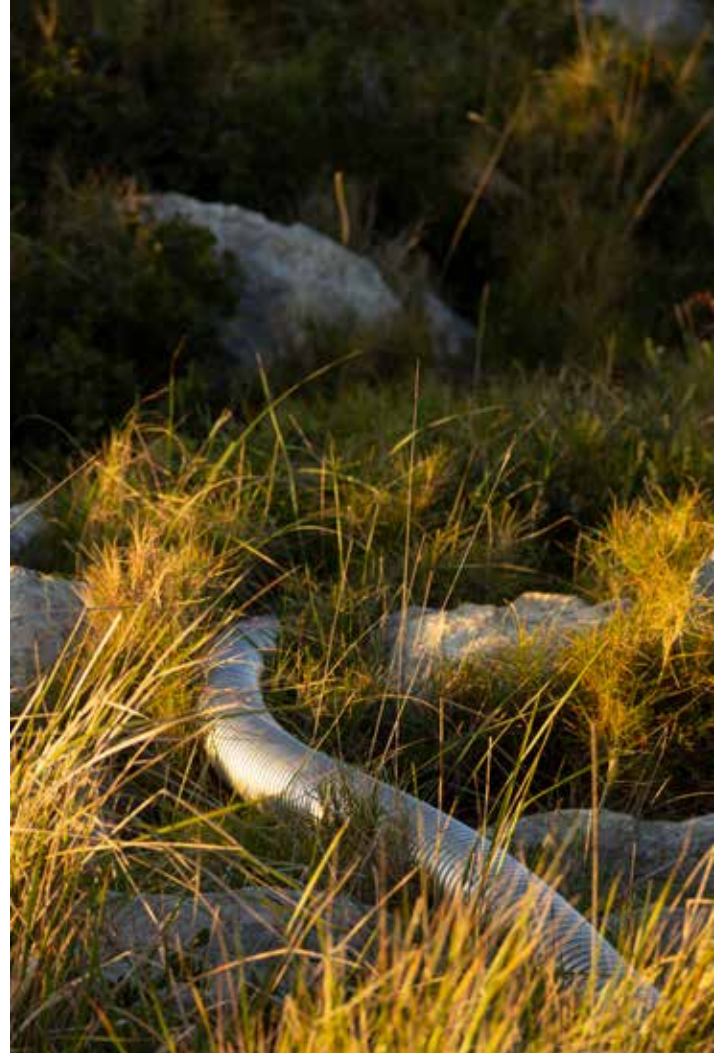
Sílvia Parés  
*Owning the Weather*, 2019-2020  
© Sílvia Parés



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



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



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

between which a spectrum of alternative versions is generated. From this mental space I propose a generative artwork that invites one to project new scenarios about the future of the climate, far from the apocalyptic narrative used by the audiovisual industry and the media. The project combines image, text and generative art to explore

the past, think about the present and imagine the future of our skies.”

**Sílvia Parés**  
 Vic, 1997

Sílvia graduated in 2020 in Photography and Audiovisual Media from Idep Barcelona, where she also completed a postgraduate degree in Applied Illustration. Linked throughout these years to the world of visual arts, she uses photography to discuss

environmental and geopolitical topics. She is interested in the issue of climate change and develops projects through which she seeks alternative scenarios that allow us to diversify and expand our collective imaginaries on the future of the planet, imaginaries currently confined to apocalyptic literature. In 2019, she collaborated as a photographer in the project team for *Chronicle of the birth, growth and death of a cloud*, by the artist Pep Vidal. ✕







# Julio González, Pablo Picasso and the dematerialization of sculpture

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

From September 23, 2022, to January 8, 2023, the exhibition *Julio González, Pablo Picasso and the dematerialization of sculpture* on the collaboration between the two artists that led to the creation of a dematerialized sculpture project, “a profound statue of nothing, like poetry, like glory”, will be on view at Fundación MAPFRE’s Sala Recoletos in Madrid.

In the period between 1928 and 1932, Julio González and Pablo Picasso collaborated artistically to create the funerary monument to Guillaume Apollinaire that the committee comprising his widow, Jaqueline Apollinaire, and the poets André Billy and André Salmon, among others, commissioned from the artist from Malaga. This joint work, which Picasso did not tackle until almost ten years after the death of his friend, who died in 1918, has traditionally been considered the moment that heralded the birth of a new type of sculpture: iron sculpture. This new way of working metal was to play an important role in the artistic production of the central decades of the 20<sup>TH</sup> century and was considered the sculptural equivalent of abstract expressionism and informalism; in other words,

it was the moment when abstract sculpture was first conceived. The second premise from which this subject is usually approached is the decision to confine the investigation to the small group of collaborative works produced by the two artists (eleven sculptures, seven of them small pieces) made over the course of some fifteen or twenty working sessions spanning a four-year period. If the exhibition *Julio González, Pablo Picasso and the dematerialization of sculpture* presented by Fundación MAPFRE shows anything, it is that the issue is much more complex. It facilitates a better understanding of that relationship and tackles fundamental problems related to the consolidation and comprehension of contemporary sculpture.

As Tomás Llorens, curator of the exhibition, remarked, “When we study them closely, it becomes evident that the works resulting from the collaboration between Picasso and González responded to the influences of the time in which they were created, rather than to a desire for historical pre-emption. And those incitements, the artistic and cultural climate of their time, were

Pablo Picasso  
*Woman in the Garden*, Paris, spring 1930  
Soldered iron painted white, 206 x 117 x 85 cm  
Musée national Picasso-Paris  
Pablo Picasso Gift in Lieu, 1979  
MP267

© Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Adrien Didierjean / Mathieu Rabeau



Pablo Picasso  
*Les misérables (Poverty)*, 1903  
 Pen, ink and blue watercolour on paper, 37.5 x 26.7 cm  
 The Whitworth, The University of Manchester  
 Gift of A. E. Anderson through The Art Fund  
 D.1928.40

© Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
 Photo: Image © the Whitworth, The University of Manchester  
 Photography by Michael Pollard



Julio González  
*Peasant Woman with a Goat*, 1906  
 Oil on canvas, 54 x 38 cm  
 Centre Pompidou. Musée National d'Art Moderne / Centre de Création Industrielle, Paris  
 Gift of Mme. Roberta González, 1964  
 AM 4233 P

Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian

profoundly different from those that were to mark the post-war period.” If, on the one hand, these pieces were the result of the artistic climate prevailing in Paris at the end of the century and of post-Picasso cubism, which responded to the desire for transparency and dematerialization practiced

by Juan Gris, Henry Laurens, Jacques Lipchitz and Alexander Archipenko, on the other hand, it should not be forgotten that a profound change had already taken place in the perception of the decorative arts in modernist Barcelona at the end of the century, which were equated with the fine arts, leading to a

renaissance of the former and, as a consequence, of the forging of iron.

The artistic paths of Picasso and González were quite different, although culturally close. Friends since they were very young, they both lived in the modernist Barcelona of the early 20TH century, worked in Paris

during the first three decades and maintained a bond that would only be broken by González's death in 1942. Their artistic collaboration is explored in this exhibition, taking into account their common background and concerns, as well as the impact it had on their respective individual works. In the case of González, this joint work gave rise to a series of dematerialized sculptures, to a creative line that "allowed him to leverage fantasy and imagination as the keys to his personal poetics" —in the words of Tomàs Llorens—; Picasso, on the other hand, learned the possibilities of forging and welding iron, and created some of the most important sculptures of the last century, such as *Woman in the Garden*.

The exhibition discourse, which allows us to trace the joint work of these two great 20TH century artists and their impact on modern sculpture, is divided into eight sections and begins chronologically at the end, with a chapter that is also a tribute.

### I. Picasso 1942: tribute to Julio González

Julio González died suddenly at his home in Arcueil on March 27, 1942. Barely a week after Gonzalez's death, Picasso produced a series

of still lifes that, in the artist's own words, represented "the death of Gonzalez"; this is the case of the *Bull's Head* with which the exhibition opens. It is a *vanitas* and a posthumous tribute to his friend and his work. One only has to contemplate the structural purity of the painted skull, which references Gonzalez's sculptures.

