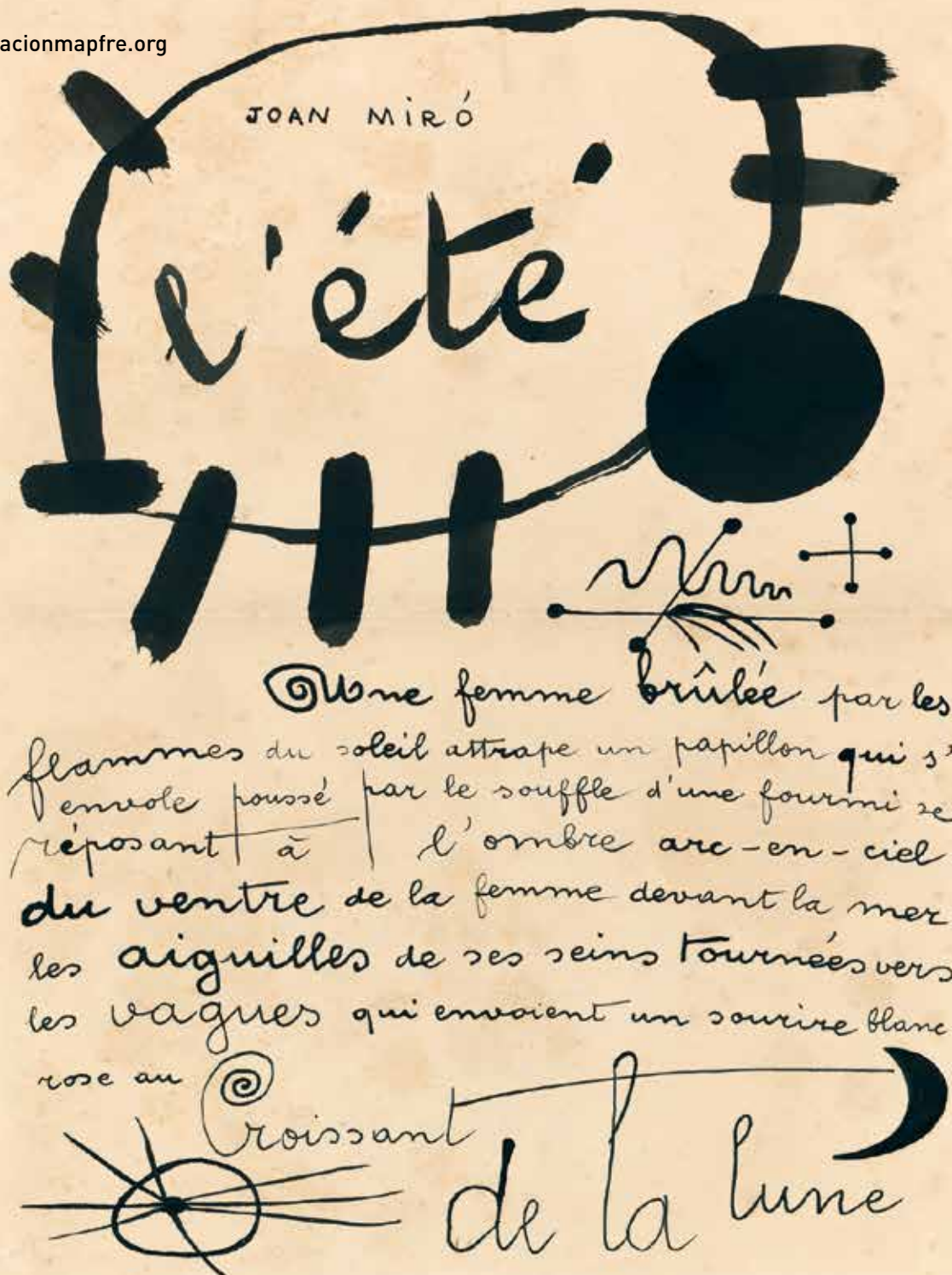


# la fundación

Fundación MAPFRE magazine#55  
June 2021  
www.fundacionmapfre.org



Art

**MIRÓ: POEM**

**GARRY WINOGRAND**

**The Brown Sisters**

In First Person

**Adela Cortina**

Road Safety

**FULL THROTTLE SAFETY**

# VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Bill Brandt  
*Death and the industrialist, Barcelona [La Muerte y el industrial, Barcelona], 1932*  
Private collection, Courtesy Bill Brandt Archive and Edwynn Houk Gallery  
© Bill Brandt / Bill Brandt Archive Ltd.

## BILL BRANDT

### Lugar

Sala Fundación MAPFRE Recoletos  
Paseo de Recoletos 23, 28004 Madrid

### Fechas

Del 03/06/2021 al 29/08/2021

### Horario de visitas

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



## BILL BRANDT

### Location

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

### Dates

From 06/03/2021 to 08/29/2021

### Visiting hours

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

Joan Miró  
*Peinture (Femme, tige, coeur)*  
[*Pintura (Mujer, tallo, corazón)*], 1925  
Colección particular  
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## MIRÓ POEMA

### Lugar

Sala Fundación MAPFRE Recoletos  
Paseo de Recoletos 23, 28004 Madrid

### Fechas

Del 03/06/2021 al 29/08/2021

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Acceso gratuito los lunes



## MIRÓ POEM

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Paseo de Recoletos 23, 28004 Madrid

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Free entry on Mondays

Nicholas Nixon  
*The Brown Sisters*  
[*Las hermanas Brown*], 1995  
© Nicholas Nixon

## NICHOLAS NIXON. THE BROWN SISTERS

### Lugar

KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

### Fechas

Del 11/06/2021 al 05/09/2021

### Horario de visitas

Lunes cerrado  
Martes a domingo (y festivos) de 11:00 a 19:00 h.



## NICHOLAS NIXON. THE BROWN SISTERS

### Location

KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

### Dates

From 06/11/2021 al 09/05/2021

### Visiting hours

Monday: closed  
Tuesday to Sunday (and holidays) from 11 am to 7 pm.

Garry Winogrand  
*Central Park Zoo, New York City [Zoo de Central Park, Nueva York], 1967*  
Collection of Fundación MAPFRE, Madrid  
© The Estate of Garry Winogrand, courtesy Fraenkel Gallery San Francisco

## GARRY WINOGRAND

### Lugar

KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

### Fechas

Del 11/06/2021 al 05/09/2021

### Horario de visitas

Lunes cerrado  
Martes a domingo (y festivos) de 11:00 a 19:00 h.



## GARRY WINOGRAND

### Location

KBr Fundación MAPFRE  
Ronda del Litoral 30, 08005 Barcelona

### Dates

From 06/11/2021 al 09/05/2021

### Visiting hours

Monday: closed  
Tuesday to Sunday (and holidays) from 11 am to 7 pm.

## ESPACIO MIRÓ

### Lugar

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



## ESPACIO MIRÓ

### Location

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

### Permanent Exhibition

### 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.  
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# the picture

In this issue of *La Fundación*, THE PICTURE is dedicated to research and science, but we do not see any laboratory, test tube or microscope in the photo. Nonetheless, it is highly important for us. On May 20, the Vice President of Fundación MAPFRE, Ignacio Baeza, received a plaque from Rosa Menéndez, president of the CSIC (Spanish Scientific Research Council), in gratitude for the five million euros donated by Fundación MAPFRE at the start of the pandemic.

This donation helped advance the various projects within the GLOBAL HEALTH/COVID-ORIENTED platform, an initiative in which over 300 CSIC research groups and other institutions are participating in more than 100 research projects, organized in five multidisciplinary areas: Prevention, Disease, Containment, Treatment and Impact. ✕



**la fundación** Fundación MAPFRE magazine Chairman of the Editorial Board Ignacio Baeza Director Javier Fernández González Published by MAPFRE Corporate Communication Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid. T 915 815 359. comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Pº de Recoletos, 23. 28004 Madrid Editorial Production Moonbook S.L. contenidos@moonbook.es Printed by Gráficas Monterreina. Legal Deposit M-26870-2008 ISSN 1888-7813 The publication of this magazine does not necessarily imply agreement by Fundación MAPFRE with the 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 Joan Miró, *Dessin-poème «L'été»* [Drawing-Poem "The Summer"], 1937 © Miró Estate 2021

# summary

ADELA CORTINA



MIRÓ POEM



Joan Miró  
*Peinture ('TIC TIC') [Painting ('TIC TIC')]*, 1927  
Kettle's Yard, University of Cambridge  
© Miró Estate 2021

GARRY WINOGRAND



Garry Winogrand  
*New York*, 1968  
Fundación MAPFRE Collection, Madrid  
© Garry Winogrand Estate, courtesy of Fraenkel Gallery, San Francisco



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THE "OTHER PANDEMIC" THAT IS RAVAGING LATIN AMERICA



AN ESCAPE ROOM PEOPLE GET OUT OF BETTER TRAINED



WHEN ENTREPRENEURSHIP ENTAILS SAVING THE WORLD





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## Adela Cortina:

# “We must take advantage of people until the end, all they have to offer, and we must do all we possibly can to create the best societies”

TEXT: ÁNGEL MARTOS IMAGES: EFE, FUNDACIÓN MAPFRE

We speak to Adela Cortina, an Emeritus Professor of Ethics and Political Philosophy at the University of Valencia, and a member of the Spanish Royal Academy of Moral and Political Sciences, about the ‘rejuvenation’ of our societies. Following on from the theme of her talk at the Seminar on Ageing, Economy and COVID-19, organized by the Ageingnomics Research Center, we delve into the different ways of understanding age and her notion of being guided by our personal age, that combination of: our biological age, which is the particular, unique, unrepeatable life process for each of us; our chronological age, determined implacably by the calendar; and our social age, which is what societies typically lay down in a traditional manner and order, using conventional milestones such as retirement.

**These pandemic times seem to us to be so dark, even medieval (in the worst sense). That is why the concept you referred to in your speech at the Seminar on Ageing, Economy and COVID-19 proved so refreshing. For you, the world is not ageing, but rather rejuvenating. Could you tell us why?**

It is generally felt that the world is ageing, because the number of elderly people is increasing and the birth rate is plummeting. It therefore seems that gray hair is gaining ground over dark or blond hair, and that this points to a widespread ageing process. However, that’s not exactly what’s happening; rather,

we are witnessing a tremendous rise in longevity, with people enjoying increased life expectancy, but also greater quality of life. Not only are we living longer, but we are in better shape, we take better care of ourselves and stay more active. The result, therefore, is a rejuvenated society.

At our age our mothers looked older than us, never mind our grandmothers and great-grandmothers. I remember well the portrait of my grandmother when she was the same age I am now, and she looked twice as old as me. What’s more, she dressed all in black and had a forbidding glare.



**Language sets its own traps and rejuvenating sounds just as positive or virtuous as ageing sounds negative. How could that perception be changed? Do we need an empowerment process for seniors?**

We need to remember that the important thing is our personal age, the biographical age of each person. But it's true that our chronological age and the social age imposed by conventional wisdom really leave their mark on us and, inevitably, have a bearing on our self-esteem. But, above all else, it reveals what people do with their lives.

Considering people who reach the administrative retirement age as unproductive, incapable of contributing anything to society, is clearly a mistake, as it's false, but also not very smart. It entails squandering energy, when what we need is to make use of all the available vigor we have to build a better society.

**When you were younger, did you think being 73 would be anything like how you are living now? How has your own perception of the natural process of growing older changed?**

The truth is that I never thought about what it would be like at 73 or any other age. I live for the moment; there is so much to do each day that I throw myself enthusiastically into a multitude of tasks and that keeps me buzzing. Obviously I've lost out in physical agility and I notice that; but I've also gained as regards appreciating the glass half-full and I rely more on this, rejecting the half-empty view. Doing things with a social and personal purpose remains the key.

**Part of the whole discrimination process is the rampant invisibility. Have we also employed this tactic with the elderly? Do you miss greater visibility for our senior citizens? Or, at least, another form of visibility, perhaps less paternalistic?**

I must admit that I don't like talking about 'the elderly' or 'the young'. That's something sociologists love doing, dealing with the big picture of populations, groups and large numbers. In ethics, we prefer to speak of small numbers and, above all, individuals.

People of a similar age are all very different and, for this reason, each of us has to compete with ourselves in order to nurture our best options in life, whatever our age might be. In my view, that's the aim of those who strive to ensure people over retirement age remain active. That's what excellence is all about: competing with ourselves in order to give back to society the best we have to offer. And a democracy is not built on mediocre people, but rather excellent individuals in this social, not individualistic, sense.

**Families are the contexts within which the most natural exchanges between generations take place. However, in advanced societies, that kind of extensive network of relationships seems increasingly rare. What other kind of space could prove necessary for these intergenerational encounters? The trend seems to be quite the contrary, actually producing age ghettos...**

Fortunately, there are already forums in which people from different generations dialog with each other and really appreciate the wealth of experience others bring to the table. The best way to break down barriers is to work together, those positive-sum games in which everyone wins.

