

la fundación

Fundación MAPFRE magazine#44 | September 2018
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2017 FUNDACIÓN MAPFRE AWARDS

Art

PICASSO-PICABIA
PAINTING
IN QUESTION

*Rediscovering
the Mediterranean*

HUMBERTO RIVAS

Health

PREVENTING CARDIOVASCULAR DISEASES

Road Safety

CARS OF THE FUTURE WILL BE SAFER

Accident Prevention

DROWNINGS CAN BE AVOIDED

VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Francis Picabia
Les Amoureux (Après la pluie)
[*Los amantes (después de la lluvia)*], 1924-1925
Musée d'Art Moderne de la Ville de Paris
© Francis Picabia, VEGAP, Madrid, 2018

PICASSO-PICABIA. LA PINTURA EN CUESTIÓN

Lugar
Sala Casa Garriga i Nogués
Diputació, 250. 08007 Barcelona

Fechas
Desde el 11/10/2018
hasta el 13/01/2019

Horario de visitas
Lunes: 14:00 a 20:00 h.
Martes a sábado: 10:00 a 20:00 h.
Domingos y festivos: 11:00 a 19:00 h.
Acceso gratuito los lunes



PICASSO-PICABIA. PAINTING IN QUESTION

Location
Casa Garriga i Nogués Exhibition Hall
Diputació, 250. 08007 Barcelona

Dates
From 11/10/2018
to 13/01/2019

Visiting hours
Monday from 2 pm to 8 pm.
Tuesday to Saturday from 10 am to 8 pm.
Sunday/holidays from 11 am to 7 pm.
Free entry on Mondays

Claude Monet
La Méditerranée, (Cap d'Antibes),
1888
[*El Mediterráneo (cabo de Antibes)*]
Columbus Museum of Art, Ohio.
Legado de Frederick W.
Schumacher

REDESCUBRIENDO EL MEDITERRÁNEO

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

Fechas
Desde el 10/10/2010
al 13/01/2019

Horario de visitas
Lunes de 14:00 a 20:00 h.
Martes a sábado de 10:00 a 20:00 h.
Domingos y festivos de 11:00 a 19:00 h.
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REDISCOVERING THE MEDITERRANEAN

Location
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Dates
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Visiting hours
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Humberto Rivas, *Violeta la Burra y su madre*, 1978
Espaivisor, Valencia
© Asociación Archivo Humberto Rivas

HUMBERTO RIVAS

Lugar
Sala Fundación MAPFRE
Bárbara Braganza
Bárbara de Braganza, 13. 28004 Madrid

Fechas
Desde el 21/09/2018
al 06/01/2019

Horario de visitas
Lunes de 14:00 a 20:00 h.
Martes a sábado de 10:00 a 20:00 h.
Domingos y festivos de 11:00 a 19:00 h.



HUMBERTO RIVAS

Location
Fundación MAPFRE
Bárbara Braganza Exhibition Hall
Bárbara de Braganza, 13. 28004 Madrid

Dates
From 21/09/2018
to 06/01/2019

Visiting hours
Monday from 2 pm to 8 pm.
Tuesday to Saturday from 10 am to 8 pm.
Sunday/holidays from 11 am to 7 pm.

ESPACIO MIRÓ

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Sala Fundación MAPFRE Recoletos
Paseo de Recoletos 23, 28004 Madrid

Exposición Permanente

Horario de visitas
Lunes de 14:00 a 20:00 h.
Martes a sábado de 10:00 a 20:00 h.
Domingos y festivos de 11:00 a 19:00 h.

Acceso gratuito con la compra de la entrada a las salas Fundación MAPFRE Recoletos



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Permanent Exhibition

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the picture



10 years helping to improve the world

Our awards recognize the work of individuals and institutions whose initiatives help to improve our society, by providing solutions to real problems. A greater number of nominations are received each year and all of them are a fine example of commitment and generosity, as well as showing that, with a desire for change and dedication, it is possible to improve the world we live in. The “Policy Incubator” project of the

Wharton Risk Management and Decision Processes Center at the University of Pennsylvania, EHAS Foundation for its “Healthy Pregnancy” initiative, the volunteer dentists from Turma do Bem, the Organization of American Firefighters, and Vicente del Bosque González are the winners in this edition. All of them collected their award from Her Majesty Queen Sofia in an emotional ceremony. ✕

la fundación Fundación MAPFRE magazine Chairman of the Editorial Board Antonio Núñez Tovar Director Javier Fernández González Published by MAPFRE Communication Division Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid. T 915 815 073. F 915 818 382. comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Paseo de Recoletos 23. 28004 Madrid T 916 025 221. informacion@fundacionmapfre.org Editorial Production Moonbook S.L. contenidos@moonbook.es Infographics Gorka Sampedro Printed by Edipack Grafico, S.L. Legal Deposit M-26870-2008 ISSN 1888-7813 The publication of this magazine does not necessarily imply agreement by Fundación MAPFRE with the contents 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. Cover image María, 1978. Archivo Humberto Rivas, Barcelona. © Asociación Archivo Humberto Rivas

summary

FUNDACIÓN MAPFRE AWARDS 2017



HUMBERTO RIVAS



Humberto Rivas,
London, England, 1979
Humberto Rivas Archive,
Barcelona

THE SEMIFINALISTS FOR THE
SOCIAL INNOVATION AWARDS



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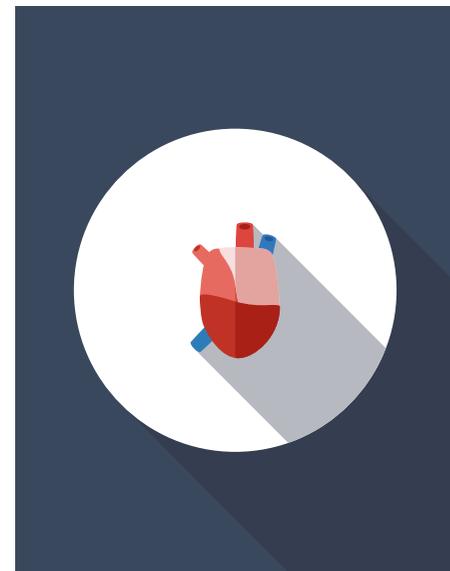
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INSURANCE SECRETS



PREVENTION OF CARDIOVASCULAR DISEASES



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COMMITTED





2017 Fundación MAPFRE Awards

TEXT: CRISTINA BISBAL IMAGES: JESÚS ANTÓN

This is already the tenth edition of the Fundación MAPFRE Awards. Over this decade, the awards have acquired tremendous prestige, evidenced by the list of distinguished winners. But, above all, success marked by an ever greater participation. No less than 884 nominations were received for this latest edition, between individuals and institutions, compared to 740 in the previous edition. Indeed, it is increasingly difficult to pick winners among so many interesting projects. And yet, at the same time, this is an increasingly gratifying task. Even more so when we see the quality of the projects presented, received from every corner of the world. With an ever-present enormous dose of solidarity and social justice.

The ceremony was presided over by Her Majesty Queen Sofia, accompanied on this occasion by Magdalena Valerio, the recently appointed Labor Minister, as well as by Antonio Huertas, president of Fundación MAPFRE. Hosted, as in the previous edition, by the journalist Pedro Piqueras, the event took place on June 14 at the Casino of Madrid. It started with a few words from Mr. Huertas, who stressed that these awards not only serve to discover and publicize the good work performed by the prizewinners, but also “to highlight the exemplary nature of what they do for the whole of society.” There was indeed a great deal of emotion in the acceptance speeches.

For example, when Vicente del Bosque came up to receive the José Manuel Martínez Lifetime Achievement Award for his commitment to society, outside of his sporting career. “This award is a responsibility, yet providing a fresh impetus, as it lets me celebrate not just my sporting career, for which I’m best known, but also my social activities on behalf of those most in need. In my career I’ve always striven to fulfill that minimum degree of social commitment that can be asked of any person,” this native of Salamanca declared. The former coach stated that “there comes a time in life when one enjoys giving much more than receiving.” “You have to appreciate difference, protect it and highlight it. No one is perfect and nothing is perfect. We must all be aware of this,” he concluded, remembering his son Alvaro.

Particularly emotional was the speech by Fábio Bibancos, founder of the Brazilian NGO Turma Do Bem, which received the award for the Best Social Action Initiative, for its project O dentista do Bem (Dentist for Good). He wished to remember his grandmother, who arrived in Brazil from her native Spain 100 years ago in a ship called *Sofia*. For him, this award, handed over by HRH Queen Sofia, was like coming full circle. A circle which now offers safe haven to 71,000 deprived children in over 14 countries. They all benefit from the fundamental goal of this project: to facilitate the social inclusion of underprivileged children and youngsters aged 11 to

17, by offering them dental treatment provided free of charge by the 17,000-plus dentists who form part of the organization.

Carlos Ferlise, president of the Organization of American Firefighters, picked up the prize for the Best Accident Prevention Initiative. He insisted that “the men and women who leave home really early without knowing at what time they will return” are passionate about their work. He added that the prize money – 30,000 euros – would be used to enhance the training of OAF members.

The Award for the Best Health Promotion Initiative went to the EHAS (Enlace Hispano Americano de Salud) Foundation. This Spanish NGO – comprising the UPM (Polytechnic University of Madrid), Engineers Without Borders and the URJC (King Juan Carlos University) – strives to improve the health conditions of women isolated in rural areas. Through their Healthy Pregnancy project, they have treated over 16,000 pregnant women in the past five years. Thanks to their portable prenatal care kit, they have managed to reduce neonatal mortality by 38 percent and maternal mortality by 35 percent. The award was collected by María Jesús Ledesma, the foundation’s president. During her speech she declared that “MAPFRE’s recognition encourages us to keep working to prevent women worldwide having their sexual and reproductive rights violated.”

Policy Incubator is the project for which Wharton Risk Management and Decision Processes Center, University of Pennsylvania, won the Julio Castelo Matrán International Insurance Award. This award recognizes those entities which extend the insurance activity and foster economic stability. Carolyn Kousky, a researcher at this American institution, was the one who launched this project a year ago, and now picked up the award. In her speech she pointed out that, through this program, “they wish to radically transform the agenda of priorities.” Until now, “there was no incentive or entity willing to take daring, creative ideas beyond the assumption stage and run with them to promote their implementation.” ✕





José Manuel Martínez Lifetime Achievement Award

Vicente del Bosque

TEXT: CRISTINA BISBAL IMAGES: JESÚS ANTÓN

When you take a close look at Vicente del Bosque's personality, there is one trait of his character that hits you instantly: his humility. After a good chat, attending a press conference and a speech, and spending two mornings close to him, that is exactly what stands out from his behavior. We interviewed him on the occasion of his receiving the José Manuel Martínez Lifetime Achievement Award.

You perceive the humility of Vicente del Bosque immediately, as he plays down what he does and what he has done, and when he shares the merit with those around him, whether it be his family or the soccer players with whom he has shared the locker room. He does so not just with his words, but also with the verb form he employs: always speaking in the first person plural. Never, I have. Always, we have.

And that 'we have' does not refer to something banal, as he seems to imply. This native of Salamanca born in 1950 won five league titles and four cups as a Real Madrid player. As coach of the same team, he won one

Intercontinental Cup and two UEFA Champions League and two Spanish League championships. But if there is something for which he is much loved, it is for having taken the Spanish national soccer team to the pinnacle of success, winning the 2010 World and 2012 European Championships.

Moreover, demonstrating his great humanity, he collaborates with various organizations such as FEDER (Spanish Rare Diseases Federation); ALMA, the social network of La Caixa bank; Save the Children; and, above all, the Down Syndrome Foundation, of which he is Honorary Trustee and with which he maintains a close relationship through his son Alvaro, who was born with trisomy 21.

For all the above, he is a worthy winner of the José Manuel Martínez Lifetime Achievement Award. In particular, "for his outstanding, unimpeachable career, characterized for having transmitted important values such as humility, generosity and capacity for effort, both on the playing field and within society as a whole."

You are involved with quite a few causes: rare diseases; childhood; Down syndrome... Of all of them, which are you most committed to?

The one I'm really devoted to is the Down Syndrome Foundation of Madrid, of which I'm a trustee. And this is for obvious reasons. My son has been there practically since he was born, 28 years ago. With the other causes and associations, let's say that my collaboration is rather modest. I actually don't do that much... In fact, it embarrasses me that people think I spend all my time dedicated to charitable work. I go red, if truth be told [he smiles].

I understand what you're saying, but you really do participate quite a bit.

I think it's good to offer greater visibility to those causes which are hardly ever talked about. And it's important to project an image of normality. Because, in the end, these kids can do a great many things. We made what I feel was a key decision, namely that Alvaro should attend an integrated school. And later, try to get him into the world of work, where he is now.



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JURY FOR THE LIFETIME ACHIEVEMENT AWARD

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Julio Domingo Souto

Since your son Alvaro was born, things have changed a lot for children with this syndrome, isn't that so?

Things haven't changed that much. But it's true that progress has been made. Now people view these kids with absolute normality.

Greatly helped by gestures such as yours when Alvaro accompanied you on the bus celebrating the World Cup victory...

For us, it was a spontaneous gesture, not planned at all. But we realized later how relevant it was, given the repercussion all over the world. I always say that we've asked ourselves three questions during his life: Why did this happen to us? Next: Why would it not happen to us? And finally: What would we do without Alvaro? In fact, few families can say there's nothing wrong with them. What's more, potentially we all have disabilities.

Being a grandfather now may have influenced your love for children.

That's age for you. You get older, moving from one phase to another. Now it's time to be a grandfather. However, your perception of life does not really change, beyond the fact that the years go by and, fortunately, we don't know where the journey ends. In the meantime, you have to enjoy your whole family as much as you can, as is only natural.

Do you feel that your involvement in charitable

causes has made you a better coach?

It has surely played its part. I'm quite tolerant. And it hasn't worked out too bad. Tolerant, but demanding. I know that, in this respect, there are different kinds of bosses, but we've never wanted to be on top of everything, controlling too much. And with the teams I've had, I don't think we've done too badly. Moreover, soccer is an activity in which everything that happens receives widespread

“I think it's good to offer greater visibility to those causes which are hardly ever talked about. And it's important to project an image of normality”

coverage, but, in the end, the personal relationships in a locker room are the most important factor if teams are to win.

But handling some twenty young men in a locker room is not easy.

No, but we've been lucky in that most of the players we've had have been pretty mature. And if one of them wasn't, it didn't affect us much. I always have nice things to say about the players we've had.

Perhaps because of that ability to always see the good side of people, you are one of the few public figures that everyone likes... How do you do it?

Well now, I wouldn't say everyone. But, of course, I prefer it that way, instead of having to play the nice guy in order to be liked [he laughs discretely]. But I have no doubt that many people find me boring or dull. In the end, each to his own...

More so with soccer, I think it is harder to be popular...

That's why I say that, over these past eight years that we've been the national coach, we've been through everything. We've won and we've lost; but, in the end, it's just a question of education. In sport you win and you lose. And, hopefully, we got the boys to admit defeat whenever it happened. You must be prepared to win, of course, but it's necessary to know that, in sports, some you win and some you lose.

In other words, we don't know how to lose...