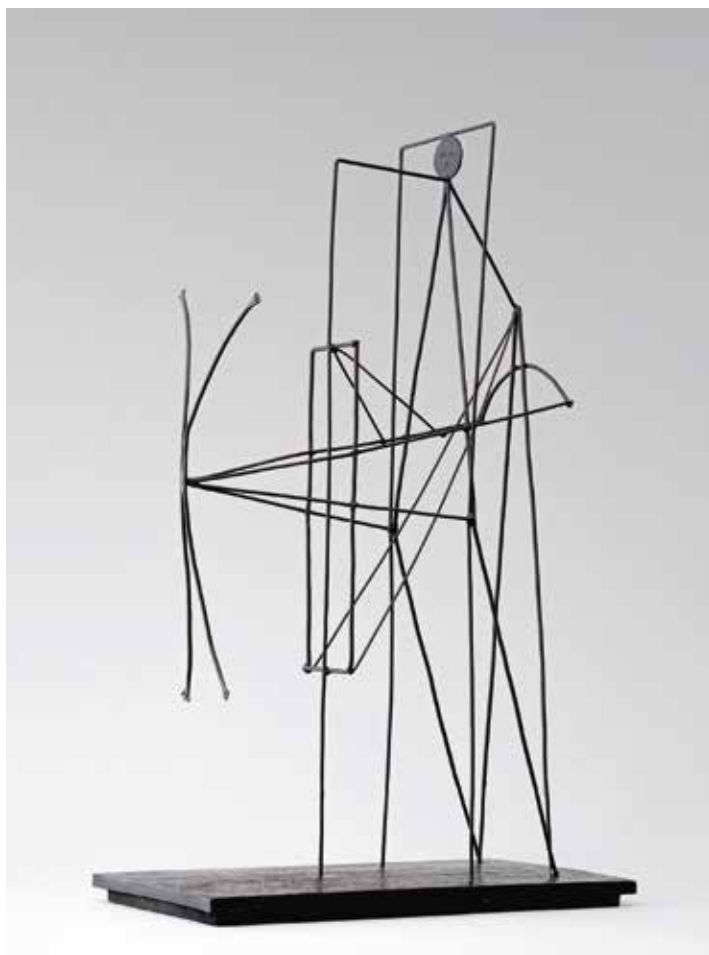
Moreover, that skull —with its obvious connotations in Spanish culture— leads us to another somewhat later homage: the montage of handlebars and bicycle saddle, also entitled *Bull's head*. Both works evoke not only the friendship, but also the respect and admiration that existed between the two artists.



Pablo Picasso  
*Bull's Head*, 1942  
 Oil on canvas, 116 x 89 cm  
 Pinacoteca di Brera, Milán  
 Gift of Emilio and Maria Jesi, 1984  
 5465

© Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
 Photo © Pinacoteca di Brera, Milano





Pablo Picasso  
*Figure: project for a monument to Guillaume Apollinaire*, Paris, Autumn 1928  
 Wire and sheet metal, 59.5 x 13 x 32 cm  
 Musée national Picasso-Paris  
 Pablo Picasso Gift in Lieu, 1979  
 MP265  
 © Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
 Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Adrien Didierjean



Pablo Picasso  
*Head of a Woman, Boisgeloup*, 1931-1932  
 Bronze, 128.5 x 54.5 x 62.5 cm  
 Musée national Picasso-Paris  
 Pablo Picasso Gift in Lieu, 1979  
 MP302  
 © Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
 Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau

## II. Picasso, Gonzalez and late Catalan modernism (Barcelona, c. 1896-1906)

At the end of the 19TH century, several debates took place in modernist Barcelona that strongly impacted the work of artists such as Isidre Nonell, Joaquim Mir, Pablo Gargallo, Ricard Canals and Carles Mani —Gaudí’s collaborator in those years—, as well as that of the young Pablo Picasso and Julio González,

among others. Two premises changed the course of art and culture at that time. On the one hand, the line separating the fine and decorative arts began to come under scrutiny, with the consequent renaissance of the latter. On the other, was the defense of an art that responded to the social needs of its time, which translated into an evident concern of artists and intellectuals for the social problems of modernity. Many

of them, who were considered late modernists, became involved in the plight of the most disadvantaged, the poor and the marginalized. Aesthetically, they soon moved away from incipient symbolism and advocated a naturalism and a certain primitivism in which echoes of Puvis de Chavannes, Gauguin, Auguste Rodin, and particularly El Greco resounded, as can be seen in Nonell’s most popular gypsies, the works of

Picasso's "blue period", Mani's *Los degenerados* or in González's *Pequeña maternidad con capucha*.

### III. Precursors to the dematerialization of sculpture: crystalline cubism and purism (Paris, c. 1918-1925)

Traditionally, it has been considered that González developed the dematerialization of sculpture through Picasso's cubism. However, it is known that the friends, already established in Paris, were not in touch with each other between 1908 and 1921. This fact suggests that, although González had seen the most dematerialized cubist sculptures of the Malaga-born artist —realized between 1912-1914— a posteriori, it was the influence of the late cubists, grouped under the so-called purist movement, which emerged in 1918 —among them, Amédée Ozenfant, Albert Gleizes, Henri Laurens and Juan Gris—, which led the Catalan artist to his research into metallic sculpture and the dematerialization of volumes.

### IV. Dematerialization in the Cubist Tradition (Paris, c. 1924-1930)

From Gaudí to Le Corbusier, one of the major concerns of architecture during the first decades of the last century

was the need for what Tomàs Llorens called "transparency". This issue of transparency soon affected sculpture as well, and there were numerous artists who approached it earlier than Picasso and Gonzalez. Pablo Gargallo, a great friend

of the Catalan artist, the first Giacometti or Jacques Lipchitz, shifted from round cubism to these types of dematerialized pieces. This tendency towards the dematerialization of volumes can also be observed in the cubist sculpture par excellence, Picasso's



Pablo Picasso  
*Guitar*, Paris, 1924  
Painted cutout and folded sheet metal, painted  
white iron box and wire, 111 x 63.5 x 26.6 cm  
Musée national Picasso-Paris  
Pablo Picasso Gift in Lieu, 1979  
MP260

© Sucesión Pablo Picasso. VEGAP, Madrid, 2022  
Photo © RMN-Grand Palais (Musée national  
Picasso-Paris) / Adrien Didierjean



Julio González  
*Woman arranging her  
 Hair I*, 1931  
 Wrought and soldered  
 iron, 168.5 x 54 x 27 cm  
 Centre Pompidou. Musée  
 National d'Art Moderne  
 / Centre de Création  
 Industrielle, Paris  
 Gift of Mme. Roberta  
 González, 1953  
 AM 951 S  
 Photo © Centre Pompidou,  
 MNAM-CCI, Dist. RMN-  
 Grand Palais / Philippe  
 Migeat

*Guitar*, made in 1924 –around the same time that the monument to Apollinaire was commissioned.

### V. González's collaboration with Picasso (Paris, 1928-1932)

The collaboration between González and Picasso began in September 1928 and gave rise to a set of metal sculptures in which the creative force of the Malaga-born artist took shape thanks to González's mastery of the technique. The process of working

together was delayed over time and finally did not materialize, at least not as planned, because of the continuing differences with the committee that had commissioned the piece and which expected a traditional monument. After much research and some pieces such as *Cabeza* [Head] (1928) or the model of what we know today as *Figure: Project for a monument to Guillaume Apollinaire*, basically a narrow, tall cage made of cut wires, as if they were miniature bars, in

1929, Picasso and Gonzalez set to work on *Woman in the Garden*, a kind of bird-woman with a single eye and a head of hair floating in the wind. Once completed, in the late 1930s, Picasso painted it white. This sculpture is the closest thing to what the artist from Malaga had conceived for the monument dedicated to Apollinaire; it was never placed in the spot for which it was intended, and he kept it at his Château de Boisgeloup together with another version he asked Gonzalez for, in this case, made of forged bronze.

### VI. González: explorations in metal sculpture (Paris, 1930-1932)

After their work together, Gonzalez did not abandon his research into the dematerialization of sculpture, but neither did he turn only towards abstraction. On the contrary, during the 1930s he integrated a certain realism and primitivism into his research, with his peasants and his later evolution towards *La Montserrat* –as we can see, for example, in his iron masks–, together with what he learned from late cubism and with a certain tendency towards the oneiric and fantastic. The combination of these aspects resulted in a work that, as Llorens points out, “intensified the tendency towards dematerialization, as a necessary condition for freeing the creative imagination, and formulated it as ‘drawing in space’”. This is the concept that embodies dematerialization taken



to the extreme, expressed through volumes described or suggested by the play of flat or linear forms rendered in metal. Some of the best examples of this dematerialization of sculptural volumes can be seen in *Deslumbramiento (Personaje de pie)*, 1932, and the so-called *Large Maternity*, 1934.