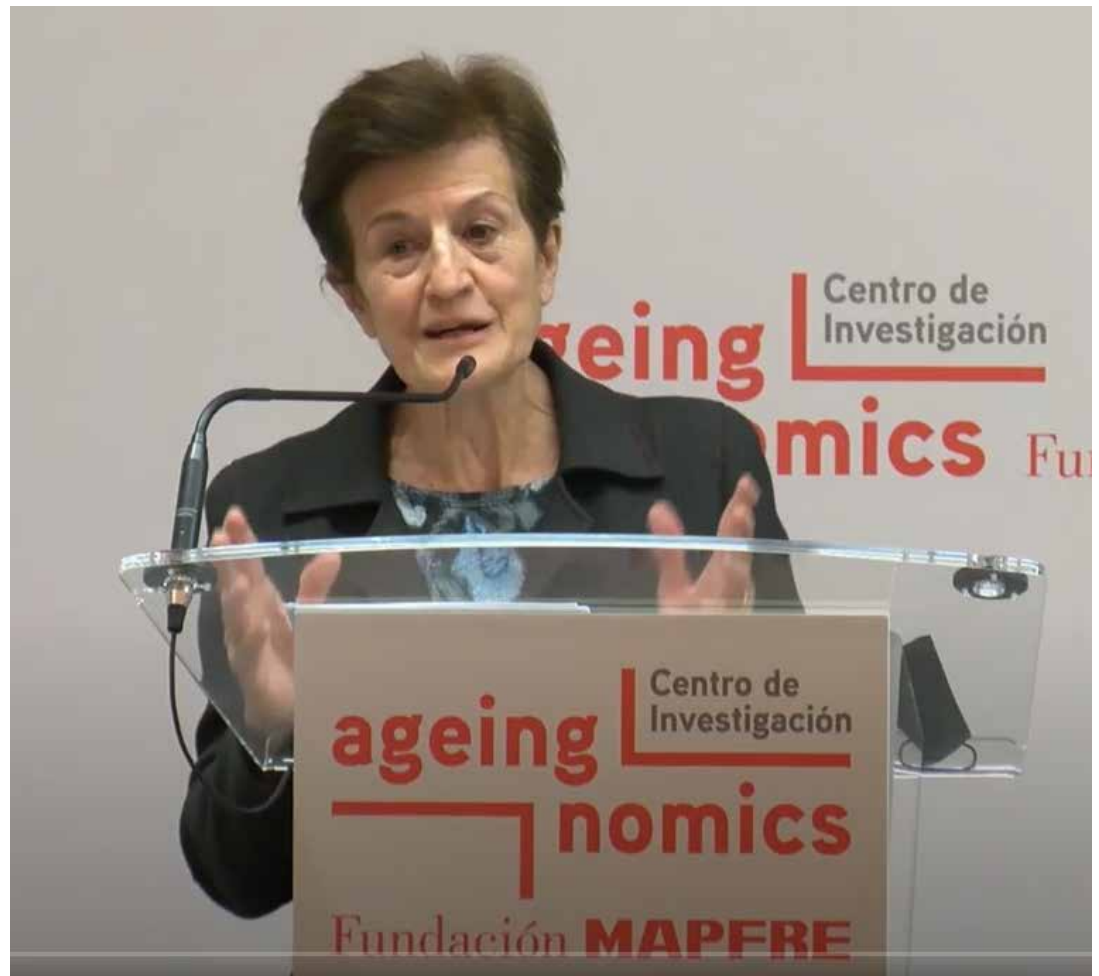
But there are also very interesting proposals afoot in the economic world, such as that of Ageingnomics to "rejuvenate the economy with a silver-haired population." As the Nobel Economics Laureate Amartya Sen so wisely puts it, the economy has the task of helping create good societies, and we need a genuine 'gray hair revolution', to coin the phrase used for the title of the book by Antonio Huertas and Iñaki Ortega.

**The birth rate is constantly falling, which also means that many of us will be senior citizens, but not grandparents. What does it mean for society that there will be a growing number of people who have only been a son or daughter, but never a parent or grandparent?**

Like everything in this life, it depends on those people having had some experience of friendship, love, solidarity or devotion; of having lived in a family environment, but also in a neighborhood, in a profession, in school, in one of those religious or secular charitable organizations that give their all as they



Considering people who reach the administrative retirement age as unproductive, incapable of contributing anything to society, is clearly a mistake, as it's false, but also not very smart



express their compassion with their ability to share the joy and sadness of others, and to dedicate their time and efforts to them.

**Labor practices have undergone various waves of flexibilization over the past 40 years, but retirement seems to be a sacrosanct issue. How can a productive retirement be promoted, beyond simply being a consumer? To what extent are seniors themselves responsible in that situation?**

Fortunately, there exists a large number of people who do not retire from active life when they reach retirement age; rather, they continue turning their hands to those activities they always wanted to do, yet were unable to. An excellent experience in this regard is that of the Senior Citizens Universities – or whatever they are called – that allow so many people eager for culture to take advantage of university resources.

**Could retirement not be viewed as a kind of planned obsolescence? Are we heading toward an end to retirement from an economic standpoint, or do you feel it will remain one of those immutable milestones in people's lives?**

Retirement is gradually adopting more flexible formats and it would be great if the voluntary aspect were to increase – with this possibility left open – and it were no longer an obligatory step. Some would continue performing their same job, while others would jubilantly take retirement – as the Spanish verb 'jubilarse' implies – given that the time had come to change activity or, simply, to take it easy. But what can never be ignored is the care required by those who can no longer look after themselves, an area where society is gambling its ethical credibility. ☒

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

## Art for all

### Madrid

#### BILL BRANDT

Recoletos Hall (Madrid)  
From 6/3/2021 through 8/29/2021



*East End girl dancing the 'Lambeth Walk', March 1939*  
Private collection, Courtesy Bill Brandt Archive and Edwynn Houk Gallery  
© BILL BRANDT / BILL BRANDT ARCHIVE LTD.

### Madrid

#### MIRÓ POEM

Recoletos Hall (Madrid)  
From 6/3/2021 through 8/29/2021



Joan Miró  
*Poème (III)*[*Poem (III)*], May 17, 1968  
Joan Miró Foundation, Barcelona (FJM 4708)  
Photo Jaume Blassi  
© MIRÓ ESTATE 2021

### Madrid

#### ESPACIO MIRÓ

Fundación MAPFRE Recoletos Hall



## Barcelona

### NICHOLAS NIXON. THE BROWN SISTERS

KBr Fundación MAPFRE Photography Center  
From 6/11/2021 through 9/5/2021



Nicholas Nixon  
*The Brown Sisters*, 1990  
FUNDACIÓN MAPFRE COLLECTION © NICHOLAS NIXON

## Barcelona

### GARRY WINOGRAND

KBr Fundación MAPFRE Photography Center  
From 6/11/2021 through 9/5/2021



Garry Winogrand  
*Fort Worth*, 1975  
1/2 plate daguerreotype  
Courtesy of Garry Winogrand Estate and Fraenkel Gallery,  
San Francisco (California)  
© GARRY WINOGRAND ESTATE,  
COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO

## Las Palmas

### PAUL STRAND. FUNDACIÓN MAPFRE COLLECTIONS

Fundación MAPFRE  
Guanarteme  
From 4/8/2021  
through 7/30/2021



Paul Strand  
*Abstraction, Bowls, Twin Lakes,  
Connecticut*, 1916  
Gelatin silver print.  
Fundación MAPFRE Collections  
© APERTURE FOUNDATION INC.,  
PAUL STRAND ARCHIVE

## Bogotá

### PAZ ERRÁZURIZ. FUNDACIÓN MAPFRE COLLECTIONS

Miguel Urrutia Art Museum, Bogotá  
From 4/1/2021 through 8/9/2021



Paz Errázuriz  
*Miss Piggy II, Santiago*,  
from the series *The Circus*, 1984  
Gelatin silver print, vintage copy  
Courtesy of the artist  
© PAZ ERRÁZURIZ



Joan Miró  
*Nord-Sud*, 1917  
Oil on canvas  
62 x 70 cm  
Collection Adrien Maeght, Saint-Paul  
© Photo Galerie Maeght, Paris  
© Miró Estate 202

# *Miró Poem.* Painting with Words

TEXT: FUNDACIÓN MAPFRE CULTURE AREA  
IMAGES: © MIRÓ ESTATE 2021

From June 3 through August 29, 2021 FUNDACIÓN MAPFRE's Recoletos Hall in Madrid will be hosting *Miró Poem*. This exhibition attempts to decipher the role of poetic writing in Miró's career and analyzes the close rapport the artist established with various writers and men of letters of his time. The exhibit was organized by Fundación MAPFRE with the special collaboration of the Joan Miró Foundation, Barcelona.

"I make no distinction between painting and poetry," Miró once declared. This statement is applicable to the whole output of an artist who always sought ways to transcend painting, to push its boundaries. And, in poetry, he discovered the most profound, enduring way to achieve this. Throughout his career, he tried out various ways to incorporate the poetic word into his work, striving to render the methods employed by writers into the languages of painting, from his ingrained conviction of the "extremely disturbing nature of a written page."

By means of a selection of paintings, drawings, illustrated books and handwritten poems, this exhibition attempts to clarify this connection through two distinct, yet parallel, lines. As its curator, Carlos Martín, points out: "One, more complex and speculative, which seeks to unravel the role of poetic writing in his concept and practice of painting from the 1920s up to his later works, both conceptually and literally. And another, more direct one, which refers to his numerous collaborations with various poets, in a continuous exchange between word and image, between linguistic signs and pictorial brushstrokes."

## THE EXHIBITION

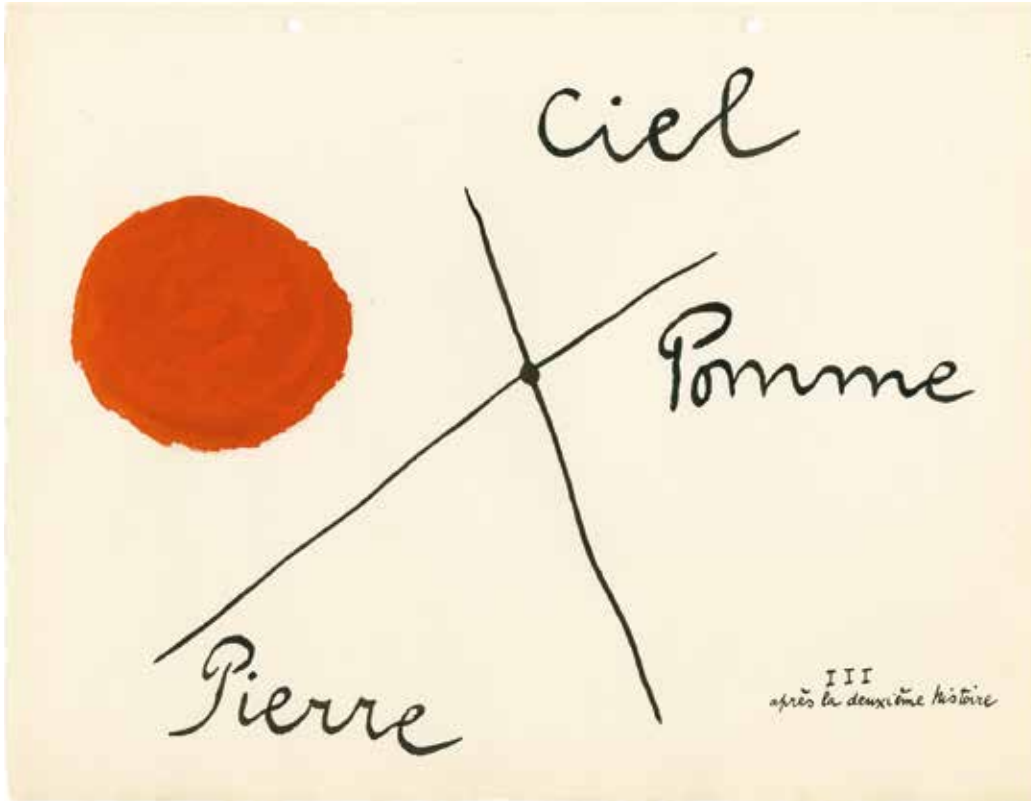
Visitors are first led into an introductory room featuring a selection of drawings, poems and the 1917 *Nord Sud* painting, the first in which the written word appears in Miró's work. The next stop presents a selection of books from the artist's personal library. After this introduction, the exhibition unfolds into a series of four sections.

### 1. On dangerous paths

Miró takes on literary and poetic text and tries to translate it into a plastic form: this is his way of drawing closer to the way poets approach their work. He does not expect immediate comprehension, nor shortcuts; he accepts the difficulty and seeks confrontation, until "the spark" is lit, the light that enables him to address the text. The moment of lucidity that shows him how to proceed. That planted the seed for his work between 1924 and 1928, which closed precisely with his first work for an illustrated book: the children's poetry anthology *Il était une petite pie* [Once Upon a Time a Little Magpie, 1928], by Lise Hirtz (1928).

The artist arrived in Paris in 1920 and came into contact with André Breton's Surrealist circle through the painter André Masson, with whom

Miró was able to fulfill his longtime desire to be a painter-poet by applying to these works the mechanism of distilling language into bare words, something many of the poets he met were putting into practice



Lise Hirtz & Joan Miró  
*Il était une petite pie. 7 chansons et 3 chansons pour Hyacinthe avec 8 dessins en couleur par Joan Miró* [Once Upon a Time a Little Magpie. 7 songs and 3 songs for Hyacinthe with 8 color prints by Joan Miró], 1928  
 32.5 x 25 cm  
 Paris, Éditions Jeanne Bucher  
 Courtesy Galerie Jeanne Bucher Jaeger, Paris  
 © Miró Estate 2021

he shared a studio on Rue Blomet. This was when he strayed from the detailed, meticulous painting of his early years toward a style in which the rules of strict representational painting are broken. His interest in poetry became increasingly evident. From 1924 onward he experimented with compositions based on figures floating against an ethereal backdrop, often blue in color. Miró was able to fulfill his longtime desire to be a painter-poet by applying to these works the mechanism of distilling language into bare words, something many of the poets he knew were putting into practice. The artist usually started with detailed drawings, slowly stripping them down to the final version



Joan Miró  
*La Sieste [Siesta]*, July-September 1925  
 Oil on canvas. 113 x 146 cm  
 Pompidou Center, Paris  
 Musée National d'Art Moderne/Centre de Création Industrielle (AM 1977-203)  
 Acquisition, 1977  
 Photo © Pompidou Center, MNAM-CCI, Dist. RMN-Grand Palais / Jean-François Tomasian  
 © Miró Estate 2021

Joan Miró  
*Peinture (Femme, tige, coeur)* [*Painting (Woman, Stem, Heart)*], 1925  
 Oil on canvas  
 89 x 116 cm  
 Private collection  
 © Joan-Ramon Bonet/David Bonet  
 © Miró Estate 2021

for the canvas. Moreover, those figures that seem to form constellations have all the traits of the practice of automatic writing and random relationship of ideas that André Breton and Philippe Soupault experimented with in a pioneering fashion in their text *Les Champs magnétiques* [The Magnetic Fields].