I believe that admitting defeat should form part of the education we offer our young ones. It's also really hard to cope with winning. We have the example of the last World Cup. Even before we left, everyone was saying we were going to be world champions again. And whoever didn't say that seemed unpatriotic. But that's tremendously arrogant. So much so that it's not good... Because, otherwise, it seems a total failure. And it shouldn't be that way.

“In my career I’ve always striven to fulfill that minimum degree of social commitment that can be asked of any person”



It’s been two years now since you left the playing fields. How do you live soccer today?

Actually, in the same way as before. The biggest difference is that, when a game is over, I no longer have to start thinking immediately about the next one. But, I’m still interested and watching matches as I did before. I like to keep up to date with things, the other leagues, etc.

Could you fit in now as a coach for some team?

I don’t even contemplate it. I already made my decision... When I retired as a player, aged 33, it was the same, I had no regrets. It’s the same now. Many people told me I should retire after the World Cup, but then I wouldn’t have been at

the next UEFA championship. On the journey through life, there are good and less good things, and we know what sport is like. I don’t regret anything that has happened to us. And, what’s more, as I have so many commitments, I’m never bored. To tell the truth, I’m not at all nostalgic about the past...

Of all the titles and awards you have achieved, which has been the most satisfying?

Everything that has come from soccer. But also everything related to social issues. In fact, soccer has achieved all this; if we hadn’t won, so much attention wouldn’t have been lavished on us... But let’s be honest, all this focused on me because the coach has more free time than the players, and because

it’s easier to center on me than on the whole team. Or give a title or a prize to me than to all the players. But we are a whole group of people. It’s not just me. But yes, indeed, I’m proud of it all.

For example, this Fundación MAPFRE Award.

Indeed so. It’s a responsibility, yet providing a fresh impetus, as it lets me celebrate not just my sporting career, for which I’m best known, but also my social activities on behalf of those most in need. Outside my professional life, I’ve always striven to fulfill that minimum degree of social commitment that can be asked of any person. ☒



Award for Best Social Action Initiative

O dentista do Bem Project by Turma do Bem

TEXT: RAMÓN OLIVER IMAGES: JESÚS ANTÓN

A smile opens the door to the world for you. That is the philosophy behind the winning project of the Fundación MAPFRE Award for the Best Social Action Initiative. The Brazilian organization Turma o Bem and its founder, the dentist and social entrepreneur Fabio Bibancos, have been literally sowing smiles since 2002 among those who do not

feel like smiling. What started as a modest initiative of 15 Brazilian dentists, today brings together over 17,000 dental professionals who provide free care to 71,000 children in 14 countries, thus constituting the largest network of specialized volunteers in the world. Its objective: to facilitate the social inclusion of these children thanks to dental care.

How did Turma o Bem come about?

It was a bit by chance. In the late 1990s I wrote a book, *Um sorriso feliz para seu filho* (“A Happy Smile For Your Child”), on the prevention of dental problems among children. As part of the book’s promotion, I gave several talks in private schools, which is where people who have money in Brazil send their children.

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Later, the publisher started organizing talks for me in public schools as well. I conveyed exactly the same message there without realizing that I was addressing people with far fewer resources. At the end of my intervention, parents approached me and told me that they understood the need to prevent oral problems in their children, but that they had no money to do so. I saw those kids, children with missing teeth, pain and a great many problems. That was when I decided to take some of these neediest cases to my clinic. Shortly after that, I was joined by several colleagues and, before we realized it, the project had grown into an organization extending the length and breadth of Latin America.

Is dental care indicative of a country's level of development?

Absolutely. Clothing, accessories and other consumer products mark the difference between rich and poor, but these are really not such major differences. More or less everyone can have access to certain basic consumer goods, but that is not the case with dental health. But when we see a person with missing teeth, we know for a fact that we are contemplating a poor person. A person without a smile is condemned to exclusion from work and social relationships, is not going to eat, is not going to kiss... They are denied any possibility of happiness.

So then, your project is not just a question of health

No, it is a health project. But what it truly seeks is to achieve social inclusion for people through dental health. Because people with missing teeth are excluded from everything. Our goal is to sow smiles around the world and thus give them back health, joy and hope.

What groups receive your special attention?

Nowadays, we are working primarily with three groups. First of all, with deprived children aged 11 to 17 with serious dental problems. We are also treating women who have been victims of gender violence, and lost their teeth in situations of violence. Finally, transsexuals who have lost teeth in situations other than those of domestic violence, sometimes at the hands of the police.

What does being "the best dentist in the world" mean to you?

"The Best Dentist in the World" was the way we tried to draw attention to many dental professionals who are doing great work on behalf of society at large and their particular city. For us, the best dentist in the world is the one that makes the greatest impact on the oral health of their community. And not only through the work in their office, but also by obtaining medications and, in general, everything a child needs to enjoy full health. These professionals

are highly committed and give so much more than what is asked of them. That's why they are the best dentists in the world.

How many people have you helped?

I don't like talking about numbers, as they are rather large and sometimes misrepresent the social work. Many organizations work with impossible numbers and the child ends up being just another number. Roughly speaking, we can say that, as of today, our organization is providing treatment, at any of various stages, to 71,000 people. However, much remains to be done.

What must a person without financial means who needs dental care do?

They can write to us on Facebook or through our website. We will then reply to their message and attempt to find an organization that can help them with the care or treatment they need, perhaps even immediately if they are in one of the countries where we are present.

What has this initiative meant to you on a personal level?

All this took me by surprise. I had no qualifications, training or prior experience in social services. A dentist's life is a good life. I have a family, I'm a father, I have a house, a car... And it's fantastic. But I believe the best part of life is this, having the chance to help so many people. For me this is a way to give true meaning to life. ☒



Julio Castelo Matrán International Insurance Award

Policy Incubator Project by Wharton Risk Management and Decision Processes Center at Pennsylvania University (USA)

TEXT: RAMÓN OLIVER IMAGES: JESÚS ANTÓN

In a country like the United States, accustomed to hurricanes, floods and other natural disasters, for many families the true cataclysmic impact hits

them after these devastating natural phenomena have passed through, when the time comes for reconstruction and recovery. The fact is that a lack of financial

resources prevents thousands of people having access to insurance that can cover them against the effects of such contingencies. The proposed solution to this



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Mercedes Sanz Septién

problem is the goal of the project that won this year’s Julio Castelo Matrán International Insurance Award, which recognizes those entities which help extend the insurance activity and foster economic stability. A year ago, the researcher Carolyn Kousky and her colleagues at the center launched this initiative with the aim of providing real solutions to insurance-related issues in order to help communities at greatest risk of natural disasters mitigate their effects.

How did the project come about?

Policy Incubator stemmed from the frustration of a group of researchers, as we saw how the initiatives and many of the public policies related to covering natural disasters were totally ineffective and didn’t do enough to improve the lives of the people on the ground. That’s why we had the idea of creating a public policy incubator that could resemble a business incubator; but, instead of entrepreneurial projects, we focus on identifying new policies and innovative ideas that can help families recover following a natural disaster.

How can your organization improve people’s lives?

We carry out a series of activities that seek to integrate research and practice. We work with local governments to better design their policies and provide insurance that covers disasters or catastrophes to people who could otherwise not afford it. We also seek to develop

new ways of generating resources to help victims of a natural disaster recover more fully. We also work at the federal level with the United States government to implement better legislation in this area and, in general, to achieve more effective, adequate solutions to prepare for this kind of emergency.

Your projects involve many people

One of the major challenges facing us is how to work with individuals and organizations from such a wide range of areas. Our interlocutors include representatives from the local, federal or state administrations, the private sector and researchers from a variety of disciplines. And, often, there is no communication between them. In such cases, what we strive to do is to bring all these parties together in the same room and try to get them to reach agreements. However, it’s not always easy to make so many bridges.

Can you name a project you are particularly proud of?

In the United States, floods are one of the worst disasters that can happen, and there are many families who are not insured against these situations. Public aid is insufficient for low-income families. That’s why we are designing a program at the federal level to help these people with limited resources have insurance cover. Also, at a more local level, there is an innovative initiative in Portland to try to reduce the cost of flood insurance policies.

What new projects are you working on?

Precisely at this moment in time we are starting to work with coastal communities to help them adapt to climate change. The project works on the basis of understanding the new storm patterns and rising sea levels. In parallel, we are seeking a change in the current legislation on the ground to help preserve the economy and ecological systems of these coastal areas, and ensure that these populations can continue living in safe conditions.

What would have to happen for a project such as “Policy Incubator” to no longer prove necessary in the future?

I’m afraid there’s a long way still to go. Right now we are trying to close three gaps we have identified. Firstly, there’s the insurance gap: those people who don’t have insurance to cope with these disasters. Secondly, there’s the prevention gap: many people who have not taken steps to reduce their risks. And, finally, the climate gap: in order to cope not only with present-day disasters, but also those of the future. If we can succeed on these three fronts, that would be incredible. ☘



Award for the Best Health Promotion Initiative

EHAS Foundation. Healthy Pregnancy Program

TEXT: CRISTINA BISBAL IMAGES: JESÚS ANTÓN

The EHAS Foundation was created at the Polytechnic University of Madrid. Specifically, in the School of Telecommunications Engineering. From there they set about using Information and Communication Technologies to enhance health care provision in rural areas of

developing countries. Fundación MAPFRE wished to recognize one of their foremost projects, Healthy Pregnancy in Guatemala. Over the past five years, this has enabled more than 16,000 women to be treated. These percentages reveal to what a degree it has been a success: neonatal mortality

has been reduced by almost 40 percent, and that of the mothers by 35 percent in the intervention areas, namely the Guatemalan departments of Alta Verapaz and San Marcos. To learn more about the foundation and this project, we talked at length with its director, Ignacio Prieto.



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Joaquín Poch Broto

President of the Spanish Royal Academy of Medicine

Elena Andradas Aragonés

Director General of Public Health, Quality and Innovation, Spanish Health Ministry

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What does your work in Madrid entail?

We develop networks, engineering designs... and then we travel to countries such as Guatemala or Peru and set up pilot projects to implement our solutions, strive to gauge their impact and learn from any mistakes we may possibly have committed.

The award you have received is for your Healthy Pregnancy program in Guatemala. Why pregnancies?

Because, according to the World Health Organization, some 830 women and over 7,000 newborns die each day around the world from pregnancy or childbirth-related complications. Most are due to preventable causes and can be easily identified with the resources we possess in the first world, yet are totally absent in rural environments, such as ultrasound scans or blood tests. We have developed a system that enables these tools to reach those areas where women do not have access to them. We can thus identify pregnancies which entail some kind of risk so that they can be prevented, with the women being taken to hospital and treated appropriately, avoiding the lives of the baby or mother being placed at risk.

That system is a kit. What does it consist of?

It is a backpack containing a laptop computer and a kit that connects to the laptop to do the ultrasound. We complement this with a solar

panel and a battery to power the equipment for several days, given that there is no electricity in these areas; and with blood and urine strip tests to swiftly screen for HIV, syphilis, anemia... We can thus offer an analysis similar to that available in the first world. In this way, pregnant women can have access to top-quality prenatal care. Until now, they only had access to nurses who visited their communities and who could do little more than a palpation or auscultation.

Why Guatemala?

On a trip to the native country of Andrés, our previous director contacted a local NGO with a philosophy similar to ours (technology applied to health). This led to exploring synergies, they told us about the situation of women there and we started collaborating. We work wherever we find local partners with whom we can carry out our projects.

But you not only provide this equipment, you also provide training for those nurses, don't you?

It's not just a question of bringing a gadget or two; we also have to train the nurses so they are able to identify the risks, providing them with the tools to do so. What's more, the ultrasound system collects the data so that a specialist from the urban area – or even Spain – can later monitor the patients' progress.

This award means a lot to you, I imagine.

For a start, it's an opportunity to promote our work and reach more women. And, of course, we are glad of this recognition, as we believe a lot of good work is being done by all those involved. But we also feel that our results should be put out there so that other organizations can copy us and replicate this project.

What is the most rewarding aspect of this work?

Being on the ground, going to the communities and talking to the people involved there. Both the nurses and the pregnant women. The former are highly motivated, while the latter are really grateful for having an ultrasound scan of their baby. Basically, this is a right they have, but one which is unfortunately not universally guaranteed.

Have you traveled recently?

The last time we were there was in March and, yes, it's really fantastic. The testimonies of the nurses are tremendous. Many of them are elderly women who had never used a computer or ultrasound scanner before, and were a bit unsure at first. However, over time, as the project has advanced, they are the first to come forward, asking us for more backpacks for other communities and wanting to know more. Hearing the testimonies of these nurses is truly moving. ☘



Award for Best Accident Prevention Initiative

Organization of American Firefighters (OAF)

TEXT: CRISTINA BISBAL IMAGES: JESÚS ANTÓN

Carlos Alberto Ferlise, president of the OAF (Organization of American Firefighters), and Martín Cucalón, its Secretary General, are firemen. But, above all else, they love their profession, which they exercise every day in their respective countries, Argentina and Ecuador.

And wherever else they may be required on the American continent. This is what the organization they collaborate with is all about (they are all volunteers, except for the administrative staff). On its behalf they came to Madrid in order to collect the award from Fundación MAPFRE

for the Best Accident Prevention Initiative. Made up of over one million professional firefighters, mostly volunteers, this association covers the needs of 65 percent of the region. It has been doing so for nearly 12 years now, working incessantly and growing at a surprising rate.

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José Manuel Inchausti Pérez

Antonio Guzmán Córdoba
Manager of Fundación MAPFRE'S Health Promotion Area

Gregorio Serrano López
Director General of DGT (traffic authorities)

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Margaret Peden
Senior Research Fellow. Head of the UK Injury Programme, The George Institute for Global Health

MEMBER & SECRETARY

Jesús Monclús González

What does this award mean to you?

Obviously, we're thrilled. But, the first thing we want to say is that we've come here on behalf of the millions of firefighters on our continent. For all of them, men and women alike, this award will motivate them to keep going. This award is for the firemen and women on duty 365 days a year, with no days off, not even Christmas or New Year. But it's something we gladly do, as this is our passion. We generally start out at a very young age, practically as teenagers. It's true that we come face to face with the suffering of others in our work, but our profession strives to make our cities safer, while attempting to protect the environment.

What is the most rewarding aspect of your work?

The most gratifying thing is when you leave the scene of an emergency and see that your people have done a good job, thanks to the training and equipment they have received. Completing emergency work of any kind, in which firefighters from several countries have participated, leaves you feeling at ease, satisfied with what you've accomplished thanks to this combined force of American firefighters. OAF has distributed many donations for training and equipment from countries with greater resources.

What does that collaboration entail? Give me an example.

For example, if there is a forest fire emergency in Argentina, we have a direct line to firefighters in other countries in order to seek or offer help.

So, one of the key factors is the collaboration between different countries...

Correct. The idea is to do away with borders. If you need a fire investigation instructor, you simply pick up the phone, call any country where there is one, ask them and they send you one.

But there is not just training for fighting fires, but also in fire prevention. That is really important.

Indeed so. Prevention is the best way to reduce risks. Without prevention, no progress can be made as regards reducing risks. And we must start educating people right from childhood. Fundación MAPFRE helps us with many campaigns. For example, in Ecuador we have reached 150,000 children and taught them how to prevent emergencies, as well as what to do if there is one. The infant mortality rate in Latin America due to fires is really high.