### VII. Picasso: the sculptor's workshop (Boisgeloup, 1930-1932)

This section looks at Picasso's independent work during the years of his collaboration with González. It was then that the Malaga-born artist set up his sculpture workshop in Boisgeloup and abandoned the problem of dematerialization in works in which volume, the rotundity of forms and matter took center stage. These were the years in which he made those sculptures of rounded bulk and a certain aspect that harks back to the Neolithic inspired by Marie-Thérèse Walter.

### VIII. Picasso and González: witnesses of war (Paris, 1937-1944)

The Spanish Civil War and the Second World War inevitably marked a turning point in the work of Gonzalez and Picasso, whose art always had that committed quality. It was the period of *Guernica* and of the "weeping women" for the artist from Malaga, as well as of *Man with a Lamb*, the great sculpture made during the German occupation of Paris. These were the years of *La Montserrat* and the *Cactus Men* for Gonzalez. The dialogue between the artists' personal poetry becomes, if possible, more evident. Both *Man*

Julio González  
*Cactus Man I*, 1939  
Cast bronze and iron nails,  
65 x 27.4 x 15.5 cm  
González Administration  
Photo: González  
Administration



*with a Lamb* and *La Montserrat* have primitive and monumental as well as human and heroic features, and, above all, both works display a strongly Mediterranean character. The weeping women are, like *La Montserrat*, a reflection of the Pietà and the Dolorosas of Christian tradition, a product of their time; these works seem to seek to offer some kind of response to barbarism.

*Small Montserrat Frightened* is the last known finished sculpture

by González, in some difficult months for the sculptor, who, due to the war, lacked materials for welding iron, so that, in parallel to his sculptural work, he created numerous drawings. In addition to the different versions of this piece, Gonzalez was working on a series of "cactus men". Figures that transmit a spirit very close to that of Ovid's *Metamorphoses*, a motif that is also very evident in Picasso's work during those years. ✕



# Ilse Bing

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

From September 23, 2022, to January 8, 2023, Fundación MAPFRE's Sala Recoletos in Madrid will host the exhibition *Ilse Bing*, a journey through nearly 200 works from 1929 to the end of the 1950s, in which Bing addressed a wide range of fundamental issues in the language of photography.

The photography of Ilse Bing (1899-1998) spans the central decades of the 20th century, bearing witness to the great cultural and artistic issues of those years through a very personal vision and understanding of photography, in which modernity and formal innovation go hand in hand with a humanist spirit and an energetic social conscience. Bing is also another outstanding example of a generation of great women photographers who, like Berenice Abbott, Nora Dumas and Gisèle Freund, among others, achieved a prominence and recognition hitherto unknown to women in the field of photography.

Ilse Bing (Frankfurt, 1899-New York, 1998) was born into a middle-class Jewish family. In 1929, after discovering her vocation while preparing illustrations for her thesis, she left university to devote herself entirely to photography. She would do so for the next thirty years, in a passionate artistic and vital career.

In 1930, she moved to Paris, where she combined her dedication to photojournalism with personal work, soon becoming one of the main representatives of the innovative trends in photography that emerged in the cultural effervescence of Paris in those years. Faced with the advance of Nazism, in 1941 she went into exile in New York along with her husband, the

pianist Konrad Wolff. Two decades later, at the age of sixty, she abandoned her work as a photographer and turned her creativity to the plastic arts and poetry, in which she worked until her death in 1998.

Bing's work cannot be ascribed to any of the movements or trends from which the artist drew her inspiration. She covered almost all genres, from architectural photography, portraiture, self-portraiture and everyday objects to landscape. The diversity of styles with which she did so reflects her valuable and personal interpretation of the different cultural movements with which she interacted, from Bauhaus and the German-inspired New Objectivity to Parisian surrealism and the incessant dynamism of the New York metropolis.

Scattered among numerous European and North American collections, Ilse Bing's work is being presented for the first time in Spain through this exhibition, which traces her entire career.

## Discovering the world through a camera: the beginnings

Accompanied by her Leica, Ilse Bing began to work on commissions for various publications during the years of the Weimar Republic. During this period she tackled a variety of subjects, such as the efforts of workers, the spatial simplicity of a gallery, the organic lines of a roof, the movement of the arms and legs of dancers, and modern architecture, which she would get to know thanks to her friend, the Dutch architect Mart Stam. Her gaze searched

*Bailarina de canción* [French Can-Can Dancer], 1931  
Copy from 1941  
Galerie Karsten Greve, Saint Moritz/Paris/Cologne  
© Estate of Ilse Bing



Bing's work encompassed almost every genre, from architectural photography, portraiture, self-portraiture and everyday objects to landscape



*Gerard Willem van Loon, bailarín* [Dancer Gerard Willem van Loon], 1932  
Galerie Karsten Greve, Saint Moritz/Paris/Cologne  
© Estate of Ilse Bing

terms of this type of object, as its compositions were imbued with a certain magical air and indissoluble mystery. Bing's everyday objects, especially those of her Parisian period, are infused with a melancholic air, being almost dreamlike. On the other hand, during her period of exile in the United States, a degree of coldness as well as formal and symbolic features emerge, such as the confinement or delimitation of the captured scene.

#### **The dancing body and its context**

While living in Germany, the artist had already become interested in the movement of the dancers at the school of Rudolf von Laban, considered the founding father of expressionist dance. Upon her arrival in Paris, she was commissioned to photograph the Moulin Rouge wax museum. While working on this project, the author photographed everyday life both on and off the stage, but in particular the dancers in full movement. She captured the vibration of the dance, the circular turns, the opening of the dancers' legs in profile. Gestures and poses that caught the attention of photographer and critic Emmanuel Sougez, who included her work in the magazine *L'Art Vivant*.

In addition to the series of images she shot of the dancer

for unexpected angles, turned upwards or downwards, sometimes encountering elements that went unnoticed, lacking in value and that were randomly joined together, as in the case of *Dead Leaf and Tramway Ticket On Sidewalk, Frankfurt* (1929).

#### **The life of still lifes**

Ilse Bing felt a great fascination for inanimate objects, still lifes, chairs, newspapers, common motifs in the art of the first three decades of the 20<sup>TH</sup> century from very early on. Surrealism was a revolution in

Gerard Willem van Loon, son of the writer Hendrik Willem van Loon —an outstanding patron of the arts who introduced Bing’s photography into gallery circles and New York collections—, some of the most outstanding images of movement were those she took of the ballet *L’Errante*, by choreographer George Balanchine, with a set and libretto by Russian painter Pavel Chelishchev for the company Les Ballets. A show that took place at the prestigious Théâtre des Champs-Élysées in Paris in June 1933, and later in London.

### Lights and shadows of modern architecture

Alongside photographs of facades and somewhat dilapidated buildings of Parisian architecture, Ilse Bing focused on one of the capital’s most iconic structures, built for the Universal Exposition of 1889. The Eiffel Tower had been photographed in 1925 by László Moholy-Nagy, who strongly influenced Bing, but the artist not only focused on the beauty of the forms and the abstract geometry of the construction, but also captured its surroundings by photographing it at different heights from within.

The same happened with the tall buildings of New York, which she photographed with a detached and critical eye, as there is no lack of low and humble buildings alongside the vertical architecture, as shown in New York (1936), where the Empire State Building contrasts with the advertisement



*Hoja muerta y billete de tranvía en la acera, Fráncfort [Dead Leaf and Tramway Ticket On Sidewalk, Frankfurt], 1929*  
 Galerie Karsten Greve, Saint Moritz/Paris/Cologne  
 © Estate of Ilse Bing



*BudgeHeim, 1930*  
 Galerie Karsten Greve, Saint Moritz/Paris/Cologne  
 © Estate of Ilse Bing



*Pobreza en París* [Poverty in Paris], 1931  
Galerie Berinson, Berlin  
© Estate of Ilse Bing

on a nearby building that reads *display frames*, in a family business on Fulton Street, in southern Manhattan.