It is likely that Rubén Darío's poetry anthology *Azul* [Blue] also inspired him in this period, especially as regards the preeminence of that color on many of these canvases and, in general, in his quest for synesthesia. Blue is one of the colors of mysticism, also associated with sleep, sky and the depths of the oceans. This color, upon which pictorial elements and signs are arranged in a seemingly haphazard



Joan Miró  
*Peinture ('TIC TIC')*  
 [*Painting ('TIC TIC')*], 1927  
 Oil on canvas  
 23.30 x 32.30 cm  
 Kettle's Yard, University of Cambridge  
 Artist's gift to Jim Ede, 1932.  
 List of Ede donations,  
 November 30, 1966  
 © Miró Estate 2021





Joan Miró  
*L'Hirondelle Eblouie par l'Eclat de la Prunelle Rouge*  
 [The Swallow Dazzled by the Glare of the Red Apple],  
 1925 and 1960  
 Oil on canvas  
 257 x 195 cm  
 Private collection  
 © Miró Estate 2021

## 2. Brushstrokes for writing and rewriting

Returning to a work begun many years before was not something that bothered Miró; indeed he did so on several occasions throughout his career. Works created over time, retouching and removing elements, which ended up being something else, as though he were rewriting them. This is the case of *L'Hirondelle éblouie par l'éclat de la prunelle rouge*, [The Swallow Dazzled by the Glare of the Red Apple, 1925-1960], whose initial date coincides with the years in which the painter was clearly interested in poetry. What he did with this canvas is a practice that resembles the way he approached some of the workbooks and books he illustrated. His first project to produce an artist's book ran from 1936 to 1939. He remained in Paris throughout that period, unable to return to Spain as the Civil War intensified there, and had little space to work in and scant painting materials and tools. It is perfectly normal, then, that he turned to drawing. For the first time, alongside his drawings, there appear poems written by himself, in a style reminiscent of the best Surrealist poetry. Despite his intentions, this project would never see the light in its definitive form, yet it laid the foundations for

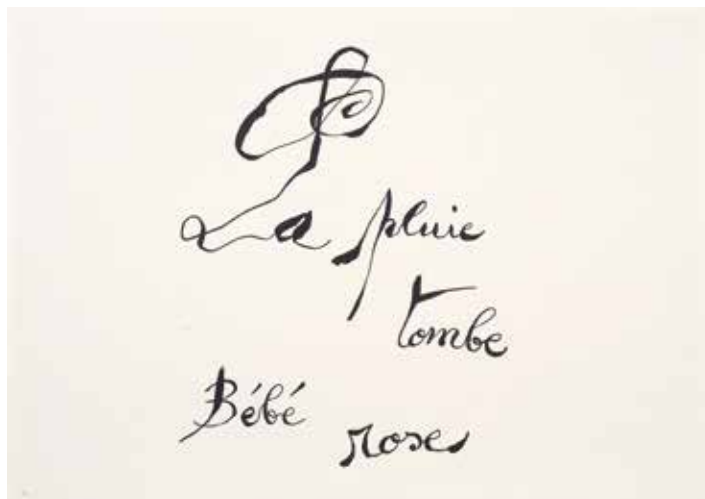
manner, determined some of his most ascetic paintings, stripped of almost everything accessory and reduced to the fundamental, such as *La sieste* [Siesta] (1925).

Poetry is thus present in these works from 1924 to 1928 which, nevertheless, still refused to cease

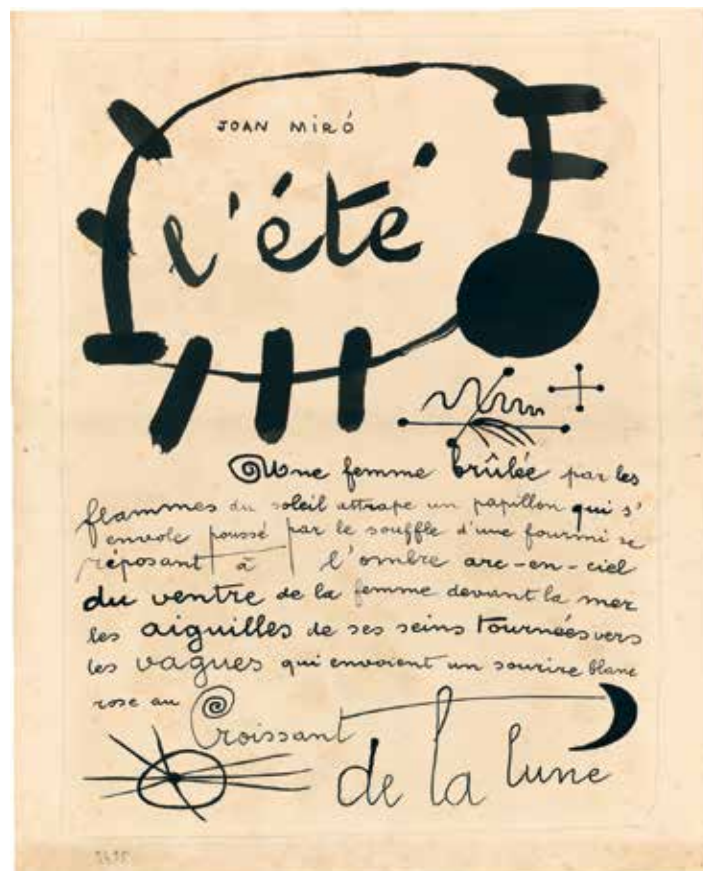
being, literally, paintings, as the artist himself indicated in the titles he bestowed on them: *Peinture 'Tête de fumeur'* [Painting 'Smoker's Head', 1924]; *Peinture 'Femme, tige, coeur'* [Painting 'Woman, Stem, Heart', 1925]; *Peinture* [Painting, 1927]; or *Peinture 'TIC TIC'* [Painting 'TIC, TIC', 1927].



Returning to a work begun many years before was not something that bothered Miró; indeed he did so on several occasions throughout his career



Joan Miró  
*Le lézard aux plumes d'or* [*The Lizard with Golden Feathers*], 1971  
 Poem and lithographs by Joan Miró.  
 Louis Broder, Paris, 1971  
 Poem and 32 lithographs by Joan Miró  
 Case: 38.70 x 53 x 9.20 cm  
 Book (closed): 36.80 x 51 x 4.80 cm  
 Suites: 36.80 x 51 x 2.40 cm  
 Joan Miró Foundation, Barcelona (FJM 6881)  
 FotoGasull  
 © Miró Estate 2021



Joan Miró  
*Dessin-poème «L'été»*  
 [[*Drawing-Poem 'The Summer'*], 1937  
 India ink on paper  
 39 x 31.5 cm  
 Joan Miró Foundation, Barcelona  
 (FJM 3495)  
 FotoGasull  
 © Miró Estate 2021

another: Miró's first solo work in which he no longer supported the texts of another author, but rather his own in *Le lézard aux plumes d'or* [*The Lizard with Golden Feathers*, 1971].

In the 1960s, through his brushstrokes, the graphic symbol was already fully integrated into Miró's painting, but this is a visual language not linked to any tongue, free and without codes, as can be seen in *Écriture sur fond rouge* [*Writing on Red Background*, 1960]. Nor did he want the conventions of the texts he illustrated to fully condition the drawing or vignette he was making. He added scenes and

symbols to *Parler seul* [*Speaking Alone*, 1948-1950], by Tristan Tzara, and images we are unsure whether to accompany or underscore to *À toute épreuve* [*Proof Against All*, 1958] by Paul Éluard. A book that was also produced over many years, at least in its definitive illustrated version, and finally published in 1958, given that Éluard had died six years earlier, in November 1952. The fact is that Miró does not merely want to illustrate, but rather give a broader meaning to the text, expand it and offer a new perspective, so his drawings can be another verse added to those of the poets.

### 3. Word chains, free letters

In 1968 Miró tackled a series of rather unusual works in his career. Large canvases on which he laid out stenciled letters and numbers which swarm over a diaphanous background reminiscent of the blue tones he had used before. *Lettres et chiffres attirés par une étincelle iv* [*Letters and Numbers Attracted by a Spark iv*] and *Lettres et chiffres attirés par une étincelle vi* [*Letters and Numbers Attracted by a Spark vi*] are fine examples. Miró's flirtation with Surrealism is well known, as is his interest in Dada; inspired by 'Parole in liberté' [*Words in Freedom*] by the Futurist Filippo Tomasso Marinetti, he



Joan Miró  
*Poème (III)* [Poem (III)], May 17, 1968  
 Acrylic on canvas  
 205 x 174 cm  
 Joan Miró Foundation, Barcelona (FJM 4708)  
 Photo Jaume Blassi  
 © Miró Estate 2021

*L'enfance d'Ubu* [Ubu's Childhood, 1975]. These publications, based on irony, puns and automatic writing with double meanings, are clearly related to his other aforementioned artist's books – the notebook dating from the period between 1936-1939 and *Le Lézard aux plumes d'or*.

At the same time, Miró also collaborated with Spanish writers such as Joan Brossa, one of the major exponents of visual poetry and open to all kinds of creative disciplines, not limited to literature alone. Together, among many other projects, they worked on *Tres Joans. Homenatge a Joan Prats* [Three Joans. Tribute to Joan Prats, 1978], where the challenge was to defy the traditional configuration of text and its relationship to illustration.

#### 4. From Poetry to Poem

In the late 1960s Miró took a look back, in a way that was normal for him, and once again contemplated poetry from a painting standpoint. The struggle with words had come to an end. Those works that started from poetry, yet still retained 'painting' in their title in the 1920s, now literally became poems.

This is the case of *Poème III* [Poem III], (1968) and *Poème à la gloire des étincelles* [Poem to the Glory of Sparkles, 1969]. The former, which forms part of a triptych, is preceded by a series

proposed composing poems on the basis of automatic associations. In 1942 the founding principles of the Lettrism movement, which followed up on these ideas, advocated using letters as 'sounds' and, then, as images. In this way poetry became music and writing turned into painting. In the case of these works by the Catalan artist, the stenciled letters turned into painting, or maybe the canvas is already the medium for the poem.

At that time, the years following the May '68 riots, Miró turned back to one of the most important characters of his beloved playwright Alfred Jarry, Ubu, with his irreverent, foulmouthed nature. He takes him out of context, far removed from the original text of his creator. He published two books based on the character, as though there was no difference between painter and poet: *Ubu aux Baléares* [Ubu in the Balearics, 1971] and

In the late 1960s Miró took a look back, in a way that was normal for him, and once again contemplated poetry from a painting standpoint. The struggle with words had come to an end



Jacques Prévert & Joan Miró  
*Adonides* [*Adonis*], 1975  
 Maeght Éditeur, Paris, 1975  
 One dry stamping on the cover and 42 etchings with aquatint, most with dry stamping  
 Case: 43 x 35.50 x 5 cm  
 Book (closed): 40.50 x 33.80 x 4 cm  
 Joan Miró Foundation, Barcelona (FJM 10785)  
 FotoGasull  
 © Miró Estate 2021

of simple sketches and drawings to which, as Carlos Martín points out, one of the fragments of the letter Miró sent to Leiris in 1924 could be applied. This missive is fundamental to understanding the Catalan artist's conception of poets and literature, as well as the role they both play in his work. He wrote: "I insist that my most deeply moving works are those that are simply drawn, with a few small dots of color or a rainbow. These move us in the elevated sense of the word, like a child crying in the crib."

The latter, as the title itself indicates, shows a series of sparks and black lines that form profoundly gestural spirals

as though they had arisen spontaneously, like a flash, as is often the case with the idea that inspires a poetic text.

In parallel to these works, we see how Miró applied this language that was already unprejudicedly poetic, yet still plastic, to his later books. Firstly, Jacques Prévert's last poetry anthology, *Adonides* [*Adonis*, 1975], for which he used plates conceived in the 1930s. Secondly, *Càntic del sol* [*Canticle of the Sun*, 1975] by St. Francis of Assisi, where the mystical meets the worldly, both in the drawings and in the text, in a union that summarizes the opposing poles around which Miró's work always revolved, right through his career. ✕



# Bill Brandt

TEXT: FUNDACIÓN MAPFRE CULTURE AREA IMAGE: © BILL BRANDT / BILL BRANDT ARCHIVE LTD.

Following its run in Barcelona, Fundación MAPFRE is hosting the retrospective on *Bill Brandt*, now considered one of the most influential British photographers of the 20th century. It can be visited from June 3 through August 29, 2021 in its Paseo de Recoletos Halls in Madrid.

Hermann Wilhelm Brandt was born in Hamburg in 1904 into a rich family of Russian origin. After living in both Vienna and Paris, he settled in London in 1934. It was in that city, in an environment of increasing animosity to all things German, caused by the rise of Nazism, that he tried to erase all traces of his origins and even claimed he was a native of the British Isles. That concealment and the creation of a new personality led to his life being shrouded in mystery and conflict that were reflected directly in his oeuvre. His images strive to build a vision of the country he embraces as his own, not the real country, but rather the idea of the same that he had forged during his childhood through readings and tales of his relatives.

Afflicted with tuberculosis at a young age, it seems that it was in the Swiss sanatoriums of Agra and Davos, to which his family sent him to recover, where his interest was sparked in photography and many of his literary discoveries: Fyodor Dostoevsky, Gustave Flaubert, Franz Kafka, Guy de Maupassant, Ernest Hemingway and Charles Dickens. After spending a few years in Switzerland, he moved to Vienna to undergo a novel treatment for tuberculosis using psychoanalysis. All these aspects have imbued his work and his life with a post-Romantic air. His photographs seem to always be on the limit, as they cause attraction and rejection at the same time. As Ramón Esparza, curator of the exhibition, points out,

they can be seen in relation to the *unheimlich*, a term first coined by Sigmund Freud in 1919.

The *unheimlich* — often translated as ‘the strange’, ‘the sinister’, ‘that which produces concern’ and which, in the words of Eugenio Trias, “constitutes the condition and limits of the beautiful” — is one of the characteristic features we detect throughout his career. Psychoanalytic theories, one of the fundamental pillars of surrealism, permeated the cultural scene of the French capital throughout the 1930s. It was in 1930 that Brandt moved to Paris along with his first partner, Eva Boros, to become an apprentice in Man Ray’s studio. Without actively participating in any of the historical avant-garde groups, the artist’s work was permeated with the ideas that were buzzing in a Paris filled with young artists, many of them immigrants, all seeking to carve a niche for themselves in the professional world.

Almost all his pictures, both those of a more social nature prior to the war and those of his later, more ‘artistic’ stage, maintain a powerful poetic charge, and that highly characteristic halo of strangeness and mystery in which, as in his life, reality and fiction are always mixed. Based on these notions, this exhibition of 186 photographs, all developed by Bill Brandt himself, presents an overview of the principal spheres of his visual production, covering every genre of the photographic discipline: social reporting, portraiture, nudes and landscapes. Moreover, it highlights the relationship of the British photographer’s work with the aforementioned theories of Surrealism. ☒



# Garry Winogrand, photography and life

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

IMAGES: © THE ESTATE OF GARRY WINOGRAND, COURTESY FRAENKEL GALLERY SAN FRANCISCO

From June 11 through September 5, 2021 the exhibition dedicated to American street photographer Garry Winogrand (New York, 1928-1984) can be visited at the Fundació MAPFRE KBr Photography Center (Barcelona). Together with Diane Arbus and Lee Friedlander, he is recognized as one of the key figures in the renovation of documentary photography.

