

# la fundación

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In first person

**LUIS BASSAT**

Art

**FUNDACIÓN MAPFRE EXHIBITS  
THE MOST SECRET MIRÓ**

Photography

**PETER HUJAR  
AND LEWIS BALTZ**

Insurance secrets

Commitment to employment

Health

**ANA ROSA QUINTANA,  
AMBASSADOR  
OF THE HEART**

Exhibition

***Return  
to Beauty***

**ITALIAN MASTERPIECES  
FROM THE INTERWAR  
PERIOD**

2016 AWARDS  
FUNDACIÓN MAPFRE

WE RECOGNIZE THE COMMITMENT OF INDIVIDUALS AND INSTITUTIONS  
THAT IMPROVE SOCIETY THROUGH THEIR PROJECTS AND ACTIONS.



RAFAEL MUYOR  
*Orquídea [Orchid], 2016*

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WHAT YOU DO FOR ALL OF US.  
LET US THANK YOU FOR IT.

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## Espacio Miró: the stuff of dreams

Fundación MAPFRE has set up a permanent exhibition with a collection of sixty-five works by Joan Miró (Barcelona, 1893-Palma, 1983), most of them signed from 1960 onward. Madrid thus has a new space dedicated to this artist, thanks to the

generosity of the collectors who have loaned such an extraordinary legacy to Fundación MAPFRE. Also on display are several works by the sculptor Alexander Calder, collaborator and friend of Miró. Throughout the exhibition visitors can appreciate the elements,

shapes and colors that inspired the artist, such as the stars, spheres, birds and the female form. All his works were produced with emphatic brushstrokes and meticulous details, and reveal the mutual influences adopted by Miró and some of the most important

figures of mid-20th century American painting, such as Pollock, Rothko or Motherwell. We'll tell you more on page 18. ✕

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LUIS BASSAT

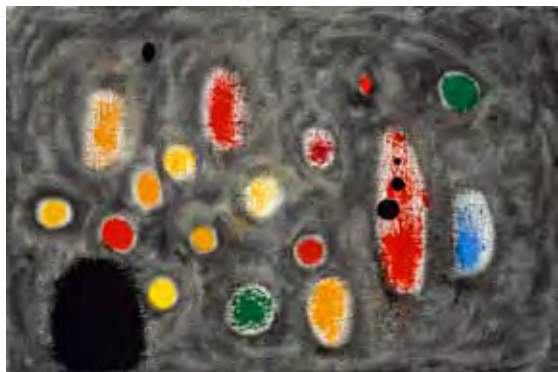
Photo: Máximo García

## RETURN TO BEAUTY



Felice Casorati  
*Concerto [Concert]*, 1924  
RAI. Direzione Generale, Turin. INV. 00160033  
© Felice Casorati, VEGAP, Madrid, 2017

## THE MOST SECRET MIRÓ



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### LEARN TO TAKE CARE OF YOUR HEART



© Fundación MAPFRE

### THANKS, KOLKATA. SEE YOU SOON!



Photo by Alicia Ruiz Yebra

Immediately above, Alicia Ruiz Yebra, head of MAPFRE Volunteering in Spain, on her trip to Kolkata. In the photo above, Ana Rosa Quintana,

the popular journalist and TV presenter, ambassador for the Women For the Heart campaign.



# Luis Bassat:

## “In order to improve you have to question everything”



### LUIS BASSAT

Born in Barcelona (Spain) on October 6, 1941, he has degrees in Advertising, Social Sciences and Business Administration. In 1975, he founded the advertising agency Bassat & Associates. On countless occasions he has received accolades for his professional career and currently, among other positions, he is honorary president of the Bassat Ogilvy Group in Spain. Doctor Honoris Causa from the Communication and Humanities Faculty of the European University of Madrid, he is the author of: *The Red Book of Brands* and *The Red Book of Advertising*.

TEXT NURIA DEL OLMO  
PHOTOS MÁXIMO GARCÍA

**Luis Bassat is one of the most influential people in the Spanish advertising world. He recently visited Madrid, where he participated in an international conference on advertising and the automobile, organized by Fundación MAPFRE. Here he expresses his love for Africa, his passion for modern art, his views on creativity and his endeavors to achieve greater gender equality.**

He arrives a little late, but smiling. A funny anecdote in his hotel explains everything. The receptionist had given him the wrong room key. That of the writer Lluís Bassats. After a lengthy period, rummaging through his drawers and just about to eat his candy and put on one of his shirts, this Catalan, born in Barcelona and of Sephardic origin, suddenly became aware of the error. He admits that he loves things happening to him. He is a creative, a genius and, at 75, he is still the father of advertising. He firmly believes that any idea can inspire the best advertisement.