### The bustle of the street: the French years

Upon her arrival in Paris at the end of 1930, and despite being an unknown in the world of photography, Ilse Bing managed to break through thanks to commissions from various German magazines and the attention she received from certain critics, including Emmanuel Sougez. Gradually, Bing was integrated into the capital's artistic circles and became acquainted with the work of Brassai, Germaine Krull, Florence Henri, Laure Albin-Guillot, Eli Lotar, Berenice Abbott, Madame d'Ora, Dora Maar and Man Ray, among others. She received commissions from some of the most popular French publications of the time, such as *Vu*, *Voilà*, *Marianne*, *Regards*, *L'Art Vivant*, *Arts et Métiers Graphiques* and *Urbanisme*. Among these collaborations, her research into soup kitchens stands out, where she was documenting an important social issue. Shortly afterwards, in 1932, she held her first solo exhibition in Frankfurt and took one of her most important photographs: *Greta Garbo Poster, Paris*.



*La distinguida Daisy Fellowes, guantes de Dent en Londres para Harper's Bazaar*  
[The Honorable Daisy Fellowes, Gloves by Dent in London for Harper's Bazaar], 1933  
International Center of Photography, New York, donation by Ilse Bing, 1991 (17.1991)  
© Estate of Ilse Bing



Her gaze searched for unexpected angles, turned upwards or downwards, sometimes encountering elements that went unnoticed, lacking in value and that were randomly joined together

In this environment, and thanks to the invitation of the aforementioned Hendrik Willem van Loon, Bing had the opportunity to visit the Netherlands, touring places like Veere and Amsterdam, where she captured various moments of everyday life.

### The seduction of fashion

In November 1933, Ilse Bing began collaborating with *Harper's Bazaar* thanks to her friend Daisy Fellowes, educated in the world of fashion and editor of the French version of the magazine. Bing's cropped framing of hats and gloves brings out their

textures, almost fetish-like, in connection with surrealist taste, and gives them a sensual touch that makes them seem, if anything, even more covetable. During this period, Bing also became acquainted with the designer Elsa Schiaparelli, photographing some of her perfumes in 1934.

### The United States in two stages

The United States was another important destination in Ilse Bing's career. She first visited in 1936. She landed in a New York full of contrasts, between the enormous dimensions of the architecture and the living conditions of the most uprooted.

There she met Alfred Stieglitz and exhibited at the June Rhodes Gallery, but she found the city cold and somewhat inhospitable. As she herself pointed out: "The streets I walk on do not make me feel at home like those of Paris; the architecture, with its inhuman proportions, makes me feel isolated, so to speak, living in a vacuum. Here I see the wonders of the world from inside a space capsule."

Her second stay in the city was completely different. She arrived in 1942, fleeing Nazi-occupied France with her husband, Konrad Wolff, after spending nearly a year in various detention camps. A sense



*Nueva York*  
[New York], 1936  
Galerie Berinson, Berlin  
© Estate of Ilse Bing

of statelessness, economic instability and suffering in the aftermath of certain events took their toll on her work, resulting in images that reflect isolation, dark backgrounds, bare, leafless tree branches and soulless, snowy landscapes. In New York, Bing's style was considered old-fashioned and the illustrated magazines turned their backs on her. She then had to take on a variety different of jobs, from commissioned portraits to dog grooming.

### Self-image revelations

Throughout her career, Ilse Bing continued to take self-portraits, usually indoors, with the intention of leaving a record of specific moments in her life. Through these images, the first taken at the age of fourteen in 1913, the artist was forging an identity as an emancipated and independent woman at a time when this was not the norm. But it was not only her; other female artists and photographers were showing themselves to the world

through their professional tools. One of her most popular images in this sense is *Self-Portrait with Leica*, from 1931, in which, by means of two mirrors, her face acquires a double dimension as she looks through the viewfinder, revealing her penetrating and inquisitive gaze.

### Portrait of time

In addition to her own self-portraits, in her quest to understand and delve into the human psyche, very early



*Autorretrato* [Self-portrait], 1934  
Galerie Karsten Greve, Saint Moritz/Paris/Cologne  
© Estate of Ilse Bing



*Antigone con maestra* [Antigone with Teacher], 1950  
International Center of Photography, donation by Ilse Bing, 1991 (32.1991)  
© Estate of Ilse Bing



*Entre Francia y EE. UU. (Marinas)* [Between France and the USA (Seascapes)], 1936  
Whitney Museum of American Art, New York. Bequest of Ilse Bing Wolff (2001.383)

© Estate of Ilse Bing  
© 2022. Digital image Whitney Museum of American Art/  
Licensed by Scala

on Ilse Bing began to portray different individuals, mostly children, almost always for commissions. In these portraits the children are typically engaged in a playful or studio activity, and they are sometimes accompanied by adults. They

are delicate portraits, but they reflect the character and personality of the subject, probably alluding to Bing's conviction that children were complete creatures on the same level as adults, with their own beliefs and concerns.

#### Living nature

Along with her interest in architecture, Ilse Bing was always attracted to nature, both in its wildest form and that designed and organized by the hand of

man, such as the gardens of Versailles. The photographs taken outdoors generally express an air of calm and balance, with the exception of those in which she focuses on more rugged, wilder places, such as the mountains of Colorado.

In 1959, Bing definitively gave up photography in favor of poetry and *collage*, after three decades dedicated to the medium and long before her work gained the international recognition it would later acquire. ✖







# Help for a better future does not stop

TEXT: JAVIER MESTRE JORDÁ PHOTOGRAPHS: LIDIA YLLAN JUÁREZ

With the hangover of the pandemic, and respecting the health recommendations in an area that still has significant cases of COVID-19 infection, the MAPFRE-Universidad Panamericana (UP) Community center is encouraging people and reassuring the community of Pueblo de Santa Fe that it is safe to return to its facilities.

It is nine o'clock in the morning at the MAPFRE-Universidad Panamericana (UP) Community center and a group of women are starting their day by doing yoga. They stretch their arms until they touch the ground, following the directions of the instructor who is guiding them. Just like this group of women, the center also welcomes the new day, loosening up and preparing for the titanic task that, for the past seven years, has been carried out daily for the community of Pueblo de Santa Fe, located in the western part of Mexico City.

Work that is being resumed on-site after more than two years since physical distancing measures were put in place due to the COVID-19 pandemic. We are at the end of May 2022 and the contagion data has encouraged the center to resume its activities, albeit under protocols that guarantee the safety of the center's attendees, employees and volunteers.

The joy and excitement of once again being able to participate in the activities offered by the MAPFRE-UP Community in its facilities is obvious, despite the fact that everyone's faces are half-hidden by masks. In addition, a few weeks ago the community center held celebrations to mark seven years of uninterrupted activity, so the joy is twofold.

But this joy goes hand in hand with respect for the losses caused by the pandemic. "When we restarted face-to-face classes we found an empty place... Lulu's chair", explains Deyanira Morales, coordinator of the Education area, as she tells us how the group of older adults resumed their art lessons after the pandemic. "One of the women sat in the chair and said that she would paint for Lulu that day", she adds. The MAPFRE-UP Community activities are a key element in moving forward towards a better future, just as

they were before the emergence of COVID-19, and they will continue to be afterwards.

## A lasting partnership

Since 2015, the MAPFRE-UP Community has been serving the population of 18 neighborhoods in Pueblo de Santa Fe, located within a one-kilometer radius of its facilities, in the fields of education, personal development, health, psychosocial care, legal advice and child nutrition. Santa Fe is home to people struggling to overcome problems like a lack of income, food insecurity, addictions, violence, educational gaps, poor infrastructure and few job opportunities, and the activities and services that the collaboration between Fundación MAPFRE and Universidad Panamericana makes available to them provide a great deal of support.

How did the center keep operating during the pandemic? Because of social distancing





“We decided that the best way was to offer individualized and personalized support to show our users on a case-by-case basis how to access group meetings via Zoom or how to make a video call”, says Nydia Valenzuela, director of the MAPFRE-UP Community, as she takes us on a tour of the medical facilities they operate. Before the pandemic, the place was jam-packed, but it must now control the number of visitors in order to respect the maximum capacity.

Likewise, on-site care is staggered so as not to expose the Universidad Panamericana’s team of specialists and interns to possible infection, thereby ensuring that visits are offered without any interruptions. The medical services available include primary care, dental care, gynecology, and psychoemotional care both for individuals and groups.