“Healthy and solid, strange and simple.” That was how Adrienne, his first wife, defined Garry Winogrand (New York, 1928-Tijuana, 1984), the same man who, two decades later, claimed that photography was what enabled him to temporarily forget the anger, worry and confusion he found himself wrapped up in.

After graduating from high school, Winogrand enlisted in the U.S. Air Force, which sent him to Texas as a meteorologist. On his return, he attended Columbia University with the aim of studying painting, but soon left the classes as he was more drawn to photography. He began working as a photojournalist for the Pix, Inc. bureau, which provided pictures to illustrated magazines, and, from 1954, he accepted commissions from publications such as *Collier's*, *Look*, *Pageant* and *Sports Illustrated*. At the age of 22 he definitively left his parents' home to dedicate himself fully to his new profession. “I was working myself to death. Taking photos, developing them at night, editing them, learning more with each roll, discovery after discovery [...]. No college education could have given me what I achieved at that time”, he would say years later.

*Central Park Zoo, New York City, ca. 1963*  
Private Collection, Granada.

© The Estate of Garry Winogrand, courtesy Fraenkel Gallery San Francisco

As soon as he had the chance, Winogrand abandoned commercial work to concentrate on his artistic career, although he combined it with teaching. After his first solo exhibition in 1960 at the Image Gallery in New York, he started employing various techniques and resources to capture the city's life, such as wide angle lenses or the inclined plane, which led him to consider himself a serious photographer. Far removed from all sentimentality, he pursued authenticity and sincerity, both in his life and in his work. His street photos, as well as those he took of animals at the Bronx Zoo in New York – which he frequently visited with his children after separating from his first wife – all manage to capture the spirit of an entire generation that, following a boom period, was beginning to show signs of unease in the face of a world that seemed hell-bent on failure and collapse. The pictures taken at the zoo would comprise his first exhibition organized in a museum in 1969, entitled *The Animals* (MoMA, New York).

In 1964 Winogrand won his first Guggenheim Fellowship, the highest award a photographer could aspire to in those years. Economically, this allowed him to drive around the United States and capture the essence of the American landscape. He headed to California in the year that was to become the most

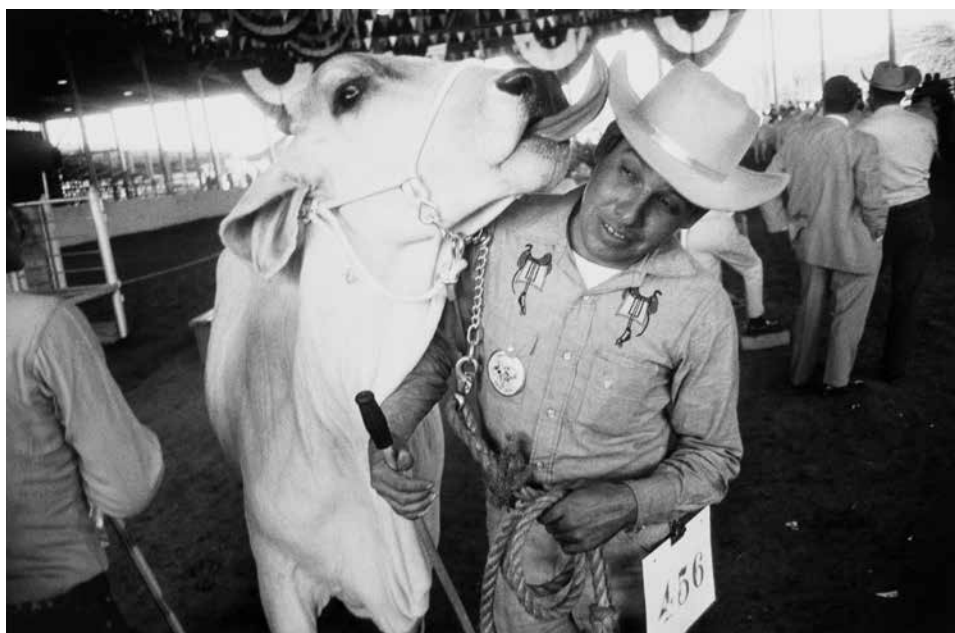
Winogrand's photographs express both enchantment and disenchantment, strangeness and joy, speed and movement, irony and the doubt of a whole society – the American



*Metropolitan Opera, New York, 1952*  
Collection of San Francisco Museum of Modern Art, San Francisco  
© The Estate of Garry Winogrand, courtesy Fraenkel Gallery San Francisco

wide-open landscapes, beaches, children, cars, bulls and horses. Many of these photos, reflecting an explosion of movement and dynamism, are taken from his car, using the windows or windshield to frame the picture.

A few years later, in 1973, he accepted a post as a professor at the University of Texas in Austin, where he gave lessons for the next five years. This period spawned two of his most important books, *Women are Beautiful* (1975), a project dedicated to the female image he had been working on since the mid-1960s, and *Stock Photographs: The Forth Worth Fat Stock Show and Rodeo* (1980), based on his photos of the rodeos. In 1978, thanks to his third Guggenheim Fellowship, he moved to Los Angeles, a city he had already visited in 1964. He took numerous photographs there, quite different from those of his New York period. He intended to do a photographic study of the region, but a lot of the images reflect lonely individuals walking the streets or characters off in the distance. It is true that some of them depict crowds, but they are the minority. Sometimes the pictures are taken from the front seat of a car, given that it was, and still is, the most widely used means



*Texas State Fair, Dallas, 1964*  
Fundación MAPFRE Collection, Madrid  
© The Estate of Garry Winogrand, courtesy Fraenkel Gallery San Francisco

prolific of his career. In his own words, he took photographs to “find out who we are and how we feel”; and, without doubt, gaining in-depth knowledge of the United States helped him in this endeavor. The pictures from this trip are full of strange people in



of transport in that region, where people do not generally walk along the street. In fact, just another example of life, in different cities around the United States.

Although the artist is much better known for his black-and-white photography, ever since the 1950s he had begun to use color in his magazine assignments, which often used these photos on their covers. However, Winogrand soon discovered the artistic side of color and began to use it as a further element of his photos, something which set him apart from the sensationalist use other artists afforded it. In a similar fashion to pop art, he turned to the color commonly found in advertising, as well as everyday objects, integrating this feature into photographic practice. With the release of faster color slide films, such as Kodachrome II (1961) and Kodachrome X (1962), his production of these kinds of photos increased significantly. In addition to capturing bright beach scenes, he turned his eye to the city and started depicting streets, parks, office buildings or public squares. At that time, printing color slides was more expensive than shooting in black and white, with the result that the artist tended to present them using a projector. The Winogrand Archive at the Center for Creative Photography in Tucson, Arizona, currently holds over 45,000 color slides and a small sample of one hundred



*Park Avenue, New York, 1959*  
 Private Collection, San Francisco  
 © The Estate of Garry Winogrand, courtesy Fraenkel Gallery San Francisco



*New York, 1970*  
 Private Collection, San Francisco  
 © The Estate of Garry Winogrand, courtesy  
 Fraenkel Gallery San Francisco

and fifty-two of them is on display here. With this unique collection, this exhibition aims to review and shed new light on the career of an artist who played a fundamental role in this art form, while helping us comprehend the context of color photography prior to the 1970s, when it was widely accepted into the world of art.

In 1971 Winogrand had stopped editing his photographs, confident that he would do so when he returned to New York, but he never returned. At the time of his death, aged just 56, he left behind a multitude of rolls developed but not proofed (no

contact sheets made), and many other undeveloped rolls. It was the MoMA photo curator John Szarkowski who, thanks to a grant from Springs Industries, Inc., commissioned Thomas Consilvio

to process and proof those 2,500 undeveloped rolls. Together with his associate Sarah McNear at the MoMA photography department and other colleagues, they also edited the remaining 4,100. These



*Hard-Hat Rally, New York, 1970*  
 Fundación MAPFRE Collection, Madrid  
 © The Estate of Garry Winogrand, courtesy  
 Fraenkel Gallery San Francisco

Although the artist is much better known for his black-and-white photography, ever since the 1950s he had begun to use color in his magazine assignments, which often used these photos on their covers

*Untitled, 1964*

Collection of Center for Creative Photography (CCP),  
University of Arizona, Texas

© The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco

images were finally included in a section entitled *Unfinished Work* within a major Winogrand retrospective organized at the MoMA in 1988.

Winogrand's work, like that of other fellow photographers and colleagues such as Lee Friedlander or Diane Arbus, eschewed the conventions of documentary photography. All of them favored freedom and expressiveness above all else, offering a new vision of this medium, in which the narrative or anthropological concerns of the past remained in the background. The images were valuable in themselves; they depicted fragmented, chaotic scenes, just like life itself. Scenes in which the riddles posed took center stage and which the spectator – and also, in many cases, the photographer himself – had to decipher. Winogrand's photographs express both enchantment and disenchantment, strangeness and joy, speed and movement, irony and the doubt of a whole society – the American – which in the 1950s was experiencing a period of prosperity threatened by a certain disillusionment difficult to ignore. This concern came to a head from 1960 onward: the threat of nuclear weapons loomed ever larger on



the horizon, finally leading to the so-called “missile crisis”; race riots broke out; there seemed no end to the war in Indochina and then in Vietnam, and, on November 22, 1963, President John F. Kennedy was assassinated. ⊗

*New York, ca. 1967*

Collection of Center for Creative Photography (CCP),  
University of Arizona, Texas

© The Estate of Garry Winogrand, courtesy Fraenkel Gallery,  
San Francisco



*The Brown Sisters, 1975*  
Gelatin silver print

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# Nicholas Nixon. *The Brown Sisters.* *Fundación MAPFRE* *Collections*

TEXT: FUNDACIÓN MAPFRE CULTURE AREA  
IMAGES: © NICHOLAS NIXON

From June 11 through September 5, 2021, the exhibition dedicated to the series *The Brown Sisters* by photographer Nicholas Nixon can be visited at the Espai 2 of the KBr Fundació MAPFRE Photography Center (Barcelona). For the first time anywhere in the world, it brings together all forty-five photographs in the series to date, including the latest one, taken in the fall of 2020.

Ever since 2007, photography has been one of the cornerstones of Fundació MAPFRE's exhibition program. That year, the institution acquired the series *The Brown Sisters*, by the American Nicholas Nixon, to start up its collection dedicated to this artistic discipline. Concentrating mainly on the second half of the 20th century, its overriding objective is artistic photography, especially that which corresponds to the documentary tradition, affording special relevance to portraiture, a genre on which Nixon focused from the very outset of his career.

Nearly half a century has passed since the artist started this series, which remains one of the most significant works of contemporary photography. As such, it forms part of the collections of such renowned international institutions as: the Museum of Modern Art (MoMA) in New York, where it is on display in its permanent collection; the National Gallery of Art in Washington; the Museum of Fine Arts

in Houston (Texas); the Fogg Art Museum in Cambridge (Massachusetts); or the Maison Européenne de la Photographie in Paris.

In 1974, Nicholas Nixon moved house to live in Boston with his wife Beverly Brown. He then started frequently using a large-format, 8 x10-inch camera, which is the one he continues to use to this day and with which he has taken the photos of the Brown sisters every year. It allows him to capture subjects with great detail and sharpness, and the range of light obtained is so subtle that the sense of reality can be enhanced. In 1975 he took part in the *New Topographics* group exhibition, organized at the George Eastman House, and held his first solo exhibition at the Museum of Modern Art in New York, where he presented his most recent series, dedicated to the urban landscape.

From 1977 onward, Nixon concentrated on portraiture. He photographed people in their porches and at social gatherings with friends.



*The Brown Sisters*, 1980  
Gelatin silver print

In 1983, he portrayed the residents of elderly care homes, a project that would continue over the years, driven by his constant volunteering work in nursing homes and hospitals and related to his well-known *People with AIDS* (1988), which would later take the form of a book. This publication reflects the life of fifteen people afflicted with AIDS, as well as letters and interviews made by his wife. An intimate relationship is established in both series between the photographer and the subjects posing before the camera, as he knows them personally. As Carlos Gollonet, the exhibition's curator, points out: "Their simple, emphatic nature makes them impactful images; what we find moving does not reside in their beauty, nor the pain they contain, but rather in those thoughts that become readily apparent, the paradoxical and disturbing conclusion that life and death are present side by side."

In 2000 he started his *Couples* project, in which the artist also takes an active role, not just as a photographer. He first establishes a climate of trust with the subjects and, when he feels the moment is right, he shoots. Throughout his entire career, we can see how Nixon returns over and over again to the same motifs,



*The Brown Sisters*, 1985  
Gelatin silver print

“Regarding the portrayal of the sisters, they always appear in the same order: that which they were in by chance the first time they were photographed, and occasionally in a frontal pose, gazing at the camera,” Nicholas Nixon

*The Brown Sisters, 1990*  
Gelatin silver print

his series remain open-ended and constantly evolving, as is the case with *The Brown Sisters*.

### Brown Sisters

In the summer of 1974, on the occasion of a family reunion at the Brown's country home, Nixon portrayed Bebe with her sisters. While this first picture did not fully live up to his expectations, the following year the artist decided to repeat it and obtained better results, thus producing the first photograph of one of the best-known series in this particular photographic field, *The Brown Sisters*. His wife was then twenty-five, Heather twenty-three, Laurie twenty-one and Mimi fifteen. Since then, a new portrait every year. As Nixon himself recalls: «The photographs of the Brown sisters were totally casual. We all liked one photo very much and that sparked the notion for this series. The same idea that occurs to most parents.»

From the beginning the photos all share some constant features: «Regarding the portrayal of the sisters, they always appear in the same order: that which they were in by chance the first time they were photographed, and occasionally in a frontal pose, gazing at the camera. The photos are usually taken outdoors, taking advantage of the natural light that floods the whole composition. The



*The Brown Sisters, 1995*  
Gelatin silver print

Each year, the camera immortalizes a single instant, which for viewers remains unaltered in their memory. However, when they return to it within the context of the series, that momentary recollection is modified



*The Brown Sisters*, 2000  
Gelatin silver print



*The Brown Sisters*, 2005  
Gelatin silver print



*The Brown Sisters*, 2010  
Gelatin silver print



*The Brown Sisters, 2015*  
Gelatin silver print

technical perfection, precision and clarity of the images make this series a true masterpiece, which follows on perfectly from the formalist tradition of 19th-century American photography.”