### What do you do nowadays?

Very little advertising, just when a friend asks me for advice. I devote most of my time to my foundation – Fundación Carmen y Luis Bassat – which my wife and I created years ago and which mainly helps those most in need. One of our first projects was the rebuilding of a school, which had been buried by a landslide in Guatemala. We changed course when our youngest son, who studied Medicine and Pediatrics, took some money to Mozambique, where he had worked for seven years. That year we received a letter from the director of a hospital. He was very grateful because, with that contribution, they had been able to build two new delivery rooms and had installed running water and electricity. Since then, our focus has been on helping children, mostly orphans and sick kids, in that African country, where there is also a high rate of women with AIDS, who give birth to babies with HIV, tuberculosis and malnutrition. There’s a lot to be done.

### You also support contemporary art, don’t you?

Indeed so, that’s the foundation’s other great challenge. I believe that artists in Spain are on a par with those in



the United States, England, or China, for example, but they are not so well known. It's something that interests me, to which I've devoted a lot of time and which led to me starting up the Contemporary Art Museum of Catalonia, which did not exist. It's located in Mataró (Barcelona), in the first building built by Gaudí. Our exhibitions mainly consist of works from my private collection.

### **Is your collection that extensive?**

The money I've earned – and I've earned quite a lot, I'm not ashamed to say – is hung on my walls; I've invested in works of art. I have no other expensive hobbies.

I wasn't seduced by yachts or sports cars; and I've travelled a lot in my work, so, whenever I've had vacation time, I've stayed at home. They say that my collection

is one of the four most important that exist in Catalonia. There are 2,500 paintings and 500 sculptures, which I've acquired over the years and which are by artists we like, such as Picasso, Miró and Tapes, as well as other lesser known ones like Millares or Saura.

### **What motivated you to participate in the 9th International Conference on Advertising and the Automobile? What aspects would you highlight?**

I've been dedicated to advertising all my life and cars have been my passion, both driving and advertising them. There are fantastic campaigns. Our agency in Madrid, for example, designed a great campaign a few years ago to publicize the latest navigation system on the Ford Mondeo. The idea was based on

how difficult it is to understand the explanations of people in different regions of Spain when you get lost and how important it is to have a device that will get you to your destination.

It was a one-minute ad that had you splitting your sides laughing, barely paying heed to the product's technical characteristics. Another one of my favorites is the Do you like driving? campaign by Toni Segarra, who I've congratulated many times.

### **However, you once said that good advertisements are no longer being made.**

That's true. I spent many hours searching for examples to demonstrate this at the conference. Up to 2007 there were really good ads and, from then on, everything changed and it's hard now to find good

campaigns. The quality is coming back now but, with the crisis, advertising cars was completely halted and the creatives repeated the same ad every year.

### **What skills are necessary to stand out in this industry?**

The most important thing is to know how to listen, read between the lines, understand everything the client tells you, know how to ask the right questions to try to locate the problem, just like good doctors do when they listen carefully to their patients. Of all the things that concern a brand, and there are usually thousands, advertisers must be capable of striking the right note in a spot lasting just 20 or 30 seconds, getting people to change their mind and choose a

**“I believe the sanctions are insufficient. It still works out cheap to run red lights”**



“Advertisers must be capable of striking the right note in a spot lasting just 20 or 30 seconds”



particular product, whether it be a vehicle, a soft drink or soup.

**You’ve written a lot about creativity and innovation. What can we do to work better?**

It’s essential to question everything, think about how we do things and whether we can improve them. A long time ago, a student asked me how he could be a good creative. I asked him how he went to work, if he took the same route every day. He said he did. I suggested he leave home ten minutes earlier, choose a different route and, for a while, walk

down a different street every day. It’s clear to me that, if you take different routes, you get to see different things. Routine is the number one enemy of creativity.

**Where do you think Spanish brands fall down?**

I think it has to do with the way of advertising. Our brands may be as good as other international ones. Zara, for example, is one of the most powerful in the world and yet most countries outside Spain don’t know that it’s so influential. It’s the same for others such as Freixenet, which few people

**“The money I’ve earned is hung on my walls”**

“It’s essential to question everything, think about how we do things and whether we can improve them”

know is the best- selling sparkling wine in the world. That must change.