And another noteworthy aspect of this international work?

The standardization of protocols and training. And the elimination of borders with their respective bureaucracies. These are often a real problem, as you cannot enter a country despite the fact that there's an emergency. We have an agreement to skip permissions,

which can often delay sending or receiving aid by up to a day.

I feel that the virtual academy you have set up is most interesting.

The result has been surprising. We didn't expect it. Many countries have reached the figure of 8,000 who have finished their training. And we believe this must continue, as they are so keen to learn.

And there is always more to learn...

That's true, because fires nowadays are not like those of 50 or 60 years ago. With technology, everything has changed, even disasters. Today's materials can produce toxic gases, for example. There are also electric cars, with a whole new technology. So, we need to learn how to rescue people from these vehicles without risking electrocution... And it's the same with elevators, etc. We never cease training and specializing in order to not only protect citizens, but also to protect ourselves.

What is the future of the OAF?

It's going to keep growing. More and more fire departments want to join us, not just as countries, but also as independent organizations. And that's great because we have a lot to do. ⊗

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

Art for all



Santiago, Chile

PAZ ERRÁZURIZ

Fine Arts Museum

19/07/2018-14/10/2018

Paz Errázuriz, *Karman the Magician*, from the series *The Circus*, 1988
Digital copy
Courtesy of the artist

Berkeley (California), USA

PETER HUJAR

BAMPFTA

11/07/2018-07/10/2018



Peter Hujar, *Boy on Raft*, 1978
The Morgan Library & Museum, The Peter Hujar Collection. Acquired thanks to The Charina Endowment Fund, 2013.108.1.97
© THE PETER HUJAR ARCHIVE, LLC. COURTESY OF PACE/MACGILL GALLERY, NEW YORK AND THE FRAENKEL GALLERY, SAN FRANCISCO

Berlin, Germany

NICHOLAS NIXON

C/O Berlin

29/09/2018-02/12/2018



Nicholas Nixon, *Bebe and I, Savignac de Miremont, France*, 2011
©NICHOLAS NIXON. COURTESY OF THE FRAENKEL GALLERY, SAN FRANCISCO

San Francisco, USA

BRASSAÏ

SFMoMA

17/11/2018-17/02/2019



Brassaï, *Vendedor de marisco, Sevilla* [*Lobster Seller, Seville*], 1951
Brassaï Estate, Paris
© BRASSAÏ ESTATE, PARIS

A Coruña

GRACIELA ITURBIDE

Barrie Foundation

24/10/2018-27/01/2018



Graciela Iturbide, *Our Lady of the Iguanas, Juchitán, Mexico*, 1979
FUNDACIÓN MAPFRE Collections
© GRACIELA ITURBIDE



Las Palmas de Gran Canaria

BAGARÍA AL SOL

Fundación MAPFRE

Guanarteme

12/09/2018-02/11/2018



Francis Picabia 1949

Picasso-Picabia. Painting in Question

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

From October 11, 2018 through January 13, 2019 Fundación MAPFRE is presenting in its Barcelona exhibition hall (Casa Garriga i Nogués), *Picasso-Picabia. Painting in Question*, an exhibit dedicated to these two artists who are fundamental to the history of art, yet have never before been associated in this manner.

This exhibition is designed to offer a journey through the history of art from the emergence of Cubism around 1910, moving on to Dadaism in 1915 – of which Picabia is undoubtedly one of the prime exponents – and looking at the 1925-1928 period, when both artists shared a taste for what we might call “monstrous classicism”. The exhibition ends with a selection of their final paintings: whereas Picasso relentlessly returned to the human figure until his death in 1973, Picabia, whose career ended in 1953, reduced the act of painting to subtle monochrome works peppered with dots.

Comprising over 150 pieces (paintings and graphic arts) and archival documents (journals, letters and photographs), the dialog established here between the works by Picasso and Picabia will reveal the real or imagined links between them. These two artists of Spanish origin were often mixed up in their early days due to the similarity of their surnames – which caused confusion in the press when they were still not well known. But, first and foremost, they shared the desire to challenge the pictorial conventions laid down by the history of art, with both of them equally determined that the “assassination of painting” was the path they should take to rejuvenate it.

Cubism (1907-1915)

Picasso and Picabia did not maintain a close relationship during the early 1900s. Although they

exhibited at the same gallery in 1904, they moved in very different circles and their paths barely crossed in that Cubist period of radical innovations between 1907 and 1914. In 1906, while Picasso’s language freed itself from naturalistic depiction and threw off the yoke of mimesis, Picabia was still painting natural landscapes inspired by the Impressionist masters, which he would gradually replace with the use of postcards, which he later adapted in his studio.

In the summer of 1908, Picasso painted landscapes with simplified geometric volumes and a reduced palette of tones limited to ochre, green and, sometimes, deep red, as in *Paysage, coucher de soleil* [Landscape, Sunset]. Picabia’s Spanish-style *Jeune fille* [Young Girl] of 1912 is still in a “primitive” style, which adopts the close-up view and construction in facets of one of Picasso’s works from the fall of 1908, *Tête d’homme* [Man’s Head]. However, it would not be until the following year that Picabia ventured down new modern avenues, inventing a lexicon liberated from Cubist orthodoxy constraints.

Toward the object

At the end of 1912, the Malaga-born artist made his first assemblages and his *papiers collés*, following in the footsteps of Georges Braque. His work *Bouteille et violon sur une table* [Bottle and Violin on a Table], from late 1912, includes a newspaper clipping in the shape of a bottle. Reading it forms part of this new vision in which the real object is called upon to play an increasingly important role.

Francis Picabia

Points, 1949

Private collection, courtesy of Michael

Werner Gallery, Märkisch Wilmersdorf, Cologne and New York

© Francis Picabia, VEGAP, Madrid, 2018



Left, anonymous
Portrait de Pablo Picasso devant la peinture «L'aficionado» à la Villa les Clochettes [Portrait of Pablo Picasso in front of the painting *The Aficionado* at Villa les Clochettes], Sorgues, summer of 1912
 Musée National Picasso - Paris

Right, Man Ray
Francis Picabia à Saint-Tropez [Francis Picabia in Saint-Tropez], ca. 1935
 Pierre & Franca Belfond Collection, Paris
 © Man Ray, VEGAP, Madrid, 2018

During the years 1912-1915 Picabia and Picasso learned the “object lesson” in a different way. In the case of Picabia, however, reflection on a readymade form undoubtedly takes place through the title he gives his works. The painter subverts the word with phrases drawn from the dictionary.

Classicism and mechanization

In 1915 Picasso returned to the portraiture genre, somewhat relegated in favor of generic figures that summed up well the impersonality sought by Cubism, which he had practiced together with Georges Braque around 1910-1914. In this period he did portraits of many of his friends, such as André Bretón, Erick Satie and Max Jacob, among others. In the latter, he combined a reference to Ingres, through prodigious illustration and spatial illusionism.

That same year, Picabia traveled to New York for a second time. He was in touch there with the photographer Alfred Stieglitz and his coterie, and professed a new mechanical symbolist creed, based on the analogy between man and machine. This was the style adopted for the portraits of Guillaume Apollinaire and Louis Vauxcelles, the caustic critic of Cubism, who were depicted as machines between 1917 and 1919. It could therefore be said that the collusion between drawing and photography observed at that time, particularly in Picabia’s work, crystallized around a modest pastiche.

Dada: life and death of painting

The object, trivial and discredited in 1915, is the key to Picabia’s mechanical portraits, in which he eliminates any idea of resemblance.

In February 1916, during the First World War, several artists formed a new movement in Zurich under the name “Dada”. Taking hold in Cologne, Hannover, Berlin and New York, before flourishing in Paris in the early days of 1920, Dada took advantage of Picabia’s immense power of provocation.

Although Picasso was rather skeptical about the movement’s much-trumpeted success in the French capital, apparently he frequently attended its manifestations. In 1920 Picasso alternated between Synthetic Cubism and the sculptural classicism of the paintings he produced in Fontainebleau, yet never lost sight of the transgression of his own means of expression. And so, in the 1920s, there are two works, one by Picabia and another by Picasso, with the same subversive

These two artists of Spanish origin shared, first and foremost, the desire to challenge the pictorial conventions laid down by the history of art

nature. The former produced the sober *Danse de Saint-Guy* (*Tabac-Rat*) [St. Vitus's Dance (Tobacco-Rat)], which consists of a simple framework with a few tautened strings and three pieces of paper which simply read "Danse de Saint Guy", «Tabac-Rat» and «Francis Picabia», which absurdly accentuate the emptiness of the frame. In contrast, Picasso's *Guitare* [Guitar] in 1926 maintains the presence of the object and the canvas, but the extremely paltry nature of its components – the coarse cloth, string, nails and screw hooks – conforms to his once expressed desire to "stick razor blades into the corners of the frame so that people cut their fingers when picking it up."

"Spanish Women" and Hispanic themes

After 1904, when Picasso settled down definitively in Paris, Spain reappeared frequently in his work. In 1905 he painted the portrait of the beautiful Italian Benedetta Bianco, *Madame Canals*, wearing a mantilla. In 1917 the artist painted a portrait of the French-Moroccan dancer Fatma, a work in which he combined the pointillist technique – recovering the decorative inspiration of 1914 – with the classic drawing lines of the *non finito* Ingres tradition, followed by the painter since 1905.

When Picabia exhibited portraits of "Spanish Women" in the Parisian gallery La Cible in 1920, he returned to a theme he had addressed since the turn of the

century. In the artist's work, the reference to Spain was consistently present, whether in paintings or in his poetical writings. In 1923, in a retrospective at the Galerie Danthon, 40 of the 123 pictures on display had a Spanish theme. Some "Spanish Women" were directly inspired by Ingres and others later on, such as this *Espagnole à la guitare* [Spanish Woman Playing the Guitar], were taken from postcard models.

Decoration: abstraction and opticality

After the First World War, Picasso persisted in the profoundly stylistic

eclecticism that had characterized his oeuvre from the outset, enabling Cubism and Classicism to coexist. Without renouncing human representation in his painting, he turned to the object with an almost serial obsession. From 1918 onward, he exploited contrasting textures by introducing extraneous elements, such as the sand in *Pipe, verre et masque* [Pipe, Glass and Mask].

After 1921 and his break with Dada, Picabia initiated a period focused on analyzing in greater depth the notion of what is decorative. This approach led him back to abstraction, as can be seen in his 1922 exhibition at Galeries Dalmau in Barcelona. Picabia displayed



Pablo Picasso.

L'Arbre [The Tree], 1907

Musée National Picasso - Paris

© Pablo Picasso Estate, VEGAP, Madrid, 2018



Francis Picabia
Femme à l'ombrelle [Woman with a Parasol], ca. 1924-1925
 Private collection, Courtesy of Galerie 1900-2000. Paris
 © Francis Picabia, VEGAP, Madrid, 2018



Pablo Picasso
Portrait de Dora Maar [Portrait of Dora Maar], Paris, November 23, 1937
 Musée National Picasso - Paris. Donated by Pablo Picasso, 1979
 © Pablo Picasso Estate, VEGAP, Madrid, 2018

there his latest works produced in a machinist style, although the artist readily included watercolor portraits of “Spanish Women”, thus combining, as usual, the most disparate styles.

Monsters and metamorphoses. Unfaithful Surrealism

After Dada, Picabia returned to traditional painting genres, but only to subvert them to an even greater extent. Falsification and contrivance were present in Picabia’s work from the very beginning. But these two fundamental features of his art reached unprecedented levels in

1924. *Caravansérail*, his only novel, written that year, seemed to anticipate the motifs of his series of paintings launched under the generic name of “Monsters”, inaugurating a new style, radically different from previous works. At this time he produced works such as *Femme à l'ombrelle* [Woman with a Parasol] and *Les Amoureux (après la pluie)* [The Lovers (After the Rain)], the latter based on postcards depicting models pretending to be couples in love.

By then, Picasso and Picabia regularly spent their summers with their families in the region and,

indeed, had a neighborly relationship. During this decade, Picasso’s work revealed a theme common to Picabia’s “monsters” in love, as well as a shared concern for the circulation and interchangeable nature of the visual elements, completely disregarding the nascent Surrealism scene (which both of them shunned).

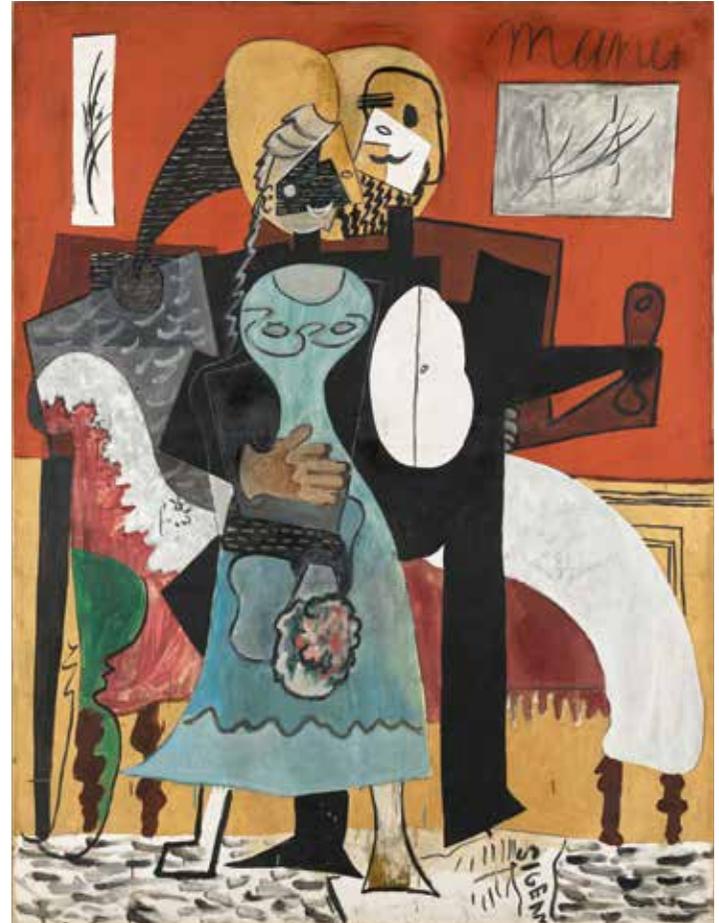
Freedom or reaction. The 1930s and 1940s

In the mid-1930s, Picabia painted relentlessly, yet had time to organize galas and festivals in Cannes. At that time he alternated between figurative

The exhibition ends with a selection of their final paintings: whereas Picasso relentlessly returned to the human figure until his death in 1973, Picabia, whose career ended in 1953, reduced the act of painting to subtle monochrome works peppered with dots



Francis Picabia
Les Amoureux (Après la pluie)
 [The Lovers (After the Rain)], ca. 1924-1925
 City of Paris Museum of Modern Art
 © Francis Picabia, VEGAP, Madrid, 2018



Pablo Picasso
Les Amoureux [The Lovers], Paris, 1919
 Musée National Picasso-Paris,
 donated by Pablo Picasso, 1979
 © Pablo Picasso Estate, VEGAP, Madrid, 2018

language and abstraction, such as in *Habia II*, in which feminine traits and curvilinear forms were superimposed with splashes of color.