### More psychoemotional needs

Luis is a psychologist at the center and has just finished a group session. These are still held virtually and are intended as a tool through which participants can find their problems reflected in other people, as well as possible solutions to these issues.

Luis admits that the pandemic has accentuated cases of stress, anxiety and depression due to job losses, living at home, caring for dependents, and the loss of loved ones. A case in point is Toñita, an elderly



measures, the center had to close. The doors of its building located in the foundational center of Pueblo de Santa Fe were closed, but digital

networks opened up to keep the activities going. A difficult task because of the digital divide suffered by the target population.



The MAPFRE-UP Community activities are a key element in moving forward towards a better future, just as they were before the emergence of COVID-19, and they will continue to be afterwards



Nydia Valenzuela, MAPFRE-UP Community Manager

woman who lost her husband during lockdown and whose grief has been eased thanks to psychological care.

In fact, Toñita has not only been supported by the psychologists at the center, her favorite activity is painting. When we meet her in art class she is coloring in a painting by Picasso (that day she and her classmates are learning about cubism) which she proudly shows us and explains that she will soon buy a frame for it so that it will not get dirty.

Toñita also attends literacy classes “Because I never went to school and always had to ask to know which bus to get on as I didn’t know how to read the destinations.” Talking to Toñita is seeing the qualitative achievements of the MAPFRE-UP Community, as Deyanira, the coordinator of the center’s Education area, points out to us.

“It is very important for people to take advantage of these activities as a way of reflecting on them and recognizing their

own abilities”, she explains about the goals of the initiative. The activities of these workshops are centered around three themes: Body, Memory and Old Age. The attendees discuss these topics and express their opinions about them.

The pandemic meant that these workshops had to be taught remotely, which was not without problems, such as connectivity and difficulties in knowing how to navigate these new scenarios. Rosa, another member of the group attending

The center's services will have to grow and therefore the next challenge is to raise funds so that the center's management can continue to offer a better future to the inhabitants of Pueblo de Santa Fe



these workshops, notes that having the online lessons was convenient, but that being able to return to the classroom has helped her find time for herself away from the interruptions of her home.

### **Courses for young people**

Deyanira was born and raised in Pueblo de Santa Fe. “Just three blocks from downtown,” she declares. “Although it’s as if I still live here because I spend the day here and only leave to go home to sleep”, she adds. With a degree in Communication

from UNAM and a Master’s in Women’s Studies from UAM, a few years ago, aware of the fact that many adolescents in the area were dropping out of school, she suggested that the center offer support classes for the entrance exam to high school after secondary school.

These preparation courses are held from February to June, which is the month in which the entrance exam is held, and through extra classes in the various subjects and mock exams, the idea is that students can gain admission to the schools they

want to attend. Of course, due to the pandemic, these classes had to be virtual, although a few weeks ago they had the option of restarting face-to-face classes on Saturdays.

Lesly, who wants to be an architect, attends these classes and is preparing for the exam along with another fifty or so classmates. Before the pandemic, almost a hundred students attended each course, but the “Zoom generation”, as they call them, is smaller because of the connection difficulties that are typical in some homes.

For Lesly, taking remote classes was difficult because the connection sometimes dropped, but she confesses that she feels ready for the exam, even though she is nervous. However, she also has the support of her family who encourages her and the advice of one uncle who himself studied in high school.

Lesly is one of the youngest beneficiaries of the MAPFRE-UP Community. For children and young people, there are also personal development workshops and psychoemotional therapy services available. Children and young people were some of the groups most affected by the pandemic, especially as the schools were closed for several months.

The educational gap is one of the main issues that the MAPFRE UP Community is facing, as well as food insecurity in their homes, mainly due to their parents losing their jobs.

### 300 meals a day for children and young people

More than 300 children aged six months to 16 years receive food each day at the Comedor Santa Maria canteen facilities at the center. Their work could not stop during the months of lockdown. During the initial stage of the pandemic, monthly food parcels were delivered so that the work could continue despite the lockdown. Later, a system was set up whereby the

mothers of the beneficiaries would come at a set time to pick up the daily rations to meet their child's nutritional needs according to their age group.

In the homes of the beneficiaries, the diets often lack proteins, fruits and vegetables, so Comedor Santa María offers a menu that includes these food groups. In addition to food, Comedor Santa María has a monthly values-education program for the children and young people they serve. During lockdown they made use of social media to convey these values through songs, activities and readings. Throughout the month of May they were shown the value of modesty, in terms of respecting their bodies and those of others. In June they will work on emotions, how these are neither

good nor bad, but must be managed properly. Fortunately, they will be able to learn about this in person, because on June 1, the canteen will resume its normal activity.

“Restarting face-to-face activities at the center is one of the challenges”, Nydia, the center's director, points out to us. She admits that they already know that the different crises caused by the pandemic “will generate deeper needs among the beneficiaries”. As they have been doing for the past seven years, the center's services will have to grow further, and so another challenge is to procure funding so that the center's management can continue to provide a better future for the people of Pueblo de Santa Fe. If the pandemic didn't stop them, what makes you think they won't manage this, too? ❌







**Diego Ramírez Portugués, a graduate in Statistics, has worked in Information Systems at Telefónica for 24 years. He is a volunteer at Fundación Balia**

**“The children I help bring me a lot of joy, irrespective of their financial and family situation”**

TEXT: CRISTINA BISBAL

His relationship with Fundación Balia began in 2015, when he participated in a summer camp launched by the organization with the help of Telefónica, a company for which he has worked for 24 years.

He liked the experience so much that he returned for two more years. Little by little this relationship intensified and he began to attend on Friday afternoons and Saturday mornings. But there came a time when Diego wanted to get more involved with the children he was getting to know and he decided to become a volunteer with the children's group, to go every day to help the kids with their homework, to study... and to take part in occasional weekend excursions. At 58 years of age and with his work and salary reduced thanks to a voluntary program of individual suspension of employment and incentive leave (PSI), he now dedicates his free time to those who need it most.

### **Had you volunteered before you started with Balia?**

Yes. In 2013, I participated in Telefónica's International Solidarity Vacation program in Quito. I have also volunteered in specific activities for associations and foundations like Apsuria, Ademo, Kyrios, RAIS, and Deporte y Desafío. As a Telefónica volunteer I took part in the "Inocente Inocente" events for 5 years.

### **Why was the Balia Foundation your definitive choice?**

Firstly, because I believe that Balia's educators are excellent

professionals and that they carry out their work with love and sincere dedication to the children. Secondly, because the message that Balia conveyed to me, from the first time I volunteered with them, was that the stars are the children and not the volunteers. And this is still the case today. Thirdly, because Balia explains my obligations as a volunteer, how I should behave and take part, what my commitment is and also what theirs is.... Every year it organizes several meetings and training sessions for volunteers. On top of this, it emails me information about the volunteer refresher courses that I can do. And fourthly, because I feel appreciated and respected at Balia. Every day, when I go home, I receive a cheerful goodbye from the children and a special "Thank you, Diego" from the educator to whom I am assigned.

### **Why volunteer with children?**

I guess because they bring me a lot of joy, irrespective of their financial and family situation. The children are noble, they have a future, a future that can be better thanks to Balia's help. And they are always ready to give and receive affection, and that is wonderful, truly wonderful!

### **What does volunteering give you?**

I don't know how to express it. But I suppose it is the thought that I can contribute my "grain of sand" to help these children improve their futures.

### **What are the most and least rewarding aspects?**

There are several rewarding parts in the volunteer work I do. The first, and I think the most important, is that by helping the children with their "homework" tasks, the children make progress in their studies. This allows them to be better integrated at school and increases their self-esteem.

Secondly, I find it rewarding to be able to assist in a classroom of 14 children at times when there is a sensitive situation and the Balia educator needs specific time to concentrate on a particular child. At that moment I can deal with the requirements of the other children without the attention they receive diminishing.

Thirdly, the field trips or the 24x7 summer camps are very exciting times with powerful experiences where I believe, hope and wish that I am able to be a model for the kids.

The least gratifying aspect is when I hear that a child is not progressing adequately at school, or that their family situation has not improved. ✕





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# No to hate on social media

TEXT: ÁNGEL MARTOS

Bullying and discrimination on social media can affect our mental health, particularly in the case of young people and adolescents. Learning how to combat these and protect themselves are the first steps that our adolescents and young adults must take.