**And what is your opinion of Brand Spain? You have been critical of this issue.**

Spain has been a remarkable product since democracy returned. Our transition was a fine example and I recall that, when we traveled around, the CEOs of many companies congratulated us. Following the devastating crisis of 2007, Spain has suffered a lot and we have gone from being a moderately rich country to a poor one; as a result, Brand Spain has been affected. I believe that this is now a good time to relaunch it. We are emerging from the crisis and have a government, the ability to take decisions. And we need it. We must remind the world that Spain is the best place to come to for a visit.

**Do we still stand out among those countries with the best advertising?**

Not now, but back in the 1980s we managed to put ourselves in the top three, behind the United States and Britain. Now it seems that, with the economic recovery, we’ve become more visible again, projecting greater joy and putting forward good ideas. I’ve regained the belief that there’s good advertising in Spain.

**Give me an example.**

I’m thrilled by the ads for the lotteries of the ONCE (blind organization). This is advertising that is familiar, gets through and, as we say in our jargon, touches people’s lives, far removed from a hard sell. It’s clear that advertising must strive to sell, but you can’t tell customers six times in a row to buy something. I believe that,



**“Routine is the number one enemy of creativity”**

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## ***In a few words***

**STATE OF MIND.** Very good. Life has been very good to me and I've been surrounded by fantastic people.

**YOUTH.** Make the best of it because time passes quickly.

**HAPPINESS.** What we should feel every day.

**MONEY.** Does not bring happiness.

**A CITY.** I'm a fervent fan of Madrid.

**UNEMPLOYMENT.** Something we have to fight against. There cannot be people wanting to work who are unable to do so.

**FOOTBALL.** I love watching it.

**EDUCATION.** Essential at all ages.

**HUMOR.** If you don't have it, what are you living for?

**FAMILY.** Really important in my life.

**BOOK.** *The Return of the Bassat*. 600 pages all about our family.

**HEALTHY LIFE.** I cycle up to 100 kilometers each weekend.

above all, they must be motivated and seduced. We can talk about price the next day.

**Those ONCE advertising campaigns are, precisely, the work of a woman, one of that three percent of female creative directors in the world. It's particularly striking that there are so few women in positions of responsibility in a profession where the majority studying for this career are female. Why do you think is going on?**

The truth is I don't know. Women have the same creative talent as men. I've worked with magnificent female professionals, who I've always supported. Why do they not make it to the top? Possibly because it's hard to achieve a work-life balance in this sector. Throughout my years in the agency, I've seen many women give up their career because they had to take care of their children. I admit that I'm outraged by the fact that they have to give up everything, while their partners give nothing up.

**One of your most memorable ads was aimed at raising awareness about the importance of not mixing**

**“I've seen many women give up their career because they had to take care of their children”**

**alcohol and driving. It showed a glass with ice cubes, alcohol and a gas pump hose. Do you think society is more sensitive to the risks involved?**

Yes, I believe that society is increasingly aware that certain

behaviors cannot be permitted. That advertisement stated that mixing alcohol and gasoline kills. The Catalan regional government commissioned that work and I'm sure it helped save lives. It's possibly the most important I've ever done.

**We in Fundació MAPFRE strive to inform the general public on the consequences of violating traffic regulations, to promote road safety education. What messages would you underscore for a traffic awareness campaign to be more effective?**

I'd point out something that goes against advertising, but it's what I sincerely believe. I feel that advertising to prevent traffic accidents is a good thing, but that the sanctions are insufficient and it therefore works out cheap to run red lights. I think people would think twice if they faced a fine of 10,000 euros or risked losing their license for traffic offenses. Crimes must be paid for. ⊗

R. CARRA 9/5



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# Return to Beauty

Following the Great War, practically the whole of Europe witnessed a return to order, security and serenity, something offered by beauty and classicism. Italian artists such as Giorgio and Andrea de Chirico and Gino Severini, among others, turned their attention back to the Renaissance and classical traditions as their template for returning to a place and time dominated by the values of splendor, perfection and harmony. There are over one hundred works in the exhibition Return to Beauty. Italian Masterpieces from the Interwar Period, can be seen through June 4 in Madrid.