In that same period, many of Picasso's portraits of the women around him offer us a good idea of the intimate theater that always accompanied his art. In 1935 the painter separated from his wife Olga Khokhlova and began a new life with his mistress Marie-Thérèse Walter. That same year, Dora Maar entered his life and became the subject of many works. Within the frame, the model's life is even transmitted to the object: certain colors, pieces of furniture or characteristic hats corresponded to each of them. Aware

of the serial effect, he explained that he had "imprisoned them in this absence of gesture and in the repetition of this motif because I want to capture how flesh and blood changes over time."

End of the match

Francis Picabia died in Paris on November 30, 1953. The end point that brought his production to a close is literal, for four years prior to his death the artist had started a new series of paintings called "Points". In these abstract works, often of modest size, there no longer is any drawing or composition. These images of granular material and saturated color could nearly be "successful"

monochrome works, were it not, precisely, for those points that dot the pictorial space.

Several years before the death of Picasso on April 8, 1973, the human figure remained the protagonist of his work: children or the elderly, women or men, are "motifs" that refer to a form of cryptic self-portrait. The works produced during the 1970-72 period, with a renewed formal lexicon, are meditations free of bombast, featuring a deep sense of the burlesque, about life and its finite nature. The strokes which build up the image depict women with fingers like bobbins and breasts like targets, as in *Femme assise* [Seated Woman]. ⊗



Rediscovering the Mediterranean

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The exhibition *Rediscovering the Mediterranean*, which can be visited at the Fundación MAPFRE Recoletos Hall in Madrid from October 10, 2018 through January 13, 2019, presents a series of paintings and sculptures by various artists who found the period between the late 19th and early 20th centuries a fine time for creating and representing art, a feeling of well-being they wished to project onto the coming artistic generations. The Mediterranean as a reconciliation with the past, but also a place of artistic freedom which, in its different forms, was thus to become one of the great references for the creation and evolution of modern art.

France: the Midi studios

At the turn of the 19th to the 20th century, throughout Europe the sea was rediscovered, particularly the Mediterranean. Sunbathing started becoming fashionable, beneficial for the health of both body and soul, and the heirs to Impressionism and *plein air* painting continued seeking the light and vibrant color of the waves, and the joy of a world they saw as recovering a lost Arcadia. If, until then, the French coast had been a mere transit point for travelers on the *grand tour* heading to Italy, the train from Paris to Lyon – which reached Marseille in 1856, Nice in 1864, and Ventimiglia in 1878 – facilitated

traveling south, attracting writers and painters. This rediscovered landscape would henceforth be intimately linked to the concept of modernity.

In the 1880s, following in the footsteps of the Marseille-born painter Adolphe Monticelli, Vincent Van Gogh settled in Arles. He rented a house there with a view to converting it into the “southern studio” and encouraged his friends Émile Bernard and Paul Gauguin to join him. During that period, Van Gogh became a master of color, through which he could convey his emotions.

Mediterranean Classicism is present in the pointillist works of Signac, who discovered the small port of Saint-Tropez in 1892, where he spent time with his friends Henri-Edmond Cross, Théo Van Rysselberghe and Louis Valtat; in the more mature Cézanne who

returned to Aix-en-Provence and made *Mont Sainte-Victoire* famous; in Monet’s hedonistic vision of the Mediterranean coastline; in the bathers Renoir painted in Les Collettes, in Cagnes-Sur-Mer, where he remained for the last years of his life; in the color of Matisse; in the works that Friesz produced in L’Estaque, together with Derain, Dufy and Braque. This presence of Mediterranean Classicism is also to be found in the influence exercised by earlier artists on painters who were somewhat different, particularly Camoin, but also Manguin and Marquet; or in the later works of Bonnard, who clarified his palette in order to be able to depict the landscapes of Le Cannet. A classicism that speaks of tradition and primitivism, but which also speaks to us of modernity, because it heads that way, it is born here.

Pablo Picasso.

The Pigeons, Cannes, September 12, 1957

Picasso Museum, Barcelona. Donated by Pablo Picasso, 1968

Inv. No. MPB 70,457

© Pablo Picasso Estate, VEGAP, Madrid, 2018

Photo: © Gasull Photography



Carlo Carrà
The Boat, 1928
 Augusto & Francesca Giovanardi Collection
 Inv. No. 267
 Photo: Alvise Aspesi
 © Carlo Carrà, VEGAP, Madrid, 2018

Each summer vacation on the Côte d'Azur meant a change of scenery for Picasso and, therefore, a change in the motifs on which he worked. Seduced by the isolation and the views over the Bay of Cannes, Picasso bought La Californie in 1955. A large villa-studio where he combined all the motifs that had interested him up to then: depicting the studio, the painter and his model, and the female figure. During this period, he also worked on different "interior landscapes", as he himself called them: the motifs he observed from his window — *The Pigeons* — or variations on the interior of La Californie based on the different tones of light coming through the windows. The luminous intensity and powerful color of the works painted in his studio of La Californie condense and exalt his Mediterranean heritage.

Italy: places of the soul

In November 1918 the magazine *Valori Plastici* was founded in Rome by Mario Broglio, who was also its editor. Collaborations were made by Carlo Carrà, Giorgio de Chirico and Alberto Savinio. While it did not have a set editorial line, this publication seemed to question the role of the artist in the contemporary world, as well as the development of new languages that engage in a continual dialog between recovering the past – and therefore, a return to realism – and

The culmination of the Mediterranean: Matisse and Picasso

In the summer of 1904, Matisse moved to Saint Tropez with his friend Signac. The views and the motifs he discovered there led to watercolors and drawings that announced the path he was to take. That was when he produced the sketches for *Luxe, Calme et Volupté*, where we can see the influence of Seurat's divisionism, likewise evident in *Jeune fille à l'ombrelle*. From 1907 the *fauve* movement began to fade and, influenced by the painting of Cézanne, who wanted to produce "paintings like those in the museums", the female figure took center stage in his work.

After a series of travels that took him to Briska, Seville, Granada and Tangier, and filled

his paintings with arabesques and odalisques, Matisse traveled to Nice in 1917 and stayed there for virtually the rest of his life. Little by little the monumental figures from earlier years were replaced by a more everyday, intimate style of painting, with color and lines gaining prominence. However, his work undoubtedly focused on the relationship between light and pure, flat color, together with defined outlines.

For Pablo Picasso, both Mediterranean traditions and the light and vegetation of the region proved essential stimuli for creating. His first trips to the Côte d'Azur date back to the 1920s and 1930s; a place where he would encounter that Classicism which, together with Primitivism, pervades his whole oeuvre.

the desire to instill this discourse at the very heart of modernity.

In the painting of Giorgio de Chirico, references to the past, to Piero della Francesca, Paolo Uccello, Raphael, Titian, Ingres and Courbet are all present. We can also contemplate that idea of time stood still, which is related to his metaphysical period, and with the need to return to legends, to a place that seems to be even way beyond Classicism: we can see this in two faceless statues which he calls *The Muses*, as well as the horses he depicts on the sea shore, surrounded by fragments of Greek ruins.

Likewise, Carrà's boats or the scenes depicted by Campigli continue along that path where time seems to stand still. Scenes that could prove familiar to us no longer are and are displayed as something strange and disturbing; infused with melancholy, the paintings of these Italian artists seem to tell us about loss, a loss difficult to define, describe or represent. Images of the soul that remind us that the past, Classicism and the happiness of that Mediterranean Arcadia will never again be the same.

Valencia and the joy of everyday life

Modern Spanish painting found Valencia to be a point of reference right from the mid-19th century. In the previous century, the *grand tour*, after passing through Italy and rereading the classics, had already begun to awaken interest in

seascapes and *vedute*. In the second half of the 19th century, many Valencian artists were interested in this genre and were able to faithfully depict the Mediterranean, highlighting the qualities it possesses, both as a landscape and as a setting for a good life.

As a good modern painter, Ignacio Pinazo was one of the first to show interest in the aspects of Mediterranean life. Almost always on small woodblocks, his brushwork is loose and fast, which denotes his love of drawing and watercolor. In works such as *Dusk at the Breakwater III*, light and atmospheric effects prevail over the anecdote and storytelling, thus anticipating a whole generation of painters who were to utilize these elements to express sensations, as is the case of Joaquín Sorolla.

Already enjoying international recognition in the late 19th century,

Sorolla was to make the sea the centerpiece of all his work, taking an interest in the lives and work of the fishermen, and the strolling or bathing vacationers. The beach scenes present in the exhibition – such as *To the Water!*, *Rocks of Javea and the White Boat* or *Clotilde and Elena on the Rocks* – manage to capture the depth and transparency of the water, with their deployment of full ranges of color, and celebrate that scenario filled with children playing and women bathing. A sea full of light and joy, a natural habitat that can be identified with the description of the golden age in the Mediterranean.

Their own world: Palma de Mallorca by Mir and Anglada Camarasa

Joaquim Mir was one of the most notable landscape painters of the



Joaquín Sorolla
To the Water!, 1908
 Bancaja Foundation
 Photo: Juan García Rosell

fin de siècle period. Upon his arrival on Mallorca – for the first time in 1899 and, on repeated occasions, between 1901 and 1903 – Mir’s painting changed radically, moving away from the compositions of a social nature for which he was famous. On this Balearic island, the painter was fascinated by the rocky areas and sheer cliffs along the coast, the caves that carved openings between them, and the weird light producing a phantasmagoric, unreal appearance.

In this period, Mir also did murals at the house of the textile industrialist Avel·lí Trinxet. One of the most famous is present in this exhibition; it depicts the garden and is harmonious, in terms of both

its composition and the color of the brushstrokes.

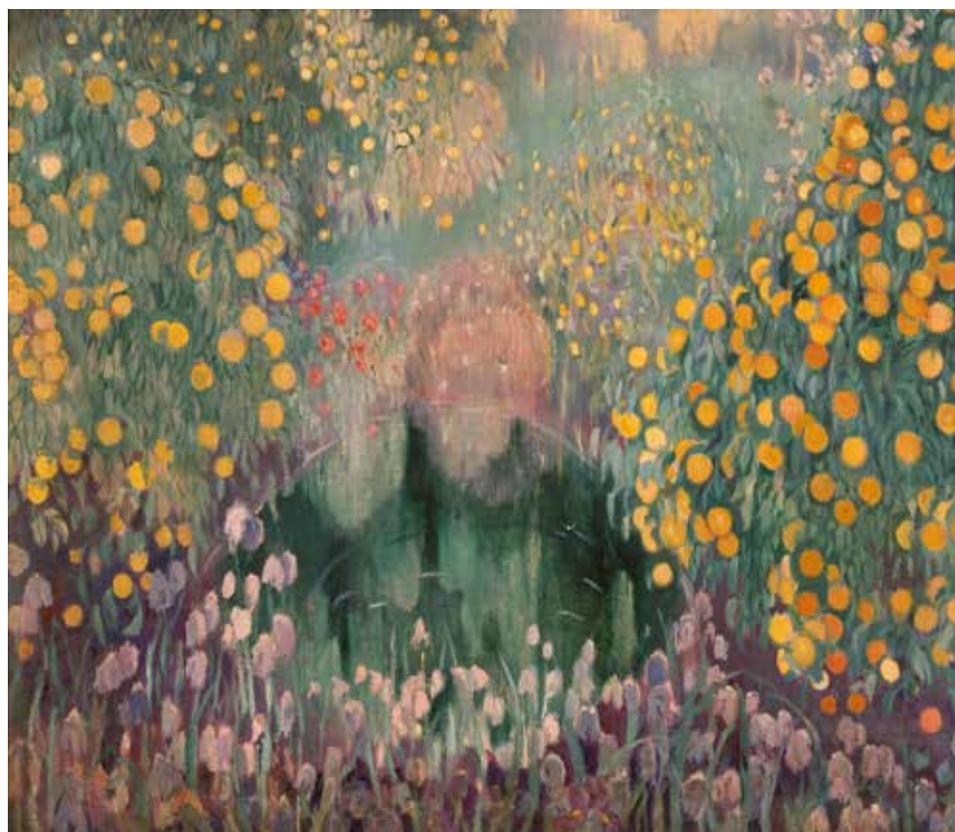
As for Anglada Camarasa, he settled in Port de Pollença in 1914 and started painting Majorcan landscapes, which closely resemble that sense of purity so characteristic of those by Mir. Being in contact with the island’s landscape produced a radical change in the themes he painted. Famous for being one of the major drivers of modernity in Spain, Anglada had created a painting style in which spots and color prevailed over linear aspects, most noteworthy being his representation of women in nighttime Paris scenes and, later, typically Spanish female figures.

The landscapes and seascapes he produced in Mallorca are, however, in a very different tone, although the violence of the color he employs is, possibly, even more present. A color that takes him over and over again to the limits of his painting, as we can see in *Grotto at the Bottom of the Sea* and *Bottom of the Sea*, works that clearly drift toward abstraction.

***Noucentisme* and the formation of the Catalan identity**

On this journey through the rediscovery of the Mediterranean we have proposed here, Catalonia holds a privileged position, given its location. From 1900, springing from Symbolism which was still in force, a new view of the Mediterranean was to appear and give rise to the first genuinely Catalan movement of the 20th century – *noucentisme*. The renewal of the artistic atmosphere of Barcelona was to be one of the leitmotifs in the artistic writings of Eugenio d’Ors, in a longing to reclaim the moral vision of art to regenerate society. The Classicism of D’Ors was swiftly accepted as the artistic aspect of this movement, while Catalonia was taken to be the guardian of the Mediterranean cultural tradition.

Joaquim Sunyer and Joaquín Torres-García are, in this sense, the artists who were the best at conveying the ideas of D’Ors, based on the abandonment of the *fin de siècle* Decadent movement in favor of recovering the spirit of



Joaquim Sunyer
Spring, 1915
 Private collection
 © Joaquim Sunyer, VEGAP, Madrid, 2018

The heirs to Impressionism and *plein air* painting continued seeking the light and vibrant color of the waves, and the joy of a world they saw as recovering a lost Arcadia

the Renaissance and Classicism, making beauty the goal of art. In this sense, the *noucentisme* of D'Ors took the identity-related aspect as a starting point.

After a brief Modernist period, Joaquín Torres-García, who continued the Symbolism of Puvis de Chavannes, arrived in Catalonia and proposed a serene, classic style of painting, filled with idealized figures. He established his 'Escola de Decoració' in Terrassa, attended by talented pupils such as Josep Obiols, Rafael Benet or Josep de Togores.

As for Joaquim Sunyer, he had returned from Paris in 1908. Settled in Sitges, he progressively abandoned Steinlen's influence and, just like Torres-García, he devoted himself to 'noucentisme'. Shortly afterward he painted *Mediterránea* and *Pastoral*, both faithful to Matisse and Cezanne, which would prove to be a career milestone.

In 1905, Aristide Maillol presented a plaster version of his sculpture *Mediterranean* at the Parisian Salon, whose marked Classicist nature is apparent both in the physiognomy of the face of the seated female figure and in the treatment of its sculptural volume and mass. The time Togores spent in Banyuls with Maillol in 1921 triggered the definitive evolution of the Catalan painter's work: landscapes and voluptuous female nudes emerged from his brush under the influence of the famous sculptor.