Family photographs are a constant in the artist’s oeuvre. In the case of this series, the family album feel that emanates from each of them, taking us back to past times and emotions, cannot be ignored. But the theme of this project is time. Freezing it has been one of photography’s aspirations ever since its inception. Nonetheless, there is no getting away from the inexorable passage of time. It modifies the faces, the bodies and the color of the hair, as well as life experiences, as can be seen in these pictures of *The Brown Sisters*. Each year, the camera immortalizes a single instant, which for viewers remains unaltered in their memory; but when they return to it, within the context of the series, that momentary recollection is modified. We see for ourselves the changes time’s passing causes in the four protagonists, something we find surprising and emotional in equal doses, perhaps because, among other things, what we feel is a painful sense of loss. And not just in relation to them, but rather because that passage of time irremediably takes its toll on us too. ⊗



*The Brown Sisters, 2020*  
Gelatin silver print





# The “other pandemic” that is ravaging Latin America

TEXT: RAMÓN OLIVER IMAGES: FUNDACIÓN MAPFRE, ISTOCK

Fundación MAPFRE is increasing its aid budget for Latin America by ten million euros in order to implement nearly 50 projects in 18 countries and thus help combat the economic havoc wreaked by COVID-19.

The effects of COVID-19 are proving truly devastating worldwide, and not just on the health front. According to estimates by the UN Economic Commission for Latin America and the Caribbean (ECLAC), 2020 closed with the terrible figure of 231 million people (37.3 percent of the population) living in poverty, with a further 96 million (15.5 percent) in extreme poverty throughout Latin America.

On the economic front, it went from bad to worse for this area of the planet, which was already experiencing difficulties before the pandemic hit. A situation that this health emergency only exacerbated. According to ECLAC's figures, the region's economy contracted by 9.1 percent in 2020, with GDP falling by 5.3 percent and unemployment rising by 3.4 percentage points. Moreover, the agency warns, forecasts point to a slower recovery than in previous crises.

## Global Aid

Faced with a health, social and economic disaster on this scale, all aid is welcome. Governments, international agencies, the third sector, and both public and private institutions need to do their best to combat “the pandemic within the pandemic”. The main danger? An increase in inequality that could leave a high percentage of the population in this part of the world in a vulnerable situation, on the verge of social exclusion.

Fundación MAPFRE is fully engaged in dealing with this emergency situation and has just mobilized an extraordinary provision of ten million euros to combat poverty and inequality in the LATAM countries. This funding is the latest installment in its COVID-19 aid package which, since March last year, has injected a total of 45 million euros into protecting the most vulnerable in 27 countries around the world. “No pandemic will cause us to give up on our firm commitment

to ensuring social progress. We want to help save every possible life, while protecting the most socially vulnerable and those fighting this coronavirus on the front line,” declared Antonio Huertas, president of Fundación MAPFRE.

With this extraordinary aid package for Latin America, Fundación MAPFRE wishes to play its part in running a total of 55 projects at this moment in time, which will help over 200,000 people in 18 countries. An ambitious plan of enormous logistical complexity, in which our Foundation will not be acting alone. It can rely on the indispensable participation of its 5,000 volunteers on the continent, as well as the collaboration of 174 entities such as CESAL, Doctors of the World, or the Rede Mulher Empreendedora Institute.

## Social Initiatives

Covering basic food needs and preventing malnutrition, while



focusing primarily on the child population, is one of the most urgent, top-priority objectives of this plan. We have already begun distributing the Fundación MAPFRE Food Box in countries such as Argentina, Colombia, Brazil and Peru. This consists of a nutritional supplement that does not require refrigeration and can guarantee the essential levels of nutrients for the under-10s. In addition, thanks to the educational materials for children it contains, the box offers them the possibility of learning as they play.

Other projects aimed at ensuring minimum food levels include a contribution to the Mexican Food Bank of 25,000 food packages for needy families, or an initiative to distribute food to small farmers in Peru,

including a fortified cookie to offset child malnutrition. In addition, mothers and teachers in the region will receive health and nutrition training.

#### Susceptible Groups

Women are a particularly vulnerable group in this emergency context. With precarious employability levels, ECLAC warns that their exposure to unemployment and

social neglect is significantly greater than that of their male counterparts. Moreover, the lockdown measures increased the burden of unpaid domestic work for women, as well as job uncertainty in professions such as those in the domestic workers sector. One of Fundación MAPFRE's projects precisely aims to further the employability, training and entrepreneurship opportunities of women in the Latin American countries. Some 8,500 Brazilian and 2,700 Mexican women will be receiving entrepreneurship training and help to start up their own projects. The goal of these measures is to offer these people technical training, while providing them with financial support to cover the basic needs of their families. And, what is nearly more important, help them become self-sufficient and bolster their self-esteem.

Those with disabilities form another extremely vulnerable segment. One of the top-priority objectives for Fundación MAPFRE in 2021 is the integration of those with any kind of disability into the labor market. Colombia, El Salvador, the Dominican Republic and eight other countries will host programs offering training and work experience in companies, within a plan launched jointly with the ONCE Foundation in Latin America. Other interesting initiatives in this field have already begun in Uruguay, such as imparting a series of

## Poverty, inequality and social exclusion are just some of the side effects of the healthcare emergency



“No pandemic will cause us to give up on our firm commitment to ensuring social progress”, Antonio Huertas



productive vegetable garden, cooking and baking workshops. Uruguay will also be the site of a series of socialization spaces for children and adults with disabilities. This project seeks to guarantee the rights of these people and has been developed in collaboration with Asociación Civil Mariposas.

### **Digitization and Employment Training**

Boosting the employability of the population that finds it hardest to gain access to the labor market is another cornerstone of the plan. Fundación MAPFRE has initiated projects in several countries with the central theme of employability and digitization to help their economies recover.

Projects such as the installation of free Internet access points in Brazil or providing cooking and basic financial education training programs to women in Chile who have set up small soup kitchens. Training is also a central feature of an education project for accident prevention in the event of natural disasters and COVID-19 self-protection hygiene measures in 35 rural schools in Nicaragua.

### **Healthcare Material**

The scarcity of resources to deal with the pandemic only exacerbates other related problems. This lack of medical supplies is one of the most pressing challenges for Latin American countries. In an

attempt to mitigate these shortcomings, Fundación MAPFRE acquired significant batches of healthcare material to be distributed around the region. Honduras, for example, will be receiving medical supplies worth 120,000 euros and 12 ICU beds are to be installed in the country's leading public hospital – the Hospital Escuela – with capacity to care for an average of 150 patients a month. Other beneficiaries of this aid are Costa Rica, Peru and Venezuela, with projects ranging from the purchase of rehabilitation equipment for patients with sequelae to the supply of basic medicines or personal care and healthcare material for senior citizens. ✕



## **Begoña Ontiveros, flight director and volunteer with ASF (Aviation Without Borders)**

**“When you travel with these children you realize how grateful, intelligent and happy they are with the little they have”**

TEXT: CRISTINA BISBAL IMAGES: BEGOÑA ONTIVEROS



She is passionate about her work and interacting with people, traveling and getting to know other cultures, other ways of understanding the world: “it should be compulsory; a core subject,” she laughs. She has been working in Iberia since 1986, firstly as a Cabin Crew Member (flight attendant) and, since 2000, as a Flight Director. This has enabled her to do volunteering work with Aviation Without Borders, an association of French origin (ASF) operating in Spain for over 20 years, thanks to the personal endeavor of another company employee, Lourdes Ros.

### **Tell us about the work ASF undertakes**

It has four wonderful projects. In Wings of Hope, supervised by the Terre des Hommes Foundation, we accompany sick children from their countries of origin to Spain or other European countries to be operated on; and then we take them back home as healthy kids... It's incredible.

With Wings of Smile, we bring the aviation world closer to people with ‘other abilities’. We organize excursions to air museums, air festivals, aerodromes, exhibitions... everything we can related to flying... ha, ha, ha.

Thanks to Alfabetización Burkina, 2,200 children receive literacy training each year. This is not face-to-face, because of the country's socio-political situation, but all the aid material was sent out. We also have a sponsorship system so that they can continue their studies. I sponsor a girl, Agustine, who is already in high school. A real triumph being a woman!

With Mensajería Solidaria [Solidarity Courier], we accompany cargo entrusted to us by Spanish NGOs to deliver to other NGOs

around the world. We also offer this service to individuals. One example: if we are given a wheelchair or essential items and they travel as cargo, airlines let us ship them as our own property.

### **What does your volunteering entail?**

I volunteer for missions in any of our projects: accompanying children, organizing exhibitions or galas, moving house... But, above all, I focus on two of the projects: Wings of Smile, along with my colleagues Elena Soria and Carlos de Sandoval; and Mensajería Solidaria which, after two years of crisis, is now doing great. We perform miracles in which so many people are involved, and there's so much positive energy that, when they end, I think: “that can't have actually happened.”

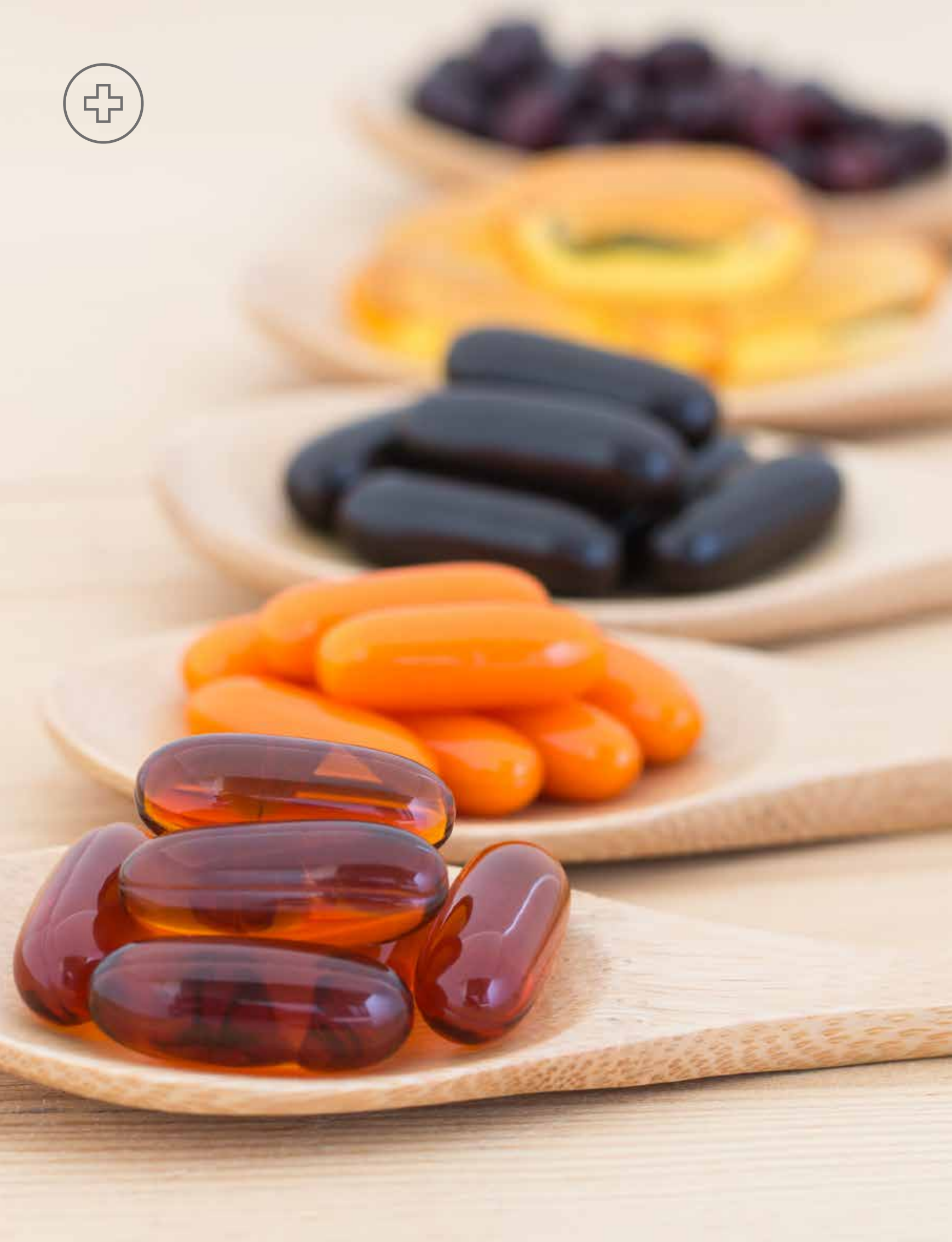
### **You have also accompanied sick children with the Wings of Hope project. What was that experience like?**

The merit for this project all goes to the ‘Terre des Hommes Foundation’, the ones who organize the trips. With our accompaniment, the foundation saves on the tickets. We bring them and hand them over

to their host families; and when they are cured, we return them to their families. Accompaniment is a volunteering job that's in great demand. I've done two and I gained so much from them; you realize how grateful, intelligent and happy they are with the little they have. It's funny to see the evolution: they arrive without a word of Spanish and without luggage... and they return cured, with four suitcases and speaking Galician, for example. You feel an immense love when you leave them with their host family, and then again on returning them back home.

### **When you say the foundation saves on the tickets, what are you referring to?**

As aviation personnel, we can use our ‘free’ flights, which is a payment in kind we employees receive from the company. The cost is very low and either ASF pays us back or we donate it. Thanks to an idea I had, which IBERIA chose from its laboratory of ideas, ‘AVIOS SOLIDARIOS’ can also be used. This is a donation program for Avios (Iberia's frequent flyer points), from which eight NGOs benefit. ✕





# Analyzing the food supplement boom

TEXT: ISABEL PRESTEL IMAGES: ISTOCK

Vitamins, calcium, Omega-3, probiotics, bran, ginseng, beer yeast and energy bars are just some of the food supplements most widely consumed by Spaniards. The Spanish Academy of Nutrition and Dietetics drafted a comprehensive study for Fundación MAPFRE in which they analyzed the causes of this ever-growing phenomenon. In our country, around 50 percent of the population consumes this kind of product, with food supplements being the most widely accepted among those surveyed.