With this exhibition Return to Beauty. Italian Masterpieces from the Interwar Period, Fundación MAPFRE wishes to round off the series dedicated to this period of the history of Italian art which began in 2013 with Macchiaioli. Impressionist Realism in Italy and was followed up last year with the exhibit From Divisionism to Futurism. The Dawn of Modern Art in Italy. On this occasion we have moved forward in time and focused on those Italian artists who, in the early decades of the 20th century, turned their attention back to the Renaissance and classical tradition as their template for returning to a place and time dominated by the values of beauty and harmony.

Metaphysical painting, *Novecento* and “magic realism” are the fundamental trends from which Italian art was to be developed and configured. But also the art of other painters who, in Europe and America, were also harking back to the past, albeit employing a modern language. Following the Great War, holding the most radical avant-garde movements responsible for the historical, moral and cultural disarray, the prevailing consensus in Europe was the need for a “return to order”, getting back to tradition, security and serenity, something offered by beauty and classicism.

The return to tradition was accompanied by craftsmanship and the genres, which had seemed to be definitively abandoned, took their place: portraits, urban and industrial landscapes, the still life, the nude... but also motifs of a clearly allegorical and symbolic value – such as motherhood, childhood or the ages of life – were interpreted in a language inspired by tradition, yet produced in a modern key. There are well over a hundred representative works here by both key artists of the metaphysical painting school – Giorgio de Chirico and his brother, Alberto Savinio, Carlo Carrà, De Pisis or Giorgio Morandi – and the artists of the *Novecento* group – Mario Sironi, Leonardo Dudreville, Achille Funi, Anselmo Bucci, Ubaldo Oppi, Piero Marussig and Gian Emiliano Malerba. There are also works by those who steadfastly advanced toward what we know as magic realism, the fruits of which are partly linked to the German art movement New Objectivity, with the most noteworthy being Felice Casorati, Antonio Donghi, Ubaldo Oppi and Cagnacio di San Pietro. In addition, there are works by other artists who do not belong to any of these movements, yet fall within the scope of these styles: Pompeo Borra, Massimo Campigli, Gisberto Ceracchini or Marino Marini are some of them.

Carlo Carrà, *Composizione TA (Natura morta metafisica)*  
[*Composition TA (Metaphysical Still Life)*], 1916-1918

MART, Museo di Arte Moderna e Contemporanea di Trento e Rovereto.  
VAF-Foundation Collection. INV. MART 970, VAF 0718  
© Carlo Carrà, VEGAP, Madrid, 2017

Thus, with one eye on Cubism and the other on the classics, they created an art form based on the world of ideas, rather than the world of feelings and sensations

## METAPHYSICAL PAINTING

The father of metaphysical painting and defender of an art form reminiscent of the great classical and Renaissance traditions, way back in 1910 Giorgio de Chirico's art was already a precursor of that sense of nostalgia that was to permeate the whole European painting scene throughout the 1920s and 1930s. After studying in Munich and visiting Paris, Chirico moved to Ferrara, where his brother Alberto Savinio lived, staying there between 1915 and 1918. This city and its atmosphere definitively set out the path Italian art was taking. Between 1918 and 1919, Giorgio de Chirico painted his *Malinconia ermetica*, which is compared to some of the still lifes by Morandi, in which the Bolognese artist also introduces the idea of the painting within a painting. The metaphysical painting period would come to an end in the 1920s, when its protagonists were attracted by a modern classicism and a return to craftsmanship. This led them to be inspired by the paintings of the great masters such as Giotto, Paolo Uccello, Piero della Francesca and Masaccio.

Many other artists would follow in the footsteps of the metaphysical school and thus, in the head-and-shoulders portrait Pompeo Borra did of his friend Achille Funi, we can see how the painter brings Giorgio de Chirico to mind by means of the architecture and



statue in the background. The fact is that these artists performed modern classicism based on contemplating the old masters: meticulous care, linearity and finishing in the drawing, simplicity in the compositions and shunning anything that could prove rather dark or passionate, are some of the principles that moved them. Thus, with one eye on Cubism and the other on the classics, they created an art form based on the world of ideas, rather than the world of feelings and sensations.

Giorgio de Chirico, *Piazza d'Italia (Souvenir d'Italie)* [*Plaza (Souvenir of Italy)*], 1924-1925

MART, Museo di Arte Moderna e Contemporanea di Trento e Rovereto. L. F. Collection INV. MART 2173  
 © Giorgio de Chirico, VEGAP, Madrid, 2017

## NOVECENTO

1922 saw the birth of a group of painters brought together by Margherita