The presence of the female figure, a constant feature among Catalan painters, pertains to a Classicist tradition likewise

followed by sculptors such as Enric Casanovas, Josep Clarà or Manolo Hugué, although there are notable differences in the case of the latter. Included in the *noucentisme* movement by D'Ors, Hugué, on the other hand, showed little interest in that idealized Catalonia of Torres-García; his personal interpretation of Classicism, paying attention to a more authentic, rural Catalonia and with a predominance of rounded shapes, reveals his taste for Egyptian and Mesopotamian cultures. This interweaving of Classicism and Primitivism also interested Julio González, in whose hands the female figure was to become avant garde in the 1930s and 1940s. ⊗



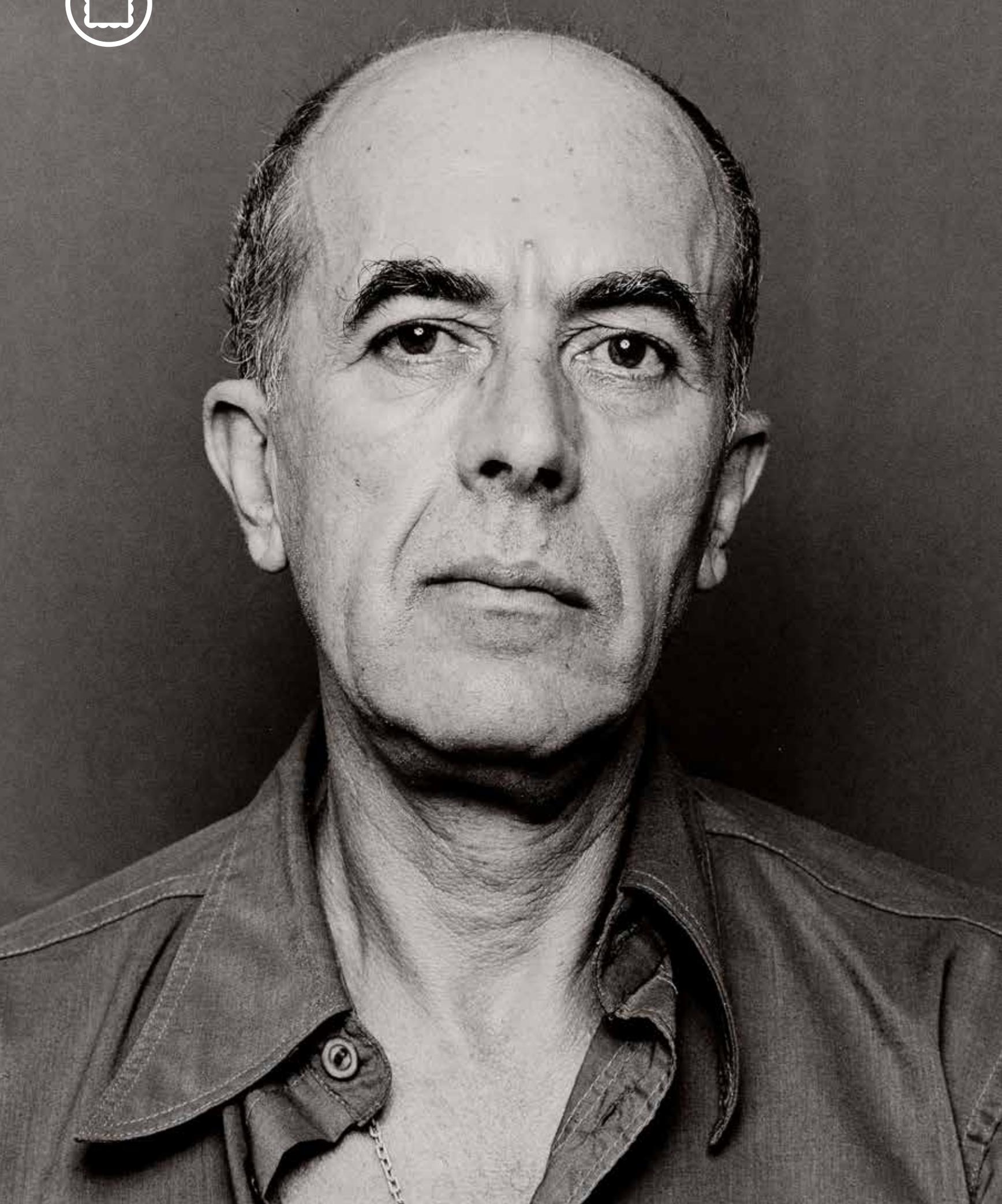
Giorgio de Chirico
Le muse (Le muse in villeggiatura; En villeggiatura), 1927
 [The Muses (The Muses on Vacation)]
 Mart, Museo di arte moderna e contemporanea di Trento e Rovereto.
 L.F. Collection
 Inv. No. MART 2169
 © Giorgio de Chirico, VEGAP, Madrid, 2018

Produced by Fundació MAPFRE, this exhibit forms part of the *Picasso-Mediterranean* cultural event, a work and collaboration network headed by the Musée National Picasso-Paris.



With the exceptional support of:





Humberto Rivas

TEXT: PEP BENLLOCH, CURATOR OF THE EXHIBITION

This exhibition of the work of Humberto Rivas, which can be visited from September 21, 2018 through January 5, 2019 at the Bárbara de Braganza exhibition hall in Madrid, aims to become yet another landmark event, helping people know an artist who is essential for understanding what photography was going through in 1970s Spain, as well as his contribution to its modernization.

Despite the years gone by since the invention of photography in the 19th century, neither the teaching nor the research undertaken nowadays reach desirable levels here. Indeed, development of this creative documenting tool lags far behind that in other European countries. We can affirm that a major part of the research in the field of photography has been undertaken here outside the public education system, sponsored by private institutions or under the auspices of various festivals or events focused on this discipline. The scant interest in photography in the university world, as well as the way in which this creative art form was marginalized until the mid-1990s, led to the photographers themselves venturing to cover those facets ignored by professionals from the various fields of public research.

Thus, photographers took on the role of critics, curators, gallery owners and researchers. A large part of our photographic heritage is known today thanks to the endeavors of various photographers who furthered knowledge of its existence. This is the case of Lee Fontanella, Joan Fontcuberta, Cristina Zelich, Publio López Mondéjar, Pep Benlloch, Josep Vicent Monzó, Valentín Vallhonrat, Rafael Levenfeld, Juan Naranjo, Manuel Sendón, Jose Luis Suárez, Alejandro Castellote, Paco Salinas and the Photomuseum of Zarautz, among others. In addition, they contributed

to the incorporation of relevant artists into the history of photography in Spain.

Another sector which has been doing important research work in the field of Spanish photography in recent years is that of the private collectors. From certain areas of this sector, and with all the risks this entails, some collectors have chosen to contribute their experience and know-how of certain periods and their photographic procedures, such as in the case of the daguerreotypes – officially introduced in 1839 – which they collect in a rigorous fashion. They not only help with their conservation, but also to fill in the gaps of our photographic past.

But this task, undertaken from the private sector, should be continued and further developed in our universities. The commitment to this artistic medium shown by some theorists and artists for many years enabled a minimal interest in research to be maintained. Subsequently, particularly through a range of publications, this provided an impetus that bore remarkable fruits and led to an apparent normalization process.

This exhibition, dedicated to the work of Humberto Rivas, covers the artist's work over his entire career from the sixties through to 2005. Rivas was truly fundamental to the development of photography in Spain from the first half of the 1970s, when he arrived in Barcelona from Argentina, bringing with him a revitalization of photography, which warranted its entry into the field of artistic practices.

Alberto, 1979
 Gelatin silver print. 26 × 26 cm
 Humberto Rivas Archive, Barcelona

The exhibition chronologically displays much of his production, drawn from the Humberto Rivas Archive (Barcelona), as well as from our principal collections and museums: MNAC-National Art Museum of Catalonia, Barcelona; IVAM-Valencian Institute of Modern Art, Valencia; MNCARS-

Granollers,
Gelatin silver print. 26 × 33 cm
Humberto Rivas Archive. Courtesy of espaivisor, Valencia

Museo Nacional Centro de Arte Reina Sofía, Madrid; Fundación Foto Colectania, Barcelona; Colección Per Amor a l'Art, Valencia and Fundación MAPFRE, Madrid.

The selection features original copies of period photos taken by the artist and the fact is that, given his work process, we can intuit that Humberto Rivas always adopted a forward-looking approach to his work: each time he selected

one of the photographs taken with his camera, he had the habit of immediately printing several copies. In Buenos Aires, the influence of the photographer Anatole Saderman led him to search for links between static images and movies; in 1971 he decided to open a publicity photo workshop and a cooperative for his creative projects. It was also in the early 1970s that he traveled to Europe, where he had the



The eye of the beholder is ever-present in his images, which always offer the possibility of a dialog

Violeta la Burra y su madre, 1978
Gelatin silver print. 30 × 30 cm
Españador, Valencia

chance to see the great works of art of all time in person, and he visited Barcelona with América Sánchez. Subsequently, in 1976, the military coup took place in Argentina and state terrorism took hold there. As a pacifist who could not tolerate violence, Rivas moved to Barcelona with his family, able to count on the support of the artist América Sánchez who already lived there. His arrival from Buenos Aires in 1976 was significant for the cultural circles in Barcelona, and his work, which caused a huge impact, provided a major boost for a group of artists wishing to highlight the creative side of photography, which was still marginalized at that time with respect to other artistic disciplines. In 1982 he participated actively in the launch of the first edition of the *Primavera Fotogràfica a Barcelona*, a pioneering event in Spain that was of vital importance for the recognition of photography as a medium for artistic creation.

For Rivas, a photography maestro was the exact opposite of those “capturing the moment”. His work had nothing to do with chance, not even with the false audacity of voyeurism; rather, he constructed images. He worked essentially in the studio with a plate camera and, outdoors, he was always thinking globally about his whole oeuvre. With his work, Spanish photography opened up to a new way of documenting,



based on a quest for the imprint of time, culture and collective memory. The eye of the beholder is ever-present in his images, which always offer the possibility of a dialog. His portraits are set against backgrounds that are barely distinguishable; the subject of the image is the only significant thing. Rivas builds an extremely descriptive picture which, at the same time, is profoundly analytical and, nonetheless, most mysterious. In his work, there is no place for the anecdote or incident.

The photographic oeuvre of Humberto Rivas could fit into

different “photographic genres”, depending on the historical period chosen. However, he never wished to classify his work and this is the basic premise marking his contribution to the resurgence of Spanish photography. Just like the cityscapes, his characters, as he liked to say, “choose to be recorded by his camera” and fulfill one particular contradiction: they are landscapes without people or people without a landscape; either one or the other, but never together in the same image. When shown his work, we are the ones who insert one in the other, given that

Portraits is not due exclusively to the aesthetic change they entailed, but rather mainly due to the sensitivity each one of them exudes



this union he strives to separate seems inescapable. For this reason, the exhibition displays a summary of his conceptual ideas regarding individuals and the city, within a continuum that is more like what we perceive as we wander through life. For Rivas, poetry was the art form closest to photography. Thus, his work is imbued with a certain feeling of solitude and proves disconcerting, yet seduces the viewer. In his images of the city, he depicts it more as a structure

than as the theater of human life, focusing on the spaces inhabited by shadows; these are clearly his favorite, with these presumed absences very much present in his particular dissection of the city.

In the same fashion, he took the art of portraiture to new limits. The obsession with certain characters who appeared as models for his work, some completely unknown, led him to approach them in a practically compulsive fashion in order to complete his

Vic, 1984
Gelatin silver print. 36.1 × 49.9 cm
National Art Museum of Catalonia, Barcelona.
Donated by the artist, 2006

portrait, his photograph, in the manner in which he had previously imagined it. As a result, we also find a cumulative period of time in his portraits – there is no decisive moment. The artistic dimension of his portraits is not due exclusively to the aesthetic change they entailed, but rather mainly due to

the sensitivity each one of them exudes. This can be attributed to the special treatment afforded to each of the characters, playing out their own role in their life's play, with the photographer yielding an exceptional, precise, rigorous testimony.

All of the photographs by Humberto Rivas are filtered through his incisive scrutiny: his portraits, objects, buildings or rooms are radically isolated or reduced to lines, surfaces or

façades, taking on a personality and life of their own. His images invite us to contemplate and analyze their content: painstaking in their detail, each element they contain helps us comprehend the reason why the artist decided to take the picture, and interpret that person or landscape. ✕

Valencia, 1987
Cibachrome. 27.5 × 35.5 cm
Humberto Rivas Archive, Barcelona





“When you work for children, you work for the future of many people”

TEXT: NURIA DEL OLMO. @NURIADELOLMO74 PHOTOS: SAVE THE CHILDREN

For two years now, the journalist and writer, Charo Izquierdo, has been directing the Mercedes Benz Fashion Week Madrid, the leading event for the promotion of Spanish fashion organized by IFEMA. She combines these duties with being on Save the Children’s board of trustees. In this organization, with a presence in over 120 countries, the protagonists are the children living in conditions of inequality and poverty. This fashion and lifestyle expert devotes as much of her time as possible in an attempt to help change their future. Its prime objective is to improve their education.

She first learned about the organization over 20 years ago, when the NGO was being set up in Spain. However, she did not join until 2014, when she was named a trustee and, later, vice president. That was a great emotion-filled moment, but there were also a lot of nerves. She admits that the sheer size of the project and the responsibility she assumed at that moment was immense. Charo Izquierdo, who has

worked in the fashion industry practically her whole career, has taken on a range of very different – but also exciting – projects ever since then. She has always been concerned about children, fighting for their progress and happiness. She stresses that helping to change the world we live in proves really gratifying. And she feels it is something that should be on everyone’s agenda.

“We are working to break the cycle, that intergenerational transmission of poverty”



What is your daily routine like in Save the Children?

I've always had a vocation for service, which means that, for me, this is truly important work. It has enabled me to get involved from the beginning, placing my know-how and experience at the service of the people who need it most and are experiencing the greatest injustices. At the most difficult times, with the greatest workload, I always think of the children and this encourages me immediately to find time where there is none. Children need support, people they know they can rely on.

What goals do you pursue?

First and foremost, we provide comprehensive care for children and their families, so that the economic situation or social exclusion in which they live does not prevent them from fully enjoying their rights and being able to reach their full potential. In addition, a major part of our efforts are focused on trying to influence the political agenda and decision-making processes, with the aim of achieving major changes and improvements in the lives of these people.

What results have you achieved in this time?

The fact is that we are very proud of the work we do. In all these years, we have cared for more than 5,000 children through programs we have carried out in different communities. We do our utmost so that they and their families can break the cycle, that intergenerational transmission of poverty, through education, and we strive to do away with all forms of violence. When you work for children, you work for the future of many people.

Which projects have particularly caught your attention?

I recently experienced the reality of the refugees firsthand. I traveled to Jordan last year. It made a huge impact on me. In our daily work with these people, we witness a great many inequalities. What most struck us was the fact that refugee

children are five times less likely to attend school than other kids, which means that millions of children are currently not being schooled. It's so unfair! But we hope that this will change.

What other objectives are on your agenda for this year?

In Madrid, I'd underscore the Puerto Rubio project, in the municipality of Vallecas. We opened it in April and it will undoubtedly be the seed for a new way of working with children – from a very young age right up to 18 years old – and with their families, a key factor for achieving changes related to education, immigration and violence.