*Stranger Things* is the hottest series at the moment with the premiere of its fourth and final season. It has accumulated hundreds of millions of views on Netflix and is dominating global conversations on social media. The story of a group of young people and teenagers in the 1980s, the last decade before the internet and cell phones, is, however, a dark metaphor for our contemporary relationship with technology. Its characters, analog girls and boys who roam around on their bikes, live in a carefree way, unconcerned by *likes* but pierced by a fear that comes from another dimension: The Upside Down, a terrible world that seeks to devour their souls. In *Stranger Things*, the devotion to Wikipedic nostalgia, with references to cinema, television and music of that time (from *The Goonies* and *Nightmare on Elm Street* to the *Twilight Zone* and Cindy Lauper), hides a distressing definition of the current situation of those people whose mental health is being threatened by The Upside Down we know as the internet.

The coronavirus pandemic has put mental health on the agenda as never before in Spain. Especially when, forced upon us by lockdown, reality became increasingly virtual for everyone. That window to the world represented by the internet and social media, which opens up the possibility of remote work and relationships beyond our metaphysical location on Google Maps, also lets other evil horsemen through, in the form of hatred, discrimination and various types of bullying. The prefix “cyber” does not make them any less tangible; on the contrary, for those who suffer these through that extension of oneself that is the cell phone, they become painfully omnipresent.

This reality is particularly distressing for young people and adolescents, in that transitional stage when they are beginning to make independent decisions and yet have not ceased to be deeply vulnerable. According to a study published in the medical journal *The Lancet*, the onset of mental

disorders occurs before the age of 14 in 50% of cases, and before the age of 24 in 75%.

To talk about these issues, there is no-one better than those who have actually suffered from them. One of these young women is Jen Herranz, a communicator and multimedia creator specializing in video games and technology. With almost 53 thousand followers on her Twitter account, @jenherranz, and just 30 years old herself, she recounts her adolescence spent as a victim of *bullying*, depression and suicide attempts. With her knowledge of the causes, both virtual and digital, she makes a clear and direct recommendation for taking care of mental health and avoiding hate on social media: “Get your cell phone and put it in a drawer.” In her experience, “All harassment is horrible and will haunt you, but social media bullying is on your cell phone and you take it with you to the bathroom, you look at it before going to sleep, when you’re watching a series on the couch... It somehow feels much more up close and personal.” To fight it, she



© iStock

recommends setting up all kinds of filters, limiting both notifications and outsider access to our profiles. She also encourages girls and boys “to have a life outside the internet and do things that really contribute to their lives and give them a support network”, especially in a country where receiving quality psychological care “is a privilege”.

The platforms themselves also have a lot to say. Twitter is one of the benchmark social media platforms, including when it comes to harassment and hate. Camino Rojo, Twitter’s Director of Public Policy and Philanthropy, says that “Abusive behavior discourages people from expressing themselves, thereby diminishing the value of the global public conversation... Our rules exist to ensure that everyone can participate freely and safely.”

Standards that are increasingly effective in raising barriers against everything that can harm us as users. “It is undeniable that technology is progress, but we also have to know how to use it properly”, argues Rojo, “and platforms like ours must develop the use of products, policies, and technologies to complement all that educational effort.”

Preventing and reporting is the recipe adopted by the Central Unit for Citizen Participation of the National Police. The prevention actions they carry out are aimed not only at informing and educating so that someone can avoid becoming a victim of hate: “We also do it to prevent people from becoming aggressors”, emphasizes Ana Riveiro Calviño, representative of this body, who also states that hate crimes are

those motivated by prejudice and committed against one or more people for possessing or presenting characteristics, whether real or perceived, that determine membership of a social group. Racism, xenophobia, aporophobia, homophobia, ageism, discrimination based on ideology, religion, illness, disability, gender or belonging to a gypsy ethnic group, anti-Semitism... There are many excuses for hatred on social media and increasingly more tools to combat this, including the Criminal Code. And if a young person or adolescent does experience possible bullying, the police recommend taking four steps: tell, if possible, a trusted adult; block the account where the attack is coming from; if you belong to a group targeted by hate crimes, collect evidence (such as screenshots) of the social media profiles where it occurs; and, finally, report it, because “If we do not know what is happening, we can do nothing to prevent it.”

The world of psychology is also sounding the alarm. “The degree to which absolutely degrading behavior against the dignity of people using technology is appearing is frightening”, states José Antonio Luengo, Dean-President of the Official College of Psychology in Madrid. In response to this diagnosis, he advocates combined action in which educational centers, but not only these, can play an important role in preventing and supporting victims. Because in his opinion, it is not enough to put up barriers to

technology: “Even if you block it, you know that it is happening, that every day you are on the precipice, and you have to cross that desert, a journey where you find yourself alone in life, with parents who love you and who would like to help you, but who don’t really know what is happening to you”, he explains. A situation of imbalance driven by harassment, abuse or humiliation on social media that makes us feel bad for longer and longer periods of time and more and more intensely. This is when mental disorders appear in adolescents, which Luengo divides into three: generalized anxiety, mood disorders, and persistent depressive disorders. “The one that worries us most is post-traumatic stress, which is most associated with situations related in general with the trauma, the impact, the tremendous shock when your dignity as a person is undermined”, indicates the psychologist. “I am not sure there are any grounds for optimism.”

*Stranger Things* are happening all over social media. But none of them are the result of fantastical monsters, esoteric powers or scientists bending the laws of nature. Everything is the result of people and the types of relationships they choose to establish in digital environments. Learning to take care of themselves and protect themselves is one of the first things that our teenagers and young people must do. And they must be aware that hate and discrimination have consequences, sometimes of a criminal nature. ✕

For Alicia Rodríguez, from Fundación MAPFRE’s Health Promotion Area, when we talk about abusive behavior or hate speech on social media, we need to differentiate three distinct levels:

1. That which is illegal and subject to the law (illegal hate speech).
2. Speech that is not illegal but which is subject to internal content moderation policies aimed at preserving the health of the public conversation and preventing and avoiding harm in the *offline* world (the

application of which does not always have a punitive element).

3. Speech that is potentially offensive but which belongs to the realm of freedom of expression that is essential to respect.

It is necessary to teach responsible digital citizenship so that people know how to interact (and how not to interact) with others in the *online environment*, how to use the available tools to avoid seeing unwanted content, and to make the *online* experience as enriching and healthy as possible.



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## ***II Digital Health Summit: Mental health in the face of hate on social media***

How do new technologies influence your mental health? What tools do digital natives need to manage their virtual lives? What should the role of parents, the school and the rest of society be? To discuss all these issues, Fundación MAPFRE and Pantallas Amigas organized a conference to analyze how messages laden with hostility and resentment that are transmitted via the internet can affect people’s wellbeing and what we can do to promote healthy conversation on social media networks and platforms.

The event was attended by Camino Rojo, Twitter Spain’s Director of Public Policy and Philanthropy, Ana Riveiro Calviño, from the Central Unit of Citizen

Participation of the National Police, and the Dean-President of the Official College of Psychology of Madrid, José Antonio Luengo. The meeting was also attended by the communicator and multimedia creator specialized in video games and technology, Jen Herranz, who shared her experience as a victim of *bullying*. “It is imperative that we make use of the available tips and tools to improve our behavior on the internet and be aware and responsible, because what we post on social media reaches real people who are on the other side of the screen”, she stressed.





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# In defense of ostriches

TEXT: JESÚS MONCLÚS

Ostriches don't actually bury their heads in the ground. In fact, the only species that does this, or, to change the expression a little, "looks the other way" or "turns a blind eye" are human beings. A good example is their attitude towards a solution that could save many lives thanks to a safety measure that would reduce road accidents by at least 10 %, at very little cost.

The ostrich is a surprising species. It is the heaviest bird on the planet: it is up to 3 meters tall and weigh more than 180 kg. Its relatively small wings do not allow it to fly, but it can run up to more than 70 km/h and it can keep going for about 30 minutes. The males take turns with the females when incubating their eggs in the nests they dig in the ground and, in fact and in a display of animal family-life balance, they do this at night, meaning that they incubate them for approximately 65% of the time (more than the females; so there you go). In addition, males in the same territory often exchange nests in case a scatterbrained male cannot find his nest and that lack of attention is fatal for those eggs (it seems that this is not the only animal species where clueless males are not the exception). Although it seems that they do

indeed put their heads close to the ground, they do this so that they blend in with the bushes and go unnoticed. And, most importantly, their reputation for "burying their heads in the sand" is totally unfair; what they are actually doing is rearranging their eggs in their nests. I'm sure their predators would be very happy if, although they can run at 70 km/h, they chose to stick their heads under the ground instead.