As soon as you turn on the television or surf the Internet, it is easy to come across advertising related to some food, nutritional or dietary supplement. Or even just browsing the shelves of any supermarket. So much so, that they have become commonplace in many homes. Indeed, sales have grown constantly over the last decade, with figures in the millions. According to 2017 data from AFEPADI (Association of Dietary and Food Supplement Companies), annual sales of food supplements worldwide came to a total of \$121.2 billion that year. And growing... Some studies point to an increase by 2026 of between 18 and 45 billion euros, which represents an estimated growth rate of between 4.89 and 6.5 percent.

This would pose no problem whatsoever, were

it not for the tremendous lack of knowledge regarding the true beneficial effects of consuming these products. And what is worse, regarding the

harmful effects too. Because not all supplements have been researched to the same degree. The fact is that there is also no robust legislative framework to clarify under what circumstances their consumption is advisable. Suffice it to say that even their classification differs from country to country and there is no clear definition for this type of product.

The following comes from *Use of Nutritional Supplements in the Spanish Population*, drafted by the Spanish Academy of Nutrition and Dietetics for Fundación MAPFRE: “There is a lack of clarity regarding the definition of plant-based products, given that they are sometimes classified as medicinal products, yet other times defined as food supplements, with the final



Report *Use of Nutritional Supplements in the Spanish Population*, drafted by the Spanish Academy of Nutrition and Dietetics for Fundación MAPFRE

The study emphasizes the need for physicians to be able to acquire sufficient academic skills so that their professional practice can be guided according to evidence-based principles

decision falling on each Member State of the European Union.”

Despite all this uncertainty, these products are really widespread. In fact, according to the study, “seven out of every ten Spaniards say they took some form of supplement in the last year.” According to

that taking such supplements can increase or enhance our immunity, but rather that a deficiency of these nutrients could weaken our immune system, although we don’t know by how much.” The study places Spain among those countries that consume the most food supplements, alongside

age groups.” Of all the vitamin groups, D and C stand out, as they are taken by three out of ten people surveyed. As for minerals, the most widely consumed are magnesium and calcium, by 13 and 12 percent of the sample, respectively. Omega-3 is consumed by two out of ten people surveyed,



Eduard Baladia, coordinator of the study and member of the Spanish Academy of Nutrition and Dietetics, “those supplements whose sales have increased, such as vitamins C and D, antioxidants, selenium or zinc, are all immune-related nutrients. However, the fact that they are related to immunity does not mean

others such as Denmark and the United States, with rates that exceed 50 percent of the population.

**A la carte supplements**

Moreover, four out of ten Spaniards are fond of consuming vitamins and vitamin complexes, “this being more common among the younger

doing so through plant-based sources such as evening primrose oil, flax or nuts. Highly similar is the proportion of respondents who consume probiotics.

In other words, a large majority of the population in our country is taking some kind of supplement, mainly nutritional ones. The argument most

commonly put forward is that of ‘improving their overall health’, followed by those wishing to lose weight, who consume special products. Given this reality, it seems clear that most of those surveyed perceive them as being safe.

Interestingly, while a high percentage are self-administered, many of these products are prescribed by physicians. In this regard, the study emphasizes the need for physicians to “acquire sufficient academic skills so that their professional practice can be guided according to evidence-based principles. However, the lack of certainty regarding beneficial health effects and their possible mild, transient adverse effects must be considered when making a professional decision. Not forgetting the economic cost that taking these products represents for their patients, a choice which, in any case, impedes them from investing in health products with sufficient guarantees of effectiveness.”

### Lack of scientific evidence

Indeed, the study by the Spanish Academy of Nutrition and Dietetics underscores “the lack of scientific evidence on the safety and efficacy of these products, which should therefore be considered a possible public health issue.” “After extensive review of the pertinent literature, an additional problem detected

is that many of them are not endorsed by sufficient studies to be able to verify the potential benefits attributed to them, and what is worse, any that certify that they are actually safe,” Baladía declares. However, to understand this phenomenon, we must look for the causes. “The sports market, the emergence of so-called *personalized nutrition*, and the aging population, as well as the growing online market and ease of acquisition, are some of the factors driving growth, especially among millennials, women and those over the age of 60,” according to this report which provides an overview of the evidence that exists in this regard, drawn from various studies.

### No clear conclusions

The first thing to consider when it comes to seeking scientific evidence is that, as the study points out, “clear evidence of the benefits and proof of the top quality health properties claimed for such supplements are still scarce and, in some cases, non-existent.” Despite this, it can be said that “calcium supplementation could have positive effects on the primary prevention of hypertension, this effect being more pronounced in men and in people under the age of 35. In relation to the progression of age-related macular degeneration, it has been observed that zinc

supplementation could have beneficial effects.”

As for probiotics, of all their possible beneficial effects for diseases such as persistent or acute infectious diarrhea, infant colic, eczema or gestational diabetes, they have only been shown to clearly have a positive impact on a limited number of conditions. Something similar happens with the consumption of plants and their extracts, studied for improving joint issues, memory, menopause, diabetes or asthma. “In most cases, however, there is insufficient or poor quality evidence and this therefore does not allow clear conclusions to be drawn regarding any positive impact on their health,” the report states.

Adverse effects have also been studied. “A wide variety of vitamins and minerals and their combinations have been associated with adverse effects of varying significance, ranging from an increased risk of mortality for supplementation with antioxidants such as beta carotene and vitamins E and A, or fetal and neonatal mortality for magnesium supplementation in pregnant women.” The conclusion is that the benefits shown do not correspond to the magnitude of the business they represent, or to their high consumption rates. In short, discretion is always the best advice when it comes to consuming these products. ✖



# Full throttle safety

TEXT: LAURA SÁNCHEZ IMAGES: ISTOCK

The report *Road Map for Enhancing Road Safety for Motorcycle and Moped Users*, drafted by Fundación MAPFRE and the AEC (Spanish Highway Association), warns that the risk of death for someone riding a two-wheeled motor vehicle per kilometer driven is 17 times greater than for a passenger car occupant. The report analyzes the causes and proposes a battery of recommendations to put a stop to the high accident figures of these vehicles.

“I often dream that I’m on my Triumph, riding over the hard, red floor of a great forest, beneath a thick canopy of luxuriant, translucent green leaves that stretches on to infinity. And I think: maybe this is an enchanted forest where men still sometimes play at being gods.” Many motorcycle lovers will have recognized in this paragraph the words of Ted Simon, a veteran journalist able to convey in his books the incredible sensations of touring the world on a motorbike. At Fundación MAPFRE we share and enjoy these feelings as well: being connected to the highway, the landscape and other bikers... “We are absolutely convinced that the motorbike is an excellent way to get around and that it offers a great many advantages,” according to Jesús Monclús, Accident Prevention and Road Safety manager at Fundación MAPFRE. Motorcycles are to be enjoyed, to put it in a nutshell, but always

responsibly and bearing in mind the associated risks and, above all, our own vulnerability.

That is the view of the three million-plus motorcycle, scooter and moped riders currently on Spanish roads. Since 2013, the number of two-wheelers has increased by 25 percent in our country. And this trend



Report *Road Map for Enhancing Road Safety for Motorcycle and Moped Users*, drafted by Fundación MAPFRE

is expected to keep rising as a result of new mobility habits adopted following the COVID-19 pandemic. “However, there is one worrying figure on which we never cease working, as we cannot resign ourselves to it: according to Spanish General Traffic Directorate (DGT) data, the risk of death for riders of VM2R (Spanish initials of two-wheeled motor vehicles) per kilometer driven is 17 times greater than for a passenger car occupant,” Monclús states.

While Spain has experienced a significant reduction in deaths from road traffic accidents in recent years, the accident rates for VM2R have not followed the same trend. On the contrary, they have been on the rise since 2014. Specifically, in 2019, the fatality figures increased by over 11 percent compared to the previous year. Bikers now accounted for one of every four deaths on our roads.

What is going wrong? How can we turn this situation

“There is a need for better training for motorbike riders. Especially in relation to negotiating curves, as this is where 42 percent of bikers lose their lives”



around? What are the principal points we need to address in order to change these statistics? Fundación MAPFRE wished to respond to all these questions in its report *Road Map for Enhancing Road Safety for Motorcycle and Moped Users*, drafted in collaboration with the AEC (Spanish Highway Association). The overriding goal of this report is to contribute toward improving safety for motorcyclists by way of a whole range of proposals.

To this end, they analyzed the most effective experiences and best practices, both national and international; they compiled the opinion of experts through

interviews and workshops; they identified the risk factors for accidents involving motorcycles and mopeds and examined data that proves to be as valuable as it is shocking: the MAPFRE database of two-wheeler accidents. The research methodology consisted of four phases: a review of accident rates and key references, detailed surveys, focus groups and, finally, an analysis of all the information and drafting of this report.

What was discovered? Three main aspects around which many of its conclusions revolve and which serve to propose a series of

highly specific recommendations: Training, awareness and safety as regards both vehicle systems and protective equipment for motorcyclists.

### **Training**

There is a need for better training for motorbike riders. Especially in relation to negotiating curves, as this is where 42 percent of bikers lose their lives. Another factor to bear in mind is that, here in Spain, those with an automobile license and three years' driving experience are allowed to ride small-displacement motorcycles. While it is true that cars and motorcycles abide by the same



highway code, there is a huge difference between driving a car and riding a motorbike. One striking figure: 29 percent of those two-wheeler deaths in the city in 2019 fell into this category.

Delivery riders deserve specific mention. Rider training for professional motorcyclists and, in particular, couriers and delivery riders – in their different sectors – needs to be significantly improved. The main problems this group faces are the absence of protocols for adverse weather situations, poor maintenance of the vehicles, the use of inadequate protective equipment, or a work system that is clearly less than optimal (as regards adequate rest between shifts and adjusting schedules to match the time needed for deliveries, with adequate time and safety margins). All those companies employing motorcyclists should offer them safe riding courses, which would have to be subsidized by the corresponding labor training funds.

Retraining would also be a good measure to prevent accidents, as it is particularly striking that 59 percent of motorcyclists who died in 2019 had more than ten years' experience riding two-wheelers. The safety of those who take up riding a motorbike again after years of not doing so is another dark area that could be addressed with these kinds of courses to refresh knowledge and skills.

Obviously, training must also target drivers of other vehicles and not be limited to motorcyclists.

One figure in this respect: in approximately 50 percent of cases, motorcycle accidents are caused by drivers of the other vehicles involved, which are generally passenger cars.

**“Rider training for professional motorcyclists and, in particular, couriers and delivery riders – in their different sectors – needs to be significantly improved.”**

**Raising Awareness**

Motorcyclists' safety equipment is essential to protect them from injury. MAPFRE's accident database has enabled a detailed study to be undertaken on more than 250 fatalities and many more injuries suffered by motorcyclists. First conclusion: it is incomprehensible that, in theory, you can ride around in bathing trunks and a T-shirt, but of course wearing a helmet. Our body is vulnerable and we need better protection for our spine, our hands, our feet...

And with regard to helmets, although 94 percent of those killed wore one on interurban

highways during the week, when the weekend comes round, the percentage drops to 85 percent on these same roads and, in the case of urban streets, this figure barely reaches 71 percent. These are extremely worrying rates and we wonder whether this same percentage of riders who are reluctant to wear a helmet are also those with no valid insurance or vehicle inspection certificate.

Wearing a close-fitting, securely fastened helmet is also essential: in six percent of motorcyclist deaths and 29 percent of moped rider deaths, the helmet came off during the accident. To raise awareness of this worrying issue, Fundación MAPFRE collaborated with CESVIMAP to produce a video that shows how a poorly fastened helmet “flies off” during emergency braking.

If this is the case with helmets, a section should also be dedicated to gloves, solely worn by 17-28 percent of motorcycle and moped riders involved in serious accidents on interurban highways, and by a mere 1-2 percent in urban areas. What about riders' feet? This is another area that suffers the most injuries in accidents: solely 10-20 percent of riders on interurban highways and less than one percent on urban streets wear protective boots.

Two other factors where motorcyclists fall short are good quality lights and the use of clothing that provides greater



visibility. The percentage in this area is also very worrying: 99 percent of motorcyclists involved in serious accidents were not wearing any reflective clothing.

Many of the experts consulted during the preparation of this report declare that the major efforts to raise awareness and enforce regulations should target those motorcyclists with an aggressive riding style, this being understood as one that prioritizes sensation-seeking and adrenaline hits. One example of aggressive – or, in this particular case, reckless – riding is over-the-top speeding, such as the case of one of the fatal accidents analyzed,

## **“Every day counts, every day there are deaths and injuries”**

where it was found that the deceased motorcyclist was racing at 117 km/h in an area limited to 50 km/h.

### **Safety**

When it comes to promoting a greater culture of motorcycle safety, the role of biker clubs must be encouraged and supported, so that they can become the best safety ambassadors possible.

Motorcycle sharing companies also have a clear opportunity

to encourage safe attitudes and behaviors on the part of their customers or users.

Technology will play a significant role in the safety field, with the possibility of saving the lives of many motorcyclists. The rate at which emergency call – e-call – systems are incorporated as standard into two-wheeled motor vehicles, as well as collision warning and speed or cruise control systems, should be accelerated, given that they are not comparable to other types of vehicles such as automobiles.

Safety infrastructure, that is our streets and highways,



“When it comes to promoting a greater culture of motorcycle safety, the role of biker clubs must be encouraged and supported”



must also be improved, both in terms of maintenance and the progressive installation of rider protection systems on top of existing protective barriers. Urban furniture should also be included within this measure. On this point, the role of regional and local administrations is fundamental.

We should not think that concern about the accident rates for two-wheel vehicles is limited to our country. Around the world, there has been considerable growth in the number of two-wheeled vehicles on the roads in recent years and the death tolls are also

increasing, with particularly high percentages in America (20 percent) and Asia (34 percent).

“It’s most encouraging to see how some of these recommendations, such as those related to improved training or personal protection

systems, are already well underway and should soon become a reality: but it is important to redouble efforts and mobilize more resources. Every day counts, every day there are deaths and injuries,” Monclús concludes. ✕

### ***Motorcycle accident rates***

- 417 deaths on motorcycles, 24 percent of all deaths in road traffic accidents.
- 70 percent of the deaths occurred on interurban highways, 30 percent on urban streets.
- Conventional roads account for 53 percent of motorcyclist deaths.
- 164 motorcyclists died on interurban highways at the weekend, 39 percent of the total.
- 127 motorcyclists died on interurban highways during the week, 30 percent of the total.
- 126 deaths on urban streets, 30 percent of the total.

Source: “Report on motorcycle accidents in 2019,” Spanish General Traffic Directorate (DGT).