What challenges must be met to tackle academic failure?

An educational system that treats each pupil according to their social, economic or physical needs, so that they can all have the same chance of success. We also call for more investment and scholarships, guaranteed education for the most vulnerable children and top-class second chances for those wishing to resume their education. In Spain, the main route for those returning to education is a dead end, given that it offers no path to further studies. Moreover, it offers very poor results and the second chance schools are not officially recognized within the education system. ✕





The safest traveler. The legend of St. Christopher

TEXT: ANA SOJO, FUNDACIÓN MAPFRE IMAGES: © FUNDACIÓN MAPFRE INSURANCE MUSEUM

The best thing about the end of your vacation is returning home safe and sound, and, with luck, without having suffered any of the many mishaps to which travelers are exposed.

Traditionally, St. Christopher is considered the ‘protector’ of travelers and, in Spain, he is the patron saint of motorists and truckers.

The origin of the name Christopher is Cristophoros, meaning Christ-bearer, or he who goes with Christ. He was a highly revered saint during the Middle Ages and is associated with various legends. His most widespread representation is as a mighty, powerful figure, almost a giant, who carries a child – Christ – on his shoulders, symbolizing the weight of the world. This representation crosses over into the classical world and is inspired by the figure of Atlas, who bears the world on his shoulders.

According to the Christian apocryphal tradition, St. Christopher was a giant who helped travelers wade across a river, carrying them on his shoulders. One day he carried a child. He was surprised he weighed so much and asked him how this was possible. And the child replied: “I bear all the sins of the world on my shoulders.” It was Jesus Christ.

Even though he was born in the third century, his popularity has remained unaltered to the present day, and even increased in the last century on becoming the patron saint of drivers. It is therefore not surprising that various automobile insurance companies incorporated the figure of St. Christopher into their logos, particularly on their



plaques. Insurance plaques on automobiles fulfilled a similar function to that of those on buildings, indicating that the vehicle was protected and insured by a certain company. These plaques were screwed to the bodywork in a conspicuous place on the vehicle. Collectible vintage cars still maintain these plaques as an integral part of their bodywork.

The Insurance Museum conserves several examples of these automobile plaques whose emblems depict the figure of St. Christopher. ⊗

Insurance plaques on automobiles fulfilled a similar function to that of those on buildings, indicating that the vehicle was protected and insured by a certain company

Practical information on the Insurance Museum

Located in Madrid, at Paseo de Recoletos 23, it has 600 pieces on display and a total of 1,300 preserved in the institution’s collection.

In addition, all of them can be viewed on a virtual tour of the museum at www.museovirtualdelseguro.com.

Free guided tours for groups may be reserved in advance by telephoning + 34 916 025 221.



The grand final is on the horizon

TEXT: RAMÓN OLIVER IMAGES: THINKSTOCK

The semifinals of the Fundación MAPFRE Social Innovation Awards were held for both Brazil and the rest of Latin America last July. The European semifinal will take place in September, thus completing the group of nine finalists who will be competing in each of the categories at the final to be held in Madrid on October 17.

The Fundación MAPFRE Social Innovation Awards, run in collaboration with IE Business School, are entering the final phase. We already know six of the nine finalists in this first edition and it is already clear that this is set to become a benchmark event as regards supporting social entrepreneurship worldwide. Three categories, three geographical areas and 27 projects in competition. The goal: to identify, support and afford visibility to innovative solutions offering great potential for social impact in the environments in which they operate. Imaginative proposals for improving the world in which we live, focusing attention on the effects of globalization and the technological revolution. These are the guidelines for this contest which boasts prize money of 30,000 euros for each of the three categories. Moreover, there are additional services for

the winners, such as support, guidance and assistance in the form of mentoring and coaching processes.

Throughout the month of July the semifinals were held for both Brazil and the rest of Latin America. However, it will not be until September when this phase takes place in the European area. Once the identity of the nine finalists is determined, they will all compete in the grand final at an event scheduled to take place in Madrid on October 17. It is there that those responsible for these social initiatives will have the opportunity to present their projects before an expert jury made up of specialists in such diverse fields as insurance, health, teaching, technology, social innovation or entrepreneurship. In order to choose the winners of each category, the jury's assessment criteria will include the following aspects: their

innovation; their technical, economic and organizational viability; their social impact; the capacity and experience of their management team; the maturity of the idea, corroborated by pilot tests and trials; or the associated legal aspects.

The fact is that this contest is not only intended to reward good intentions or brilliant ideas, but rather the true capacity of their architects to implement them and thus manage to make a tangible impact on people's lives. What is being sought? Innovative initiatives of a social nature to solve specific problems and improve the living conditions of the population groups targeted.

Semifinals

933 projects were submitted for this first edition of the Fundación MAPFRE Social Innovation Awards, 462 of which were able to demonstrate that they met all



the requirements to participate in the contest. After the initial stages, only 27 projects – nine for each area – reached the semifinals. The LATAM region was the first to celebrate this qualifying phase. The event took place on July 12 at the Interactive Museum of Economics in Mexico City. Three projects from Chile, two each from Colombia and Mexico, and one each from Peru and Ecuador disputed the much-desired right to opt for the final prize in Madrid. All of them

highly disruptive projects, whose common features are social responsibility, the green economy, sustainability, technological innovation and inclusion.

Days later, on July 26, the Brazilian semifinal was held in the city of São Paulo. The decision was just as difficult there, given the quality of the candidate projects.

The six finalists, together with the three winners of the European semifinal, will compete in the final in October.

The manner in which their projects are presented will have a significant bearing on the final decision; this is why they are going to receive coaching to help them communicate and develop their proposals in the most effective way. Moreover, this event will also serve as an interesting showcase to potential investors and funders, and so they will also be given access to a public relations plan in order to boost the visibility of their projects. ✕

THE PROJECTS

LATIN AMERICA

Category: Improvements in health and digital technology (e-Health) Oliber (Chile)

Eating, writing, brushing teeth... any everyday activity can become a nightmare for people who suffer hand muscle atrophy as a result of some accident or disease. Several Chilean students were determined to find a solution to this problem by way of innovative orthotic devices that enhance the autonomy and quality of life of these individuals. These devices are a better alternative to traditional prostheses, which often present adaptation problems, or even pain for those who use them. Basically, the difference between the two is that, while the former are elements which facilitate performing activities, the latter replace a part of the body.

Oliber's goal is to liberate people with crippled hands from many of their limitations. The orthotic devices wrap around the patient's hands and are made from a material that does not harm the skin or cause other discomforts. They are fitted with magnets which allow them to pick up items of various sizes.

For Camila Vivallo, one of the project's founders, there is nothing like Oliber anywhere in the world. "A low-cost product that is very easy to use, requires no training and is intuitive and practical. At this moment in time, there is nothing like this on the market. Not only is it considerably cheaper, but it is also practical, given that prostheses are often very difficult to use and heavier, and so users get fed up and stop using them. Our product has been endorsed by specialists and even they cannot believe that no one has thought of something like this before," he declares proudly.

Oliber says that their project "is changing lives worldwide, offering a low-cost solution to a problem

that remained largely unresolved or unaffordable. Especially for that 70 percent of the world with scant resources and no access to solutions such as these."

Camila believes that Fundación MAPFRE is doing a great job supporting social innovation, "and not many institutions in the world do that." That is why, when they saw the chance to submit their project to this contest, they did not hesitate for even a second. "We need that boost to keep growing and take our solution to the whole world. At the same time, they have provided us with the tools and support necessary to continue, and we are truly grateful to have reached this far. We could never have imagined it," she says.

Category: Innovation in Insurance Comunidad 4UNO (Mexico)

"In Mexico there are some 2.5 million domestic workers, 60 percent of whom support their entire family, and 98 percent have no access to formal financial services such as savings, credit, social security and insurance. Moreover, 95 percent of domestic workers are women and, of these, 80 percent are the breadwinners in their families. Domestic workers and their families are extremely vulnerable to financial disasters, given that their members have no access to insurance or savings tools, and much less medical care or financial education, nor are they eligible to receive credit." This panorama, related by Miguel Duhalt, one of the project's founders, is what motivated them to launch Comunidad 4UNO.

The service is contracted by an employer and the process is really easy: simply choose the plan that best suits the circumstances in each case, fill in the name and telephone number of the employee, and pay with a credit card. There are four plans available that offer different associated benefits such as accident insurance, medical consultations, discounts in pharmacies,

or the possibility of obtaining a debit card.

The way it works is very straightforward, as Miguel explains: "for less than 53 dollars, the employer of a domestic worker pays for membership which includes one year's cover against occupational accidents, free medical consultations, a bank account and a debit card that enables employees to receive electronic payments through the platform. This helps workers to start receiving a regular wage, which enables them to build up a credit history and eventually gain access to formal credit. It also includes automatic connection to a retirement fund, which means the domestic workers can save each week for their retirement. The domestic workers can also access online financial education courses. All this proves possible because 4UNO is connected digitally to the largest financial institutions in Mexico. 4UNO simultaneously opens up new markets and offers existing low-cost products to a neglected population."

In this way, Comunidad 4UNO is achieving a significant improvement in the quality of life of these people and, both they and their employers, gain peace of mind and empowerment. The project has already helped thousands of domestic workers and their families to deal with accidents and diseases, to generate a credit record, and save for contingencies and for their retirement.

Category: Mobility and Road Safety Lazarillo (Chile)

What most motivated René Espinoza Jiménez to submit his project was the fact that the focus was on social innovation. Because, for him, the greatest value his project possesses is its social impact.

René, CEO of Lazarillo, tells us that the aim of his app is to help enhance the autonomy of people with visual impairment, when they need to make journeys and, in particular, to find where

services are and move around inside them, thanks to indoor positioning technology.

This guiding application for cell phones enables blind and low vision people to know their current location at all times and to get information about bus stops, coffee shops, banks, restaurants, street intersections and other services. It also facilitates finding specific destinations, as well as obtaining directions on how to reach them using different means of transport.

And, the most important thing, this is a self-sustaining project. "Lazarillo is unique since it is an app which is free throughout the world and maintained thanks to a business model created ad hoc to sustain it: the system is sold to

enterprises and public organizations, which enables these organizations to improve their accessibility, and also offers a service to send localized commercial offers or information to their customers," he states.

Lazarillo seeks to link people with the place where they live, helping them to enhance their autonomy and independence. The goal of its promoters is for it to become the number one information platform for people with visual disabilities. The application, which is currently available in English and Spanish, already works all over the world, given that, in addition to its own resources, it uses the principal international databases to feed data into their maps.

BRAZIL

Category: Improvements in health and digital technology (e-Health) Beaba

Few words cause so much distress and fear as "cancer". A vast amount of information is generated daily about this serious disease, but also a great deal of disinformation that does nothing to help patients and their relatives combat it properly, especially when those suffering are children and adolescents. Beaba attempts to demystify cancer by offering clear, objective, optimistic information about the disease and its treatment. All this employing a language and visual codes tailored to suit children and youngsters.



In July the semifinals of Brazil and the rest of Latam were celebrated.

As the president and founder, Simone Lehwess Mozzilli, explains, the project addresses this really difficult topic of cancer, “but in an innovative way,” she says, “using information design and architecture to demystify the disease and its treatment. For example, instead of talking about hair falling out because chemotherapy is so harsh, we explain that it is because hair cells multiply as quickly as the cancer cells, and many medications are not yet able to differentiate and thus solely target the tumor cells. This enables patients to understand, learn and demonstrate greater commitment to the treatment when they know what is happening to them.”

This internationally recognized project is made up of cancer patients and former patients, health professionals, advertising creatives and social entrepreneurs. All the information has been prepared by a team of health professionals, creatives, programmers and, most importantly, by patients, an aspect Simone believes is truly innovative in the health care field. “The information not only focuses on the patient, but it is also created by patients, focusing on how they would like to be informed,” she says.

In the four years it has been running, this initiative has already had an impact on 500,000 people, and 15,000 patients have benefited from it. Its application Alpha Beat Cancer has been downloaded 13,000 times and 4,000 books have been distributed. The app is available on the principal platforms and features 20 mini-games offering information about cancer and its treatments in a play-oriented – yet, at the same time, rigorous – fashion.

Category: Innovation in Insurance: Pluvi.on

Pluvi.on is a climate monitoring system that offers accurate information and reliable forecasts in real time, thus achieving a high socio-environmental impact. Based

on data management, the system is designed to reduce losses caused by extreme climate conditions, such as floods and landslides. To do so, Pluvi.on uses supercomputers capable of a high degree of accuracy when predicting whether it is going to rain in a city, neighborhood or, even, in a specific street. The system collects and processes huge amounts of data and learns as it goes along, thus progressively improving its predictions.

For Diogo Tolezano, CEO of Pluvi.on, what is most important is that the system of real time climate sensors they have developed can send out flood and landslide warnings directly to the population. “Having this information on their cell phones, especially for people who live in vulnerable areas, gives them enough time to move somewhere safe, avoiding risks and even saving some of their assets, thus reducing their losses,” he says.

The company’s goal, if they manage to win the prize offered by Fundación MAPFRE, is to install one hundred more weather stations in vulnerable areas of São Paulo. “We will thus help over two million people to receive a warning of these risks and to be able to save their assets and, in some cases, their lives,” Diogo explains. He goes on to say that, “winning this social innovation award would be a way for us to multiply our impact, helping us to expand our network of sensors and extend the warning system to other regions.”

This successful initiative was the first start-up invited by the United Nations to form part of United Smart Cities, a global platform that presents solutions to improve life in different cities around the world.

Category: Mobility and Road Safety Zumpy

Shared mobility can also fulfill a social mission. Zumpy is an app that helps to reduce pollution, safety concerns and the transport costs of users. This carpooling

platform was born out of the belief that a sustainable, collaborative, ecological future which is attentive to environmental needs is possible.

“When we learned of the Fundación MAPFRE Social Innovation Award, we were immediately interested in participating, given that it’s an institution recognized worldwide for its support of social impact projects, and the chance for us to introduce Zumpy to a world audience.” With these words, André Henrique Correa de Andrade, founding partner of this initiative, tells us how they came to submit their project to these awards, “we are really proud to represent Brazil in the final in Madrid.”

Zumpy is a sustainable project that helps reduce emissions of CO₂ and increases the options for commuters and other users, as well as offering significant savings for both drivers and passengers in their travel expenses. Their solution reduces the number of vehicles on the streets and eases public transit overcrowding, making it easier for people heading to the same destination to do so safely. “We have managed to reduce transportation costs and also decrease the amount of pollutant emission generated by city traffic on a daily basis,” he states.

For André, Zumpy is not just another app; “what sets this application apart is the segmentation with security filters and the tool which allows users to limit ride-sharing to Facebook friends, moderated groups or groups of companies that they themselves create in the app. For example, women can opt for solely traveling with other women. In addition, Zumpy is the only application that, using approved methodologies, can measure the amount of CO₂ emissions prevented thanks to sharing vehicles,” he explains.

“To date, we have managed to organize over 525,000 ride-sharing journeys and save the environment more than 6,500 metric tons of CO₂ emissions,” he proudly remarks.