In fact, probably the only species that actually buries its head in the sand or, to change the expression a little, "looks the other way" or "turns a blind eye" are human beings (it's telling that there are several expressions for this attitude). And then we go and unfairly project our failings onto other species like ostriches.

Now, let's suppose that we had at our disposal a safety

measure that, for very little cost, could reduce the accident rate by at least 10%: that represents around 150 lives saved each year in Spain, about 2000 in Europe, 3400 in Brazil, 1600 in Mexico and 4000 in the USA. And let's say we did nothing to take advantage of this and implement it as soon as possible. Wouldn't this be ethically unacceptable?

Well, the fact is that it already exists, and one of Fundación MAPFRE's latest proposals addresses this issue. The measure is already being implemented within the some leading companies such as, for example, ALSA, winner of one of Fundación MAPFRE's Social Awards in the category of Best Injury Prevention Initiative, 2017. This operator's traffic management center shows the real-time location of its nearly 5,000 buses and, most importantly at this point,

any speeding over the specific limit for each lane. The aim of velocity monitoring is to prevent dangerous speeding and, if it does occur, to work with drivers to identify its causes and thus avoid its recurrence: lack of horizontal or vertical signage, occasional absent-mindedness or health conditions, difficulties or pressure to comply with timetables, and so on.

A few months ago, I was driving to the office in the center of Madrid relatively early, around 7.15 in the morning. I was traveling along

**Speed is a key factor  
in around 25% of  
all fatal accidents,  
according to data  
from Spain's General  
Directorate of Traffic**

a large multi-lane avenue and had activated my vehicle's smart speed control system, so my vehicle was making sure that I did not exceed the 50 km/h speed limit. Soon I was overtaken by three vehicles, going considerably faster: the first was a cab, the second a vehicle for hire, and the third, and most surprising, a heavy goods vehicle. All of them probably had a geolocation system and their fleet manager, or traffic manager, had or could have had at their fingertips the information on how fast they



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were driving. Moreover, all these vehicles were operating under some kind of municipal or public permit, so that not only their direct managers but also the authorities themselves could take an interest in the conditions under which these services are being provided (as they already do, for example, when supervising the geographical coverage and distribution, of these cars, buses, and trucks) and, in particular, their safety.

The latest data available to Fundación MAPFRE, from 2020, shows that drivers exceed the speed limits during at least 10% of all driving time and that in almost 100% of all journeys the legal limits are exceeded at least once. According to data from the Directorate General of Traffic, speed is a key factor in around 25% of all fatal accidents. On

the other hand, a 2016 study by Fundación MAPFRE and CESVIMAP, which is still totally valid today, indicated that if there were no speeding in Spain, around 20% of all incidents involving serious injuries and fatalities would be prevented.

If we managed to ensure that all vehicles whose speed could be monitored with the technologies already on board or available at this time without additional cost (and here we would include fleets of all types, rental vehicles, renting schemes, cabs, vehicles for hire, shared or *sharing* vehicles, dangerous goods transport, school and municipal buses, waste collection vehicles, etc.) took advantage of such technological opportunities, including the use of big data and artificial intelligence to help

drivers not to exceed safe speed limits, we would significantly reduce the accident rate, improve traffic flow (speeding and, above all, speed differences between vehicles are some of the main underlying causes of many traffic jams), reduce fuel consumption and lower pollutant and greenhouse gas emissions as well as traffic noise, with the consequent benefit for the health of everyone.

If we do not try to succeed, we will be burying our heads in the sand, not like ostriches but like *Homo sapiens*, although the latter part of that name is clearly open to question. ❌





# New housing models to meet the demographic challenge

TEXT: RAFAEL CONDE PHOTOGRAPHS: ALBERTO CARRASCO



As part of the Housing Solutions for Seniors meeting, organized by the Ageingnomics Research Center, we had the opportunity to interview José Antonio Granero, architect, and Juan Fernández-Aceytuno, CEO of Sociedad de Tasación, with whom we talked about the challenges we must face as a society to adapt the housing supply to the new life circumstances of the over 55s , but also to offer our young people a vision of the future in this same respect.

## José Antonio Granero, architect

### **Is housing such a determining factor in our quality of life?**

It certainly is, and I think we have become especially aware of this after the health crisis and the pandemic; of the importance of the built environment, of how housing is a determining factor in our quality of life, in addition to our physical well-being, social and personal relationships, and of the importance of the city. When we talk about older people, the field of housing and residence and the environment of the city are the two major challenges we need to address to make our surroundings friendlier and more comfortable, not only for the elderly but for all people.

### **When we talk about improving the living conditions for older people, is it inevitable that we analyze the adaptability and accessibility of housing?**

We have to work on new types of housing and residential solutions for older adults where, alongside changes in the physical elements, we study lighting, signage and the colors that are

most appropriate when people begin to have cognitive or visual impairments. Everything that has been researched in the fields of medicine, psychology and gerontology should also be applied.

Accessibility is a fundamental concept, not only in terms of entering the home but also in the different spaces, in the dimensions of the doors, and various other elements and devices. Up to this

point, every time we have talked about accessibility what we have done is attach prosthetic solutions to the already-built elements and, in general, the results have been quite ugly. We have looked for functionality, but the accessibility-related elements have been sadly lacking in design. We have the extraordinary challenge of asserting another fundamental right, the right to beauty.

**“Older people do not want to live just with people their own age, they like to live in diverse, mixed environments”**





The field of housing and residence and the environment of the city are the two major challenges we need to work on to make our surroundings friendlier and more comfortable, not only for the elderly but for all people

**“Lifelong” housing projects go far beyond mere adaptation and accessibility. In some cases they are conceived as spaces for intergenerational coexistence. Are these projects viable?**

I am a great believer in everything that has to do with intergenerational issues.

I have experience of working with young people in startups through an entrepreneurship institute where we also incorporated people who are 75 and 80 years old and who had a wealth of experience. That combination was fantastic because it generated enthusiasm on both sides and it was extremely interesting because we were talking about a generation of older people with a keen interest in new technology.

What we must avoid, without a doubt, is the generation of ghettos. Older people do not want to live just with people their own age, they like to live in diverse,

mixed environments. We must nurture their environments through two key concepts: aging at home or in home-like situations, with smaller living units where independence and autonomy are encouraged and where the elderly are equipped with what they need to keep them vital and active. And, on the other hand, we must facilitate coexistence, social relations and communication elements, since loneliness is very tough to deal with.

**In your opinion, what are the main challenges involved in adapting to this new demographic scenario from the perspective of urban planning and architecture?**

The first challenge, and it is very basic, is to address the housing stock, to rehabilitate and renovate it. Two thirds of existing homes are not yet adapted to the lives of seniors.

The second challenge is to work on the new types of lifelong housing with personalized services and care, analyzing the scales and sizes of these homes, according to the environment. In each case there are optimal solutions and people who have lived in a certain type of place want to continue to live in it because it is familiar and propitious for them.

The third challenge is the one we have already mentioned, that involving models that offer independence and common services, but which serve as an intergenerational support. Without a doubt, it is time to innovate and anticipate what may come our way. We must test new solutions, monitor them and listen to the older people who live in them. These new models must be supported not only by a new design but also by new technologies that enhance care and quality of life.

## Juan Fernández-Aceytuno, Chief Executive Officer of Sociedad de Tasación

**Faced with the new demographic challenge, a scenario in which young people cannot afford to buy homes and pensions are not going to be enough for everyone; are we meeting this challenge adequately?**

I don't think so, because, to begin with, the housing law and the

pension law do not communicate with one another. On the other hand, young people are not buying housing, they are seeing that they can delay this decision because it is possible that they will inherit their parents' homes. In addition, the transition from youth to maturity has widened a lot, people are getting married later, having

children later, living more in the moment, enjoying their youth more. They are in that period of euphoric youth. And they are living so much in the moment that this, plus a lack of financial education, prevents them from seeing that it would be much smarter to buy as soon as possible, especially as they may live for 100 years. That would

give them financial support; with a house you can take out a loan to finance a small business, buy another house, set up a company, sell it, move to another place, and so on. I think that would be the smart thing to do: to try to do it as soon as possible. But then there are the salaries... With no salaries, most young people have no purchasing power and since they see that they can inherit their parents' house, the typical conclusion is: I won't buy, I'll wait. But this is a mistake because it is likely that their parents will need the house they think they are going to inherit in order to pay for their independence.