# An escape room people get out of better trained

TEXT: RAMÓN OLIVER IMAGES: ISTOCK

An office, a team and a country to save from bankruptcy. This is the stimulating premise behind FINEXIT, the innovative ‘alternative’ training initiative that Fundación MAPFRE launched in collaboration with the Tomillo Foundation and designed to specifically target vocational training students in Spain.

Strategy, teamwork, problem solving or working under pressure are just some of the skills and competencies developed in FINEXIT. The goal of this gamification initiative is to help participants acquire and develop financial and insurance know-how, while training them to solve problems and overcome challenges that recreate real-world situations in these specific fields. “Various international bodies agree on the importance of introducing financial education right from the earliest stages of education. In Spain, for example, the Spanish National Securities and Exchange Commission (the “CNMV”) and the Bank of Spain have been promoting the Financial Education Plan since 2008. Fundación MAPFRE has been collaborating in this plan, whose prime objective is to

foster financial literacy among the general public, since 2012,” stresses Adrián Gutiérrez, from its Insurance and Social Protection Area.

## Distinct Education

The initiative employs gamification techniques and fully experiential methodologies to provide students with a safe, stimulating environment in which to deploy and develop their capabilities. As Adrián Gutiérrez states, gamification is an educational tool that is here to stay. “We must commit ourselves to new ways of teaching, adapted to suit both the new times and the new students. The profile of students nowadays is very different from that of a few decades ago, and the educational system simply has to adapt. Students now expect different things.”

In the case of FINEXIT, the program turns to one of the most popular formats in recent times: *the escape room*. Only, in this escape room, the aim is not to get out as soon as possible, but rather to solve the problem posed by the game’s creators. “We chose this format because financial knowledge is difficult to impart in the classroom, and gamification is a resource that, when used well, not only serves to teach, but does so in a fun way, thus facilitating comprehension of the subject matter,” the Fundación MAPFRE expert points out.

## Distinct Levels

The game has different levels of difficulty. An initial level, designed for any Vocational Training cycle; a second level for young people who are taking a medium-level Administration and Management course;



**FINEXIT offers an original way to learn financial and insurance concepts by playing this game**

and a third, more advanced level for students taking a Higher Diploma course in Administration and Finance. “At the most difficult level, there are complicated tests that call for rather more advanced financial knowledge. At the basic level, what participants find most difficult is putting together the clues needed to resolve the puzzle and accomplish the task,” Gutiérrez remarks.

In an entertaining, fully experiential manner, FINEXIT introduces youngsters to the complex workings of the financial markets and the analysis of economic information. As for the specific concepts these young people learn to deal with in the course

of the game, these include exchange rates and foreign currency transactions, financial risks and how to manage them, means of payment, investment studies, profitability, fiscal calendar, VAT payments, contracts, types of insurance policies and their coverage, and how to report an insurance loss incident.

**The Dynamics**

The goal for the players is to prevent an international plot intent on transferring all the assets of a company to BitCoinBank, an online banking institution in the dark web. To do this, they need to discover the IBAN (International Bank Account No.) to which the transfer is to be made and the

codes to enter the BitCoinBank application. They will have to decipher this information from a series of documents they will come across during the course of the game.

There are both face-to-face and virtual versions of this game. The former takes place in the classroom and students have a briefcase that contains all the information needed to solve the puzzle. In the latter, they access a virtual office where the documents containing the clues they must decipher to pass the test are located. In both formats, the players are divided into teams and compete against each other to achieve the goal in the shortest possible time. All under the supervision of a *game*

FINEXIT employs gamification techniques and fully experiential methodologies to provide students with a safe, stimulating environment in which to deploy and develop their capabilities

*master*, a truly “key player in the game”, Adrián Gutiérrez reminds us. This person “is responsible for helping students along when they get stuck in a test and keeping them motivated throughout the game,” he explains.

According to this professional from Fundación MAPFRE’s Insurance & Social Protection Area, the program has been a huge success. “The most common thing participants say is that the hour flies by without them realizing it, and that they have fun while learning more about financial and insurance questions,” he adds.

Given the COVID-19 restrictions, the game was only released in virtual format. The students were therefore able to enhance their digital capabilities – normally widely put to use, in any case – in financial work environments. However, as soon as the health situation permits, Fundación MAPFRE’s intention is to combine the online and classroom versions so as to facilitate interaction with the students. In addition, Fundación MAPFRE is already working on plans to launch the project in countries such as Brazil, Mexico and Colombia. ✕

## ***The Plot***

An international conspiracy has managed to infiltrate one of the country’s largest corporations with the sinister goal of totally decapitalizing it. To achieve this, these unscrupulous white-collar thieves aim to convert the company’s assets into Bitcoins and transfer them to an encrypted account that is impossible to trace. Should they succeed, the consequences will be terrible, not just for the hollowed-out enterprise, but for society as a whole. The stock market, the economy and, as a result, the savings, employment

and well-being of millions of people will be compromised. Worst of all, the wrongdoers are really close to achieving their goal. They only need to confirm the operation.

Players have approximately one hour to thwart the plans of these criminals. To do so, they must prove capable of interpreting email messages from a suspicious female known as Tricia, the applications on her cell phone, and the various documents she keeps in her office.



## ***Promoting financial and insurance education among young people***

The FINEXIT program is an integral part of Fundación MAPFRE’s initiatives to inculcate the education of financial and insurance questions from an early age. To this end, Fundación MAPFRE offers educational institutions both the escape room and other teaching resources to enable teachers to impart financial education in the classroom. PlayPension, the game that aims to foster the culture of insurance and

savings among students from the age of 16, or bugaMAP, the workshop in which, by way of a simulator and with the help of an insurance expert, college students have the chance to run an insurance company and make decisions about strategic variables in its overall management, are other Fundación MAPFRE programs in the same vein.



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# The maritime port sector, hope for the Canary Islands

TEXT: CRISTINA BISBAL IMAGES: ISTOCK

The pandemic has shown that the economy of the islands cannot rely exclusively on tourism. Maritime transport and the ports provide a really good alternative, given the diversity of options they offers the labor market in the medium term. The PORMAR Chair at the University of Las Palmas de Gran Canaria (ULPGC), sponsored by Fundación MAPFRE Guanarteme, has the goal of training young people in this area.

This last year and a half suffering the pandemic has proved to be a turning point for the country's economy, in which certain sectors have been particularly hard hit. One of them, of course, is tourism, which provides the basic livelihood for many in certain regions, where the crisis loomed large with no solution in sight. The Canary Islands, where some 40 percent of all employment depends on tourism, is the most obvious example. With the restrictions on travel and tourism, both domestic and foreign, the evolution of the economic indicators for the Canaries was worse than the Spanish average. And the already high levels of structural unemployment were exacerbated. Tourist activity grinding to a halt generated a vicious cycle of job destruction, business closures, a relentless spread of poverty and, ultimately, institutional instability.

The effects have been felt in every sphere, including in the port sector. In this sense, it is important to realize that 95 percent of goods entering the Canary Islands do so by sea. However, despite the reduction in tourism demand and local traffic, movements through the ports remained stable.

Perhaps the time has come to consider whether the Canaries can depend solely on sun and sand, basing its income almost exclusively on tourism, as that dependence makes its economy extraordinarily vulnerable. As has been demonstrated in recent months, the maritime port sector clearly offers an alternative with tremendous potential. And letting the islands' inhabitants know this is one of the objectives of the PORMAR Chair at the University of Las Palmas de Gran Canaria. Its director, Lourdes Trujillo Castellano, explains: "We must promote the diversity and richness of this sector, which ranges from the naval repair industry through to bunkering (supplying fuel to vessels, with all the logistics that this entails), and includes all the essential services provided by the ports, such as consignment or loading and unloading operations." And she goes on: "Studying this sector, from different standpoints, is fundamental for achieving sustainable economic development."

## **Our ports, fundamental in everyday life**

Trujillo Castellano starts from the premise that tourism demand has dropped, something which "adversely affects the whole system" and so we must

seek out alternative sectors. “From this perspective, promoting the port community is essential. Let’s imagine, for example, an increase in the number of ships coming for repairs. This increase in demand immediately affects trade and, as a result, employment. And this effect then mushrooms throughout the economy,” she adds. That is why the sector must be promoted, so that citizens can be made aware of the importance it holds in their everyday lives. And the huge potential for generating a diverse range of high-quality jobs.

The Chair has an important job to do and a lot of work lies ahead, but the prospects are good. It’s only been working for just over a year, hindered by the pandemic abruptly interrupting its work, “but we’ve already achieved the dissemination objectives we set ourselves, thanks to running a series of webinars and to the results of some projects we’ve undertaken.” In fact, at no time did they contemplate closing; rather, they decided to adapt so as to be able to maintain their scientific activity.

### **What is the PORMAR Chair?**

It is a space given over to training, research and the transfer of knowledge on maritime transport and ports, fostering and disseminating the study of this sector. To this end, “it brings together professionals from different departments and fields, such as History, Law, Engineering, Economics and Computer Science to address maritime port studies,” its director explains. It is precisely the multidisciplinary aspect of the Chair that is one of its greatest merits, since it encounters synergies with other ULPGC training areas, such as the Master’s Degree in the Repair of Ships & Offshore Units, or Ship Repair and Dry-Docking, among others.

But they also participate in national and international projects that address the maritime port sector from various perspectives. For example, the presence of women. Specifically, ‘Un Puerto Violeta’ seeks to increase the presence of women in the port environment, as well as promote the co-responsibility of all sectors to improve the







quality of life of women within the port. While there is indeed an increasing female presence in our ports, “we’ve still not reached parity.” The good news is that several female students from various degree courses interested in the sector have been integrated into the Chair. “Some are still being trained under our supervision, but others are already working in this area. There is ever-growing interest, given the diversity of this sector,” Trujillo remarks.

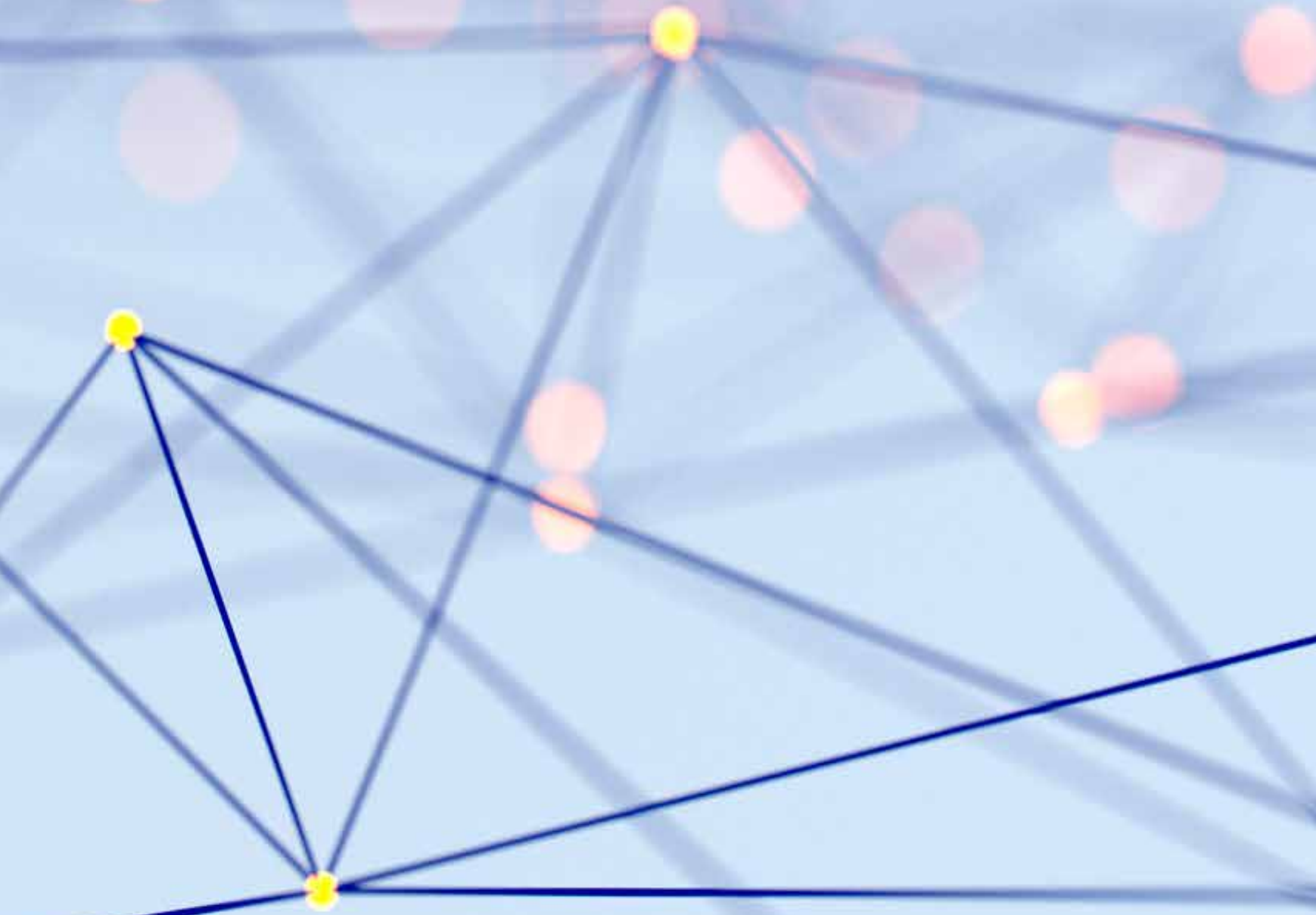
Another area on which the Chair is working is sustainability. Specifically, the Climate Change Observatory project. Technical Energy, Transport and Waste Committee. Trujillo: “The maritime community is taking action to prepare for the future, striving to modernize itself by adopting new technologies and sustainable measures in an attempt, at the very least, to mitigate the effects of climate change, with hopes pinned on adapting to the new reality it brings about.”

The Chair also organizes a large number of events such as conferences and seminars related to topics of general interest with the participation of researchers and professionals from the sector; it participates in the publication of volumes related to the topics under study; it collaborates in the financing of presentations, publications of research works, and

training activities for professors and collaborators linked to the Chair; and it fosters collaboration and the exchange of knowledge between universities and professionals by facilitating meeting spaces.