May the force be with you

TEXT: ÁNGEL MARTOS IMAGES: ISTOCK

Cardiovascular diseases, defined by the WHO as a group of disorders of the heart and blood vessels, are the leading cause of death by disease throughout the world. No matter where you live, to which society you belong, the heart that moves us is also the first to end our lives. A risk which, moreover, has increased for women. As we approach the celebration of World Heart Day on September 29, we are dealing with this topic in order to raise awareness about the importance of prevention.

There exist facts and data which confirm that the popular belief that men are the ones who suffer and die most from cardiovascular disease (CVD) is actually false. The figures for CVD mortality indicate that it affects 52 percent of European women, compared to 42 percent of men: a difference of 10 percentage points, but the concrete facts also remind us that we need to modify this widespread view. In December 2016 the actress Carrie Fisher died on a plane from a heart attack. The legendary Princess Leia of *Star Wars* fame, who had won a place in our hearts aboard a spacecraft, died precisely during a transatlantic flight at the age of 60. We would like to think that her last words for posterity had been, as in the movies of the galactic saga, “may the force be with you”. However, in her case, it was her poor cardiovascular health which won the battle.

According to the latest complete statistics published by

the World Health Organization (WHO) in 2016, ischemic heart disease and strokes are precisely the leading causes of death throughout the world: “They caused 15.2 million deaths and have been the leading causes of mortality for the past 15 years.” Of the 56.4 million deaths registered in the world that year, 26.9 percent were related to a CVD. Even if only due to statistical probability, both Princess Leia and any one of us are only too likely to suffer a fatal cardiovascular disease at some stage of our lives. And this is not an unexpected event, but rather a process largely attributable to our own decisions, due to our adoption and practice of unhealthy habits over a prolonged period of time.

Cardiovascular disease has become feminized over the decades

Are CVD avoidable?

According to the eminent cardiologist Valentín Fuster who, among many other accolades, holds a Fundación MAPFRE Lifetime Achievement Award, the origins of a myocardial infarction can be traced to “around 15 or 20 years of age, due to a series of risk factors. By the time they reach 50, two thirds of the population already have the disease. So heart attacks are unexpected from a superficial point of view...”, the Spanish physician and researcher explains. “We humans tend to believe we are invulnerable and to think that everything that occurs, happens all of a sudden. But it’s because we did not wish to prevent it.

The fact is that, according to the WHO, most cases of CVD can be avoided by taking action on “behavioral risk factors” such as tobacco use, unhealthy diet and obesity, physical inactivity or harmful alcohol consumption, “employing strategies that cater to the whole population.”

“While men are more aware of the need to seek medical care as soon as they notice heart attack symptoms, women find it harder to take this step and are more likely to endure discomfort or fail to recognize the symptoms”



The feminization of cardiovascular disease

Statistics show that one in every five women dies in Europe due to ischemic heart disease.

Far from the cliché, cardiovascular disease has become feminized over the decades, given that women have been adopting those very same bad habits. We could say that, when she died, Princess Leia was not alone. She was accompanied by many other thousands of women – 43,000 in Spain, for example, according to 2012 data. This statistical turnaround to the detriment of women is not due exclusively to the adoption of bad habits. As Dr. Fuster explains, “one of the keys to these high figures is the difference we continue observing between the two sexes, in relation to how long it takes to reach the hospital when, unfortunately, someone suffers a cardiovascular event. While men are more aware of the need to seek medical care as soon as they notice heart attack symptoms, women find it harder to take this step and are more likely to endure discomfort or fail to recognize the symptoms.”

This lack of recognition is so widespread that it sometimes even reaches health care personnel. This was denounced, albeit in a fictional manner, in the popular TV series *Grey’s Anatomy*. The plots in this medical drama set in the U.S. city of Seattle frequently introduced conflicts related to citizens’ access to health care (so problematic in the USA) and

This approach to tackling the problem also has its economic argument: it is much more expensive to treat the disease than to prevent it with educational strategies at ever earlier ages. For example, cardiovascular diseases cost Europe 196 billion euros. 54 percent of this figure goes on health care expenditure, while 24 percent is due to lost productivity. Finally, 22 percent corresponds to informal care.

An increasing number of studies confirm that our behavior as adults depends on the environment in which we lived between three and six years of age. For this reason, researchers like Fuster, head of the cardiology unit at the Mount Sinai hospital in New York, have focused their long-term endeavors on this age group. In his case, collaborating with a children’s program broadcast all over the

world – *Sesame Street*. “We have worked intensely with this age group, 70 hours during which these children are taught about health, how the body works, the question of nutrition, physical exercise and how to control their emotions,” he explains. “We prepare them so that, later on, they will know how to say ‘no’ when they are offered alcohol, tobacco, etc. And the results from 10 years of follow-up are spectacular.”

But, what about the adults? Is there hope for any of us? “At a very different level to what people believe,” Fuster stresses. “The projects we have carried out with adults have been successful when the community is engaged. A system similar to Alcoholics Anonymous, but for health issues, in which people help each other to combat obesity, smoking, high blood pressure... The community spirit motivates a lot.”

increasingly focused on issues affecting women. In one of the episodes in its last season, the surgeon Dr. Miranda Bailey was stuck in a traffic jam when she detected that she was starting to suffer a heart attack. This episode highlights perfectly the need to make women aware of the symptoms, more equivocal at times than in the case of men. Quite another matter is the fact that the doctor who treats Miranda is unable to deduce from the symptoms that she is suffering a myocardial infarction and that it is not simply fruit of a highly stressed woman's imagination.

Women For The Heart

Aware of this need, the Community of Madrid, Fundación MAPFRE, the Spanish Heart Foundation and the Pro CNIC Foundation launched the Women For The Heart initiative. It is both an aid and an awareness program, designed to help women avoid bad habits that lead to these cardiovascular events, and to recognize the symptoms when they arise. A woman does not necessarily have to experience the same symptoms as a man when she suffers a heart attack. In fact, they are often atypical symptoms which appear at a late stage, thus hindering a correct diagnosis and increasing the risk of death.

Celebrities such as Monica Naranjo or Ana Rosa Quintana have also been involved in the program. Monica, a singer, stresses that “we women are vulnerable to attacks; we often ignore the

warning signs and this only increases the damage to our heart several times over.” Ana Rosa, a TV presenter, goes further and states that: “Although we may appear to be, we are not superwomen. Your most important mission is to save your life, knowing how to interpret the symptoms.”

Statistics show that one in every five women dies in Europe due to ischemic heart disease

And what are these warning signs?

- Uncomfortable pressure in the chest, feeling pain in the center of the chest that can last for a few minutes, or maybe disappear and reappear again.
- Pain in one or both arms, the back, neck, jaw or stomach.
- Shortness of breath, whether or not accompanied by chest pain.
- Other signs such as cold sweats, nausea or dizziness.
- As in men, the most common symptom of myocardial infarction among women is chest pain or discomfort. The difference is that, in the case of women, there is a greater tendency to experience other common symptoms, particularly shortness of breath, nausea, vomiting, and back or jaw pain.

World Heart Day

Women For The Heart is highly active during the month of September, in the build-up to the celebration of World Heart Day on the 29th. During that week, in a large number of countries, from Brazil to Panama, Colombia, Dominican Republic or Spain, activities are organized to raise awareness about prevention. In Brazil, for example, medical checkups will be carried out in collaboration with local health authorities and during the Venus women's race. In Panama, activities will be organized in collaboration with the national Health Ministry in hospitals, health centers, subway stations and shopping malls. In Colombia, there will be activities in companies and shopping malls, while, in the Dominican Republic, awareness talks in universities are planned.

In Spain, Fundación MAPFRE participates in and promotes the Heart Street Run. But before you run, it might be a good idea to take the Women For The Heart test (<https://www.mujiresporelcorazon.org/conocete-corazon/test-valorar-riesgo-cardiovascular>) and determine your risk level. Because there is no better prevention policy than knowledge. So that the force may be with you, always. 



Drownings can be avoided

TEXT: CRISTINA BISBAL PHOTOGRAPHY: ISTOCK

Drowning is one of the leading causes of injury-related death in the world, although neither governments nor citizens seem to be aware of this fact. Rescue and first aid are much needed measures, but prevention stands as the main tool for reducing the number of accidents.

The figures facilitated by the World Health Organization are chilling. In the year 2015, some 360,000 people died from drowning around the world. In fact, it is the third leading cause of death from unintentional injury, accounting for seven percent of all injury-related deaths. However, in addition, the fact is that these data may be far removed from reality, because “the official data categorization methods for drowning exclude intentional drowning deaths (suicide or homicide), as well as drownings resulting from flood disasters and water transport incidents,” states the WHO Drowning document. The reality is that, if these cases were counted, the figure would increase considerably: by up to 50 percent in high-income countries.

These are not the only shocking data. There is also the fact that this particularly affects children and adolescents: drowning is the leading cause of death among children aged

5-14 (in Spain, the highest rate of deaths from this cause is in the 70-79 age group). According to the Panorama study on child road safety in Spain, there have been years in the past decade in which drownings have claimed more lives of children under the age of 15 than traffic accidents. In the United States, it is the second leading cause of injury-related death in children aged 1-14. These situations pose a real drama for families. According to David Szpilman, medical director of SOBRASA — Brazilian Lifesaving Society — and a world reference in this field: “In contrast to other causes of death, drowning occurs unexpectedly in the vast majority of occasions, especially with children, which generates a chaotic situation within the family. Among all the possibilities of injury, drowning is undoubtedly the one with the greatest family, social and economic impact.”

Indeed, it is an extremely dramatic situation. But, in

addition, it has important economic consequences that should not be underestimated. “Although data are scarce, several studies reveal information on the economic consequences of drowning. In the United States, 45 percent of people killed by drowning form part of the most economically active segment of the population. In that country alone, drownings in coastal waters entail direct and indirect costs to the tune of 273 million dollars each year. In Australia and Canada, the total cost is, respectively, 85.5 and 173 million dollars a year,” states the WHO. This data refers to coastal waters but, curiously, fresh waters are much more deadly, accounting for 75 percent of all deaths. In particular, in some countries it is in the rivers that these tragedies occur more often, according to reports drafted by SOBRASA.

Given all this, it is clear that there is a need to act. “The word *drowning* brings to mind rescue and first aid as the most

Drownings around the world, in figures

Essential data

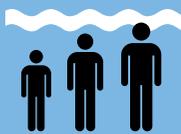
372,000

people die from drowning each year.



25 years old

More than half of all drowning victims are below this age.



Men

They are twice as likely to drown as women.



1-24 years old

Drowning is one of the 10 leading causes of death.



Risk factors



Young children

The highest drowning rates are for children aged 1-4.



Floods

Extreme rainfall, storms, tsunamis and cyclones.

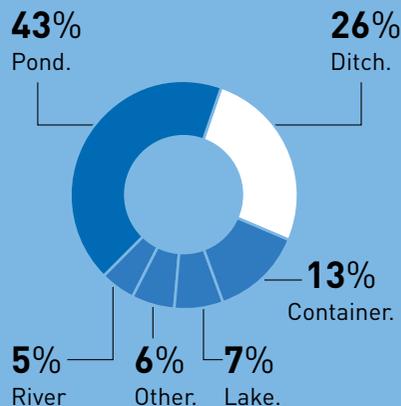


Sailing

Especially on vessels with too many passengers or poor maintenance.

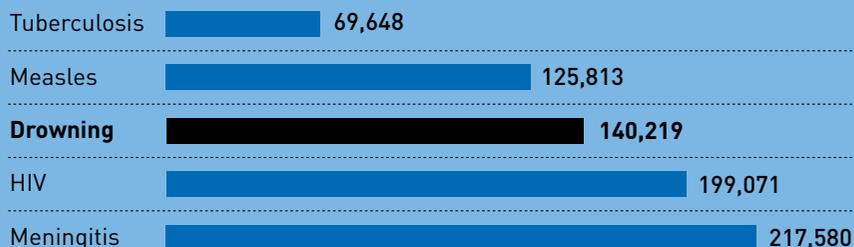
Living near the water

Entails some risk of drowning.



One of the leading causes of death among children

Number of deaths among the under-15s.



Green flag
Safe bathing conditions.



Yellow flag
Bathe with caution.



Red flag
Bathing prohibited.

Source: World Health Organization

important measures; however, the most effective tool in the fight against drowning is prevention.” This statement by Szpilman clearly highlights what we must focus on when taking action to reduce the number of deaths. So much so that, according to SOBRASA’s Aquatic Emergencies Manual, prevention measures can actually avoid 85 percent of fatal drowning incidents. And they not only act on reducing mortality rates, but also morbidity (injuries resulting from near-drowning incidents).

The WHO’s 2017 *Drowning Prevention Guide* provides a list of six basic prevention measures: provide safe spaces away from the water for preschool children; install barriers controlling access to water; teach school-age children (aged over 6) swimming and water safety skills; build resilience and manage flood risks and other hazards; train bystanders in safe rescue and resuscitation; and set and enforce boating, shipping and ferry regulations.

Only in this way does it seem possible to reduce the figures with which we started this article. ✕

AVOIDING DROWNINGS IS UP TO YOU

#CEROAHOGAMIENTOS



Fundación **MAPFRE**



Fundación MAPFRE's drowning prevention campaign in Spain includes the dissemination of what is known as the *Survival Chain*. Reproduced with the permission of its authors: Szpilman D, Webber J, Quan L, Bierens J, Morizot-Leite L, Langendorfer SJ, Beerman S, Logren B. Resuscitation (2014). © 2014 Elsevier Ireland Ltd. Published by Elsevier Inc

David Szpilman: "People don't believe that anyone can drown"

This Brazilian and his three brothers were raised on Copacabana Beach and, from a young age, he was in contact with the hazards of the sea and water sports, which he practiced since he was a kid. His experiences as a lover of the sea and as a physician made him acutely aware of the dangers of drowning. Today he is one of the leading experts in maritime rescue, one of the founders of SOBASA (Brazilian Lifesaving Society) and its medical director.

Do you believe the authorities have a true notion of the problem?

No, the actual number of drowning deaths is over one million a year throughout the world. It is one of the leading causes of death among children and young people around the world, although only part of the problem is quantified. This occurs because of the way data in this area are collected and classified, in addition to the difficulty in interpreting them and adjusting them to our reality. [Szpilman is referring to the fact that homicides, suicides and flood deaths are not counted as drowning deaths].

What is the chief cause of drowning?

The main cause of drowning is that people don't believe it can happen to absolutely anyone, no matter of what age, sex or social status they may be.

According to the WHO, 90 percent of all deaths are concentrated in low- and middle-income countries. Does this mean that, with resources, deaths could be avoided?

Yes, indeed, with major effective prevention campaigns a lot could be done and good results achieved as regards cutting drowning figures. This should be a job for society as a whole, governments and private initiative, working as a team. Together we can do so much more.

Can the deaths averted by the existence of SOBASA be quantified?

In 20 years we have been a 37 percent reduction in drowning deaths.

FOR THE PREVENTION OF DROWNING

Each year Fundación MAPFRE launches a **Drowning Prevention** program thanks to which they are present at more than 62 beaches in 40 municipalities right round the Spanish coastline, as well as at inland natural spaces such as the Costa Dulce de Orellana (Badajoz) and San Juan (San Martín de Valdeiglesias, Madrid) reservoirs. The goal is to reduce the 2017 figure for drownings in Spain which, according to provisional data from AETSAS (Spanish Association of Water Rescue and Lifesaving Specialists), came to 542 deaths, 23 percent more than in the previous year. In 2018, over 50,000 people are to participate in this prevention campaign, which is run in collaboration with Blue Flag-ADEAC (Environmental and Consumer Education Association).