**It follows that financial education should be a primary objective.**

Yes, it should be essential and I know that the Bank of Spain and other organizations are working on this, for the sake of transparency, clarity, to avoid scams, and other things. Financial education helps you understand that real estate is part of your wealth. And there are savings products, life-insurance products, pension plans and housing, and you have to look at it all with a 360° view of your future. What is happening in Spain? Well, we have 80% or 90% of our savings in housing and this is atypical in Europe, there are not many countries in the world where this happens. Housing is not a guaranteed asset, it has a lot of stability and provides security, but we cannot access its value all at once. Financial education allows

**“We need someone who is thinking about the long term, not only in terms of housing and pensions, but also energy, education, and so on”**



you to understand the pros and cons of each product.

**And in relation to other places, do you think we are doing our homework well considering that in Spain we have a population that is perhaps older than in other countries?**

I think we have come late to the game, we lack vision, we need to look 30 years ahead. We need someone who is thinking about the long term, not only in terms of housing and pensions, but also energy, education, and so on. Organized civil society with a team of people working on the Spain of 30 years from now.

**And for the Spain of 30 years from now and of the future, if you were to pinpoint some specific areas of action, what should we be working on?**

Well, we have already mentioned education, both basic and financial education. Additionally, an analysis is necessary to relate the demographic curve with pensions and the value of housing, everything should be included within a single equation. We know how the demographic curve is going to evolve as it is quite precise, salary-related wealth can also be projected, and there are certain forecasts for the price of housing. We should project all this 30 or 40 years down the line and see what happens; see what kind of salaries we will have to have to pay the necessary pension, or what expenses a typical family will have in 40 years. I think we need to focus on planning for these issues in this country. ⊗

# Another way to help

TEXT: LAURA SÁNCHEZ

## *PAZ/MIP: cartoon solidarity*

More than sixty internationally renowned authors have joined forces to create the solidarity comic *PAZ/MIP*, through which they intend to raise funds for the NGOs World Central Kitchen (chef José Andrés) and Doctors Without Borders, to aid them in their work helping Ukrainian refugees. A campaign you can support through the Verkami platform.

The idea came from the scriptwriter David Braña, coordinator of this anthology, who decided to unite the talent of many of his colleagues to do his bit for these organizations: “Water and food are basic resources for every human being and their daily lives,

regardless of the situation in which they find themselves”, explains Braña. “War amplifies everything and all those things that are taken for granted for survival become more important, if that is possible. Not only water and food, but shelter, cold, heat, the destruction of the region, healthcare... In short, human support in an absolutely dehumanizing and terrifying situation. Any gesture, any resource, food, blanket, euro that can be delivered is one more step towards protection and a clear message that “you are not alone”. I also believe that the psychological aspect is extremely important in these cases.”

The result of this effort is a 116-page work that brings together 62 authors in 29 comic strips and 10 heartbreaking, cruel, emotional and demonstrative illustrations, with a spectacular cover by Santipérez. This set of images brings us closer to the panorama of war in general and Ukraine in particular, through the eyes of innocent children and adults.

David Braña already has experience in charitable projects in support of Down's Syndrome sufferers and refugees from the Syrian exodus, as well as coordinating other publications such as the anthology *Dark Hearts* and the magazine *El arca de las historietas*, on which he also worked as an editor.





## At the request of the cow: recipes to help La Palma

The beef cattle sector in Spain, through its association PROVACUNO, has launched *A pedir de vaca* [At the request of the cow], a charity book that aims to raise funds to help the recovery after the damage caused by the eruption of the volcano on La Palma. The book features beef recipes from 27 Michelin-starred chefs who have put their enthusiasm and creativity at the service of La Palma.

The recipes in the book have been created by Martín Berasategui, Joan Roca, Jesús Sánchez, Paco Pérez, Ángel León, Paolo Casagrande, Ricard Camarena, Diego Guerrero, Fran Martínez, Luis Valls, Iván Cerdeño, Juanlu Fernández, Javier Estévez, Rafa Centeno, Miguel Ángel de la Cruz, Kisko García, Javier Aranda, Joel Castanyé, Israel Ramos, Fernando del Cerro, Iñigo Urrechu, Mariano Andrés, Julius Biernert, Carlos Moreno, Dieu Thao, Juanmi Carrasco and David Montero.



This initiative seeks to refocus the spotlight on La Palma, months after the eruption, now that the drama of the families who have lost everything is no longer the top news story.

Beyond its social goal, the book offers readers beef recipes for a “healthy and balanced diet”. In this sense, the authors also want to highlight the value of the sector, which is “committed to the environment” and helps to “preserve the ecosystem”.

## Stars against waste

Seventeen percent of the food available to consumers ends up in the trash of homes, stores, restaurants and other food services. Specifically, about 931 million tons of food was wasted around the world 2019, without taking into account the losses generated during production and transport. This is according to a report by the United Nations Environment Program (UNEP). While these huge quantities of food are being squandered, 690 million people (almost 9% of the global population) are suffering from hunger.

For this reason, AECOC, the Spanish Association of Manufacturers and Distributors is presenting the book: *Estrellas contra el*

*desperdiciar* [Starts Against Waste], the first book of recipes by Michelin-starred chefs written for charity. This work brings together 30 recipes for using up food that have been created and donated selflessly by Spain’s leading chefs, and it invites the public to reflect on the value of food, as well as on the importance of not wasting it.

In addition to discovering recipes from chefs such as Ferran Adrià, Carme Ruscalleda, Arzak, José Andrés or Susi Díaz among others, all the profits from the sale of the book will go to FESBAL (the Spanish Federation of Food Banks) for the purchase of food. “Avoiding food waste is one of the actions that we can all take to move towards a more sustainable consumption model and reduce the emissions we generate. *Estrellas contra el desperdicio* aims to encourage us as consumers to value food”, AECOC explains.



## Seen on the web

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

### f FACEBOOK

@FundaciónMapfre  
@fundaciónmapfrecultura  
@FMgoalzero

### 🐦 TWITTER

@fmapfre  
@mapfreFcultura  
@FMgoalzero  
@KBrfmapfre  
@FM\_ageingomics

### 📷 INSTAGRAM

@mapfrecultura  
@kbrfmapfre

### in LINKEDIN

Fundación MAPFRE  
Fundación MAPFRE  
Ageingomics Research  
Center

### THE BEST TWEET @fmapfre

Saving may seem difficult, but with the right approach we can all achieve our goals, whether it's for a trip or a new mobile phone. 🧰 We explain how to do it effectively in this video 📺  
#ContigoSomosRed  
#UnaRedParaElMañana #ahorra



### f Fundación MAPFRE



One in three older adults do not know how to entertain themselves or learn new things...

**NAU Experiences**, one of the finalists in our 2022 Social Innovation Awards in the Senior Economy category, was created to solve this problem, and they are achieving it!

#ContigoSomosRed  
#UnaRedQueNosSostiene  
#PremiosInnovacionSocialFM #Senior

### 🐦 Fundación MAPFRE @fmapfre

Are you going on a getaway? Insurance ON ✅

Are you back home? Insurance OFF 🚫

This is how On-Off insurance works, an innovative and flexible way to manage the things we have insured.

We tell you more in this video 📺

<http://bit.ly/30PQI6K>

#ContigoSomosRed #UnaRedParaElMañana



### 📷 mapfrecultura

"No. This is not a beach. How could this be a beach? Still, it's so hot. It's scorching. Oh, my God. So much light."

"La Playa" [The Beach] from #ExpoPérezSiquier x @lunamonelle

Will you join us? 📺



### in Fundación MAPFRE



In August many of us take to the road to travel and have fun on vacation. 🚗

But before we start the engine, we must make sure that we are ready for any unforeseen events. 🚚

In this video we tell you how to organise the trunk of your car so that you can enjoy your trip. 😊

#ContigoSomosRed #UnaRedResponsible  
#Vacaciones #Coche #RoadTrip





**Together we can** remove the barriers associated with disability



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

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

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

*Juntos somos Capaces*

**Fundación MAPFRE**



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