#### **Fundación MAPFRE Guanarteme**

The PORMAR Chair took shape on October 23, 2019 with the signing of an agreement by, among others, Fundación MAPFRE Guanarteme and the University of Las Palmas de Gran Canaria. Since then, the role of the institution has become essential, as the Chair’s director explains: “One of the top-priority objectives for the Foundation is education in sectors that generate added value for the economy. From this perspective, its work is fundamental in this area. Among other reasons because we are talking about a fundamental industry in the Canary Islands, with the potential to create new jobs and achieve sustainable growth for the local economy. It is also clear that this sector is integrated into the Blue Economy (it recognizes the importance of the seas and oceans as engines of the economy) which is a priority in the development strategy for the Canary Islands sponsored by the European Union. Fundación MAPFRE Guanarteme has set itself the goal of training young people to take up jobs related to this economy.” ✕





# When entrepreneurship entails saving the world

TEXT: RAMÓN OLIVER IMAGES: ISTOCK, FROM THE PROJECTS

The pandemic has failed to halt the social entrepreneurs. On the contrary, it has given more impetus to these entrepreneurs – half business owners / half heroes – who understand business not only as a way of earning a living, but also as a means of improving the lives of others. We present the winners of the fourth edition of the Fundación MAPFRE Social Innovation Awards.

In this fourth edition of its **Social Innovation Awards, Fundación MAPFRE** once again wanted to recognize those innovation initiatives which are outstanding in terms of their social commitment and technological orientation. Digitization placed at the service of resolving people's practical, real-life problems.

Already a benchmark institutional incentive for social entrepreneurship on the international stage, this year saw a total of 300 projects participating (28 percent more than last year), from three different continents, in the three categories: Health Improvement and Digital Technology (e-Health); Economics of Ageing (Ageingnomics); and Accident Prevention & Safe Sustainable Mobility. Of all these, 27 initiatives were selected for their transformative role to dispute the final phases, which opened the doors for them to benefit from the mentoring (for semi-finalists) and

coaching (for finalists) programs run by **IE University**, our academic partner for these awards, to help them boost and promote their projects.

Nine projects, three for each category, reached the grand final, which was streamed live from Madrid on May 12. Made up of prestigious professionals from the business world and renowned experts from the entrepreneurial, technological, innovation and social impact ecosystems at both the national and international level, the jury had the difficult task of choosing the three projects with the greatest impact on their field and the most likely to be taken forward in a practical fashion by their teams.

The three winning projects each receive a cash prize of 30,000 euros and free consultancy from **EY specialists**, offered by the **EY Foundation**, with the aim of helping them grow and be more efficient. In

addition, all the finalists and semi-finalists from this edition go on to form part of the **Innova Network**, the community of social innovators in which these entrepreneurs receive support and share experiences and know-how with participants from previous editions, so as to help them further develop their vital work.

The goal of these Fundación MAPFRE Social Innovation Awards is to give a real boost to projects that enhance living conditions within our society, responding to real-world problems with concrete solutions that enhance mobility and road safety, promote well-being and healthy lifestyle habits, and encourage active aging. Awards which, as Antonio Huertas, president of Fundación MAPFRE, succinctly put it during the presentation ceremony, are “all about inclusion, protection, integration and preparation for the future.” ✕

## The Winners

### Health Improvement and Digital Technology (e-Health)

#### Medicsen (Spain)

Diabetes is a chronic disease that forces people with this condition to give themselves insulin injections around 1,000 times a year (three times a day) for life. A 'life sentence' dominated by needles, schedules and inconvenience that conditions their lives and makes it really difficult to remain disciplined. In fact, Medicsen reminds us that only one in three

people manage to stick to the treatment.

Medicsen is a non-invasive artificial pancreas for diabetes based on an intelligent, needle-free, drug delivery patch and predictive software to anticipate user needs and risks. It was in 2014 that the idea came to their co-founder, Eduardo W. Jørgensen, a young Spanish doctor. A ten-year-old girl – who had come to the office to receive her insulin dose – dug her heels in and declared she did not want to continue with her jabs. "I was shocked. In the days that followed, I couldn't stop

thinking about that girl and how there had to be some technological solution that could improve the lives of people with diabetes."

Medicsen's proposed solution is a non-invasive treatment using software that obtains data from the patient and is then able to calculate and anticipate their insulin needs in line with their activities. "For example, it tells you how half an hour's exercise or a Coca-Cola will affect you, and gives you advice about things you can do or eat in order to lower your glucose levels," explains the company's CEO and founder. The second part of



Eduardo Jørgensen, co-founder of Medicsen

the solution is a patch that administers the drugs without needles. “The aim is to further develop the application so that it can finally deliver the insulin dose automatically on the basis of the data acquired from the patient,” Jørgensen adds.

The company, which expects to start shipping its device soon, has no doubt that not only is the social perspective fully compatible with the economic factor, but also that aligning the two is the surest path toward business viability. In addition to the fact that, as Eduardo Jørgensen recalls, “it’s much more rewarding to engage in activities that help make this world a better place, than others where the sole goal is simply to make money.”

## Accident Prevention and Safe, Sustainable Mobility

### Wheel The World (Chile)

The Chilean Alvaro Silberstein had always dreamed of visiting Patagonia, but, after suffering an accident that left him paralyzed from the waist down, he lost all hope of fulfilling this wish. That was until, in 2018, his best friend Camilo Navarro threw down a challenge to him. What about doing that trip together?

A special all-terrain wheelchair for hiking called ‘Joëlette’, abundant information on accommodation,

transport and other details about the trip compiled in advance, and the desire to push themselves to their limits was all that these two future entrepreneurs needed. Because, while they were not yet aware of it at the time, they had just planted the seed for Wheel the World, the platform that enables travelers with disabilities to discover and book fully accessible travel experiences. “We were the first to complete the W trekking circuit in Patagonia in wheelchairs and, moreover, we shared it all through videos and photos with the aim of inspiring others to do it as well. The trip was incredible,” Camilo Navarro recalls.



Álvaro Silberstein, co-founder of Wheel The World



Camilo Navarro, co-founder of Wheel The World

The project offers solutions to the two main problems encountered by wheelchair users when planning a trip: the absence of accessibility information and the lack of experience shown by tourism professionals regarding users with accessibility needs. Wheel the World addresses both shortcomings through a technological platform. “Our clients create a profile there detailing all their accessibility needs and, using that information, our system generates the best matches, those offering accessible travel experiences that suit their particular needs (hotels and other types of lodgings, excursions and activities),” Navarro explains. An accessibility mapping system gives prospective visitors the chance to go online and obtain specific accessibility

information on those hotels, excursions and activities remotely.

In this way, this project enables many people to fulfill their dream, when they believed the doors to adventure holidays were closed to them. Machu Picchu, Costa Rica, Torres del Paine, Maui, Rapa Nui, New York... Although its current destinations are mainly focused on the American continent, the company aspires to become the number one solution so that people with disabilities can travel anywhere around the globe. Camilo Navarro: “We want to compile accessibility information all over the world so that millions of people with disabilities can travel to thousands of destinations in the most straightforward way possible.”

## Economics of Ageing (Ageingnomics)

### Labora (Brazil)

Age-related labor discrimination is an endemic problem in production models worldwide. A series of prejudices and the absence of a truly diverse culture in a very high percentage of the business fabric are excluding highly valid people from the labor market far too early.

Labora is a platform that seeks to remove these hurdles and accelerate the growth of generational diversity within companies, ensuring successful inclusion for the interested parties.

“We don’t understand the invisibility experienced by senior workers. We believe in mature talent and the richness of heterogeneous groups. Because age means experience which enriches any organization and maturity is a vital, committed stage from which companies and professionals can all benefit,” its creators emphasize.

The platform places organizations in touch with senior workers so that they can hire this valuable, untapped source of talent. A system matches the company’s needs with the competencies and skills of these professionals, provides them

with any training needed to better suit the firms and enhance their adaptability, both to the position and to the company itself. Once hired, Labora monitors their performance by means of a dashboard within their app.

Digitization plays a prominent role throughout this training process. The fact is that the alleged technology gap of senior workers is precisely one of the most widespread biases that hinders workers with these profiles being hired. “Technology is an essential aspect of the current labor market. And in that digital future we all

believe in, age is not an obstacle, but rather a stimulus,” those running the platform declare.

The result is more diverse, heterogeneous companies that achieve better results and make a positive social impact, and senior workers who are satisfied because they can keep bringing to the table their valuable experience and desire to continue learning alongside their younger colleagues. Labora have no doubts: “Our mission is to ensure that professional merits prevail over date of birth when it comes to hiring.”



Labora team

# Another way to help

TEXT: LAURA SÁNCHEZ IMAGES: FROM THE PROJECTS, ISTOCK

## Sewing for a living, the first stitch

Inés Carbajal, a native of León attracted by Indian culture, decided to move to the subcontinent to teach Spanish. She soon settled very close to the city of Mumbai and found a teaching post at Pune University. This was at the start of this century and what struck Inés was the fact that, for some segments of the population, time and, above all else, progress seemed to have stood still. “Indian women are quite isolated by Hinduism, but those in the lower caste are the poorest and the most excluded,” she explains. They don’t actually go hungry; indeed, they get by with very little and seem happy, but they are totally dependent on their husband

or brother-in-law, or other male relatives if they are widowed or unmarried.”

For this reason, Inés decided to swap her Spanish classes at the University for a dressmaking project targeting women from the lowest caste in the rural world. A team from the Teresian Association, established in India through the SARPI NGO, provided the support to make her project a reality. Thus The Kurta Project was born, an innovative social advancement project that revolves around sewing machines. It is all about fostering skills so as to increase employment opportunities for these low-caste women and, at

the same time, provide them with other tools through English classes, or education on such issues as health, nutrition, and so on.

### Ecological, fair, responsible fabrics

In this way, the 224 women who have so far benefited from the project have learned how to design and sew blouses, trousers, dresses, bags and other fashion accessories that they sell in their own country and export via fair-trade circuits. Some women have opened their own workshop/stores, which may be just a small room in their house, with the window sill on to the street serving as a counter.

“Fabrics are bought from local cotton producers, natural pigments are used to dye them and these people enjoy fair working conditions,” Inés Carbajal explains. The project is obviously affected by the pandemic, which is ravaging India with a virulent variant, coupled with a lack of vaccines in the country where the most doses are produced. “But we want to forge ahead with our project, now more than ever.”

For more information: <https://www.ropasolidariakurta.com>





## Saying thanks is priceless

The goal? Help build strong community ties between neighbors in a district with special economic difficulties. How? Through a store that ‘sells’ products at a fixed price: saying thanks.

We find ourselves in Anderlecht, a particularly depressed district in the city of Brussels, where a small shop called ‘Circularium’ offers its clientèle everything from books, records, furniture and tableware through to small appliances. Money is of no use here when it comes to paying. The hard currency consists in customers saying thanks in writing.

### A great wall of gratitude

Each ‘buyer’ may purchase a maximum of one item each day. After selecting their product, they go to the checkout counter where they fill in a thank-you card which is then hung on the wall of the store, thus forming part of a great wall of gratitude.

The store’s products are donated by other neighbors, both from the district and from other parts of the city, and are usually items that are in perfect condition but have fallen into disuse. Volunteers working in the store encourage donors to likewise write a note to the future owner of the item they are leaving in the store.

In this way, as the very name aims to convey, ‘Circularium’ is committed to the circular economy, by promoting the reuse of products, as well as to establishing a circle of solidarity relationships between citizens.  
<http://www.circularium.be/fr/>

## Heroes in sneakers

Alex and José are two youngsters from Badalona (a small town in the province of Barcelona) who describe themselves as basketball freaks and true sneakerheads (a term for those people with a fixation for the sports shoe models their idols wear and who collect or trade them). They have both played basketball since they were small and say that, as they could not afford the iconic sneakers of their sports heroes, they turned their hand to customizing cheaper models themselves.

One day they realized that customizing or mending sports shoes — something they had already become real experts at — could also become a skill they could put at the service of others. This marked the birth of the *Kicks pel barri* initiative, a sports shoe repair project that, in a single day, gained 500 social media followers ready and willing to send them unused sneakers so as to give them a second life. After making themselves known in the Sistrells district of Badalona, they have already received donations from educational centers and sports clubs throughout the city.

They now have a small workshop where, in addition to mending all the donated footwear, they have a washing machine to clean up the sneakers, leaving them ready for their new use. Alex and José comment that they now have a third person helping them with social media and that, in addition to revamping sneakers, they also make cell phone covers and change purses with soles that cannot be reused for footwear, as well as bracelets with the laces.

They have not yet been able to pick up the huge number of pairs of sneakers offered by Badalona schools and sports clubs, and they already have 200 pairs waiting to be repaired in their small workshop. “We’re really happy that people are collaborating so much. It’s all happened so fast, practically overnight. The truth is that we didn’t expect it. It’s so rewarding

helping others,” they declare.

<https://www.facebook.com/kickspelbarri/>



## 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.

### FACEBOOK

@FundaciónMapfre  
@fundaciónmapfre cultura  
@FMgoalzero

### Twitter

@fmapfre  
@mapfreFcultura  
@FMgoalzero  
@FMculturaCat  
@FM\_ageingnomics

### INSTAGRAM

@mapfrefcultura

#### THE BEST TWEET @fmapfre

In our daily lives we accumulate small, unnecessary expenses. Can you imagine turning them into a trip? Discover Practisaving, we help you identify what's preventing you from saving.



### Fundación MAPFRE

Devoting time to gaming, as well as taking care of our body with physical exercise, is possible. Take a look!



#FM\_WithYou  
#Gaming

### Fundación MAPFRE

@FMgoalzero



If your car's brakes fail, don't panic. Switch on your hazard lights to warn other drivers and use engine braking by downshifting.

#FM\_WithYou  
#RoadSafety

### Fundación MAPFRE

@fmapfre

There are distinct variations of Russian salad, depending on who prepares it. With or without eggs, tuna, asparagus, etc. How do you make it?



#FM\_WithYou  
#Russian salad

### kbrfmapfre



Winogrand, nothing is what it seems. What do you see that's strange in this picture?

Winogrand, nothing is what it seems. What do you see that's strange in this picture?

#FM\_WithYou #CulturaSegura  
#KBrGarryWinogrand #cultura #foto  
#barcelona #photography #barcelonagram  
#arte #fotografia #barcelonacity #art  
#photo #bcn #cultural #photographer  
#barcelona\_turisme #fotos  
#barcelonainspira #photooftheday  
#catalunya #fotografie #igersbarcelona  
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*There's nothing greater in this life than  
helping others*

SCAN THIS CODE AND **FIND OUT THE STORY**



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