Cars of the future will be safer

Fitted as standard or as optional extras, it has been shown that advanced driver assistance systems save lives. According to the DGT (Spanish traffic authority), advanced driver assistance systems (ADAS) would reduce the risk of an accident in 57 percent of all accidents recorded in Spain.



Aftermarket ADAS systems

These are systems that can be retrofitted to vehicles currently in circulation which were not manufactured with them. The following functions correspond to a Mobileye 6 model.



Recognition of traffic signs.



The system gauges the distance to the vehicle ahead and warns if the headway is insufficient.



Forward collision warning, identifying light and heavy vehicles.



Lane departure warning.



Pedestrian or cyclist collision warning.



Forward collision warning in urban environment.

Cameras

Radar is effective when it comes to detecting metal objects.

However, to detect cyclists, pedestrians or longitudinal road markings, we need cameras that are usually mounted on the windshield, next to the interior rearview mirror. Infrared cameras also allow for the detection of pedestrians, cyclists or other hazards at night.



Forward collision warning radar

It is probably the most important sensor, as it detects the presence of metallic objects such as other vehicles, and can activate emergency braking systems where necessary. This enables the risk of a frontal collision to be reduced by 50 percent. As it is unable to recognize the presence of non-metallic elements (living beings), it must be complemented with the use of cameras.

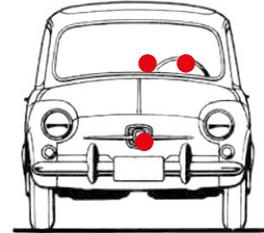


A society aware of the need to prevent all kinds of traffic accidents, and reduce the number of victims and the severity of injuries, is a safer society. We are helping to achieve this through training, education and research



Intelligent speed assistance

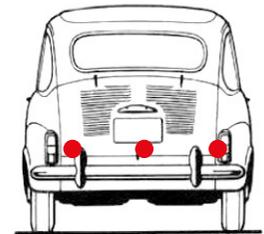
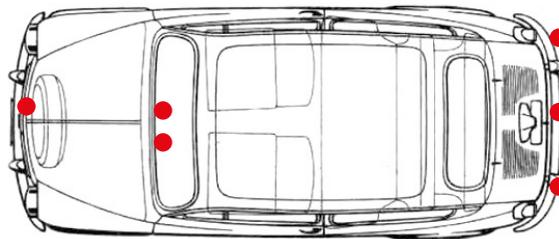
Identifies the speed limits on traffic signs in order to inform the driver. Its prime objective is for drivers to adapt their driving speed to suit the road conditions, so as to reduce the number of accidents attributable to excessive speed. According to estimates by Fundación MAPFRE and CESVIMAP, this system would reduce traffic mortality and serious injury rates by 20 percent.



Reversing camera

According to a study by Fundación MAPFRE, eight percent of accidents where elderly people are knocked down occur when the vehicle is reversing. These cameras, which are already combined with the emergency braking system in some vehicles, eradicate this type of accident.

Principal ADAS sensors



Parking sensors

Allow us to detect the presence of obstacles, vehicles or people.



Safety belts

Safety belt sensors for every seat in the vehicle.



Alcolock

Locking system impedes starting the vehicle, based on the driver's blood alcohol level.



idents will

Equity begins with education

TEXT: CRISTINA BISBAL IMAGES: TEACH FOR AMERICA

Teach For America recruits and supports outstanding leaders to teach children from low-income backgrounds in order to break down economic, social, and racial barriers to opportunity. These leaders, true forces for social change, tell us about their experiences.

“My desire to join Teach for America is strongly rooted in my past educational experiences. I attended a high school that was deeply divided by class and race. This experience in an educational community with such diversity led me to develop a deep interest in educational equity and, as a result, in teaching.” This quote is from Joel Thompson, a first-year Teach For America corps member. Teach For America operates in 51 regions around the United States to ensure that all children, regardless of their zip codes, have access to an excellent education. Thanks to the commitment Teach For America’s leaders make to improving education for all students, they manage to expand educational opportunities for their students, regardless of students’ socioeconomic backgrounds.

Joel was lucky enough to be a part of a gifted and talented program at Garfield High School, a racially diverse public school in a historically black neighborhood

of Seattle, Washington that consistently produce more National Merit Scholars every year than almost every other school in the city – public or private.

Unfortunately, beneath this remarkable diversity and academic performance were sharp educational inequities. Joel shared: “My honors high school classes were mainly made up of wealthy and white students, whose parents controlled the school and often favored their kids’ interests over the interests of less privileged students in general education classes. My school mirrored achievement gaps nationwide, as power inequities led students in my classes to excel while the less white and wealthy students in general education classes struggled in comparison. My interest in Teach For America started with a desire to fix the educational inequities I observed in high school and from which I personally benefited.”

Joel’s first-hand experience with inequities at his school

based on race and class helped build his interest in providing equitable learning opportunities for all students, leading him to join Teach For America. He recently completed his first academic year teaching math and science at a school in Oakland, CA, a place with a large immigrant population. During his first few months in the classroom, Joel had eight students who were able to “leapfrog” two courses. “Many of my students began the year saying they didn’t like math and that they weren’t smart enough to excel at it. For some of these students, math is now their favorite subject.” One of these students is Ismael, who entered 7th grade below a kindergarten level in math. Ismael quickly advanced his math skills and recently “completed a difficult math worksheet ahead of time and was able to help another student with the new concept. I’ll never forget how excited he was when he said, ‘I like math!’ and asked for a high five.”

Being a Teach For America corps member is a tremendously rewarding experience, with corps members receiving unique opportunities to grow personally and professionally. This is explained by another corps member, Rebecca Reid: “Teach For America corps members have teaching instructors who come to observe them, offer opinions, and help with planning classes. If I had gone for a regular teaching job, I wouldn’t have had the support I needed during my first year in the classroom.” Rebecca goes on to say: “I’m still in touch with my literacy specialist. She has been an amazing mentor for me, helping me to connect with community-based organizations and offering me other opportunities to further develop my skills.” This is the reason why, when teachers have completed the two years they commit to as Teach For America corps members, they become alumni who are still dedicated to eliminating educational inequity. The work can be challenging, but also a great learning opportunity.

The fact is that corps members face the enormous challenge of teaching in high-need communities. However, Teach For America corps members make an immediate impact, empowering students and positively impacting their lives. A growing body of external research points to the impact of Teach For America corps members. Recent Mathematica studies found that the students of Teach For America corps members achieve an additional 2.6 months

of learning in mathematics and 1.3 months of learning in reading, when compared to students of non-Teach For America teachers in the same school.

Corps members’ first-hand experience with the challenges facing students in low-income communities propels them to become lifelong advocates for educational equity. Among the organization’s 54,000+ alumni, the majority continue to work in roles focused on expanding educational opportunity for low-income students. Teach For America’s

“I always felt that, with TFA, I could make a difference to the lives of others, impact students in the same way as my teachers had a lasting impact on me”



TEACHFORAMERICA

alumni network includes teachers union leaders, elected officials, and school and district leaders. One of the reasons there is such diversity across their alumni network is because Teach For America offers fellowship programs designed to train future leaders in a range of different fields, but always with an underlying social interest and concern for educational equity and excellence. For example, each year the Capitol Hill Fellows Program places a group of alumni in full-time, paid staff positions in the United States Congress.

In other words, the program establishes a network of alumni that extends beyond their two years of teaching. The Teach For America experience makes a lasting impact on participants to prepare them for a lifetime of fighting for educational equity and excellence inside and outside of the classroom.

With so many opportunities available after their corps commitment, it is clear that all of the program’s corps members and alumni have one thing in common which is expanding educational equity and excellence.

This is the case of Brittany LePage: “I wanted to become a corps member in order to offer opportunities to those students who need it the most. I always felt that, with Teach For America, I could make a difference in the lives of others, and impact students in the same way that my teachers had a lasting impact on me. My teachers enabled me to comprehend my potential and they provided me with a safe haven during my time

The belief that all children have great potential and should have the opportunity to attain an excellent education, regardless of where they were born, is what led to the creation of this organization over 28 years ago

in school.” Her expectations were exceeded by one of her students, De’Lennis, who was seen as a “troublemaker” that no one wanted in their classroom. After passing her class, he has become a positive leader among his peers.

28 years ago...

The belief that all children have great potential and should have the opportunity to attain an excellent education, regardless of where they were born, is what led to the creation of this organization over 28 years ago. In the late 1980s, Wendy Kopp was a student at Princeton University and was moved to take action against the stark educational inequities that had been plaguing our nation for more than century. After organizing a conference at Princeton about improving the US education system, Wendy began to wonder why we weren’t channeling more young leaders’ energy into teaching. She ultimately wrote her undergraduate thesis on how to build a movement among the rising generation of leaders to channel their energy to teach in urban and rural public schools, knowing they could have an immediate impact in low-income communities, and Teach For America was founded a year later.

The first year, she recruited 500 teachers. The number of applicants progressively increased in spectacular fashion.

Today, Teach For America’s network includes nearly 60,000 leaders who have confirmed that education can change lives. The goal is to directly impact student

achievement in the short-term, while converting talented leaders into lifelong advocates committed to achieving educational excellence and equity in their lifetime.

This mission has since extended beyond the United States. In 2007, Wendy Kopp co-founded Teach For All to export the model to all countries with educational injustices. Teach For All currently partners with organizations in 48 countries.

teach children from low-income communities in the city of Boston. In addition, last April, MAPFRE’s USA CEO, Alfredo Castelo, invited the school’s students to his offices to spend the day experiencing a professional work environment. “They were able to ask questions about life after high school and learn more about different professional opportunities,” their teacher, Rebecca Reid, remarked.



Fundación MAPFRE, with education

Aware of the importance of education for the next generation, Fundación MAPFRE actively continues to partner with Teach For America. Our partnership affects several schools in the United States by providing financial support. For example, at the Excel Academy in Boston, Massachusetts, the Fundación finances the training of those who will go on to

“Another mentor of mine once said ‘you can’t be what you can’t see.’ Students need to see people in positions of power who are similar to them and who share the same background. It’s much easier to pursue your dreams when you can imagine yourself in that role.”

Fundación MAPFRE is also involved with Frick Impact Academy in Oakland, CA and the Dayton Leadership Academy in Ohio. ✕

Here are some simple actions with concrete gestures that also make it possible to change the world

Another way to help

TEXT: NURIA DEL OLMO. @NURIADELOLMO74

An application bringing charitable causes together

María Zamorano and Ido Boscolo recently created Help.in.name, an app where non-profit organizations can promote their causes and get in touch with NGOs and people interested in making donations, without having to fill out a lengthy form on websites perhaps not best suited to cell phone screens. With this mobile platform, which currently works on Android, users can find several charitable causes and, with just a single click on the screen, have

the chance to send money to the one which most interests them. According to the creators of the app, which has been very well received, it simplifies the process, enhances communication between both parties, and means that a donation portal can be activated in minutes when disaster strikes. More information at: www.helpin.name



Volunteer nurses

Once again this year, EPM (Nurses For The World) has launched an International Volunteering program (VOLIN) which sends nursing professionals to developing countries. This is undoubtedly an essential element for helping ensure advances are made in health care provision in Guatemala, Bolivia and Ecuador, among other places. The Spanish nursing profession selects the best candidates and offers them training before traveling to their respective destination countries. For one or two months they are integrated there into local organizations with which EPM regularly collaborates. What sets this program apart is the fact that it offers mutual training. Local organizations integrate volunteers into their routines and teams, a highly enriching two-way learning process that will later serve the volunteers well in their professional work in Spain. Participating in this program entails total immersion in situations of extreme poverty and serious health care shortcomings among the populations of the countries they travel to, and also an opportunity to share experiences with other cultures and life styles. More information at: www.enfermerasparaelmundo.org.

Equality for all

Machismo is not just a problem that should be of concern to women, but rather it must be a social concern for us all, men included. This is one of the messages promoted by HeforShe, the UN Women campaign led internationally by Emma Watson. It aims to get men involved in the struggle for gender equality and argues that “if men don’t have to be aggressive in order to be accepted, women won’t feel compelled to be submissive. If men don’t have to control, women won’t have to be controlled. If we stop defining each other by what we are not, and start defining ourselves by what we are, we can all be freer.” The campaign also seeks to engage both men and boys, getting them to participate as agents of change toward gender equality in areas such as education, health, sexual identity, work, and gender-based violence, among others. You can join the #HeforShe movement at the website <http://www.heforshe.org/en>, stating the causes you feel are most important in the fight for women’s rights, as well as the country you are in.



The movie director Alejandro Amenábar participates in this campaign



The life of a refugee

This summer, the Spanish Committee of the UN Refugee Agency (UNHCR) offered citizens the chance to get to know the reality of what refugees go through. The plaza outside the City Hall of Valencia (Spain) was the place chosen to install one of the tents which serve as the temporary home for those who have been forced to flee their countries. This initiative has enabled people to comprehend what refugee status means and that these are people wishing to return home to their own countries. It has also enabled many people to be made aware that not all refugees come to Europe. Indeed, 85 percent of people who

have been forced to flee are currently in countries with scant resources. As there are no facilities in which they can be housed, UNHCR is forced to set up makeshift refugee camps, which end up like a “big city” made up of prefabricated houses and also tents, where these people live in an atmosphere of total uncertainty. Initiatives such as this one enable citizens to understand how important it is for these people to have opportunities and that they can contribute a lot to society through their culture and experience.

Seen on the Web

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

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ig INSTAGRAM

@mapfrecultura

THE BEST TWEET

@fmapfre

Yet again this summer, together with @Bandera_Azul, we took our Prevention of Drownings in Aquatic Environments campaign around the Spanish coastline. The last stop-off was at beaches around Cadiz. Saving lives is also up to you. <https://bit.ly/2rgzcxU>



t Fundación MAPFRE

@FMobjetivocero

Excessive speed always multiplies the risk factor in a traffic accident.

Remember that you are not alone on the road bit.ly/2KaZsU7 #ObjetivoCero.



5 retweets

♥ 11 likes

f Tomatsu

For Tomatsu, the island of Okinawa represented the true Japan. Discovering it marked a turning point in his career. Juan Vicente Aliaga, the exhibition's curator, tells us about it.



90 shares

46.000 views



Press Office

Ignacio Baeza, first vice president of Fundación MAPFRE

Fundación MAPFRE's Board of Trustees recently approved the appointment of Ignacio Baeza as first vice president of Fundación MAPFRE, as well as a member and chairman of the institution's Management Committee. He replaces Antonio Nuñez, who retired from his executive functions on July 18.

Ignacio Baeza, who joined MAPFRE in 1996, is MAPFRE's first vice chairman. In addition, he holds other senior positions of responsibility within the company, such as chairman and CEO of MAPFRE GLOBAL RISKS (until December 31, 2018), chairman of MAPFRE ASISTENCIA and first vice chairman of MAPFRE INTERNACIONAL. He is also in charge of overseeing the Corporate Business and Clients Area.



He is also a director of MAPFRE S.A. and vice chairman of its Steering Committee, and a director of MAPFRE INTERNACIONAL.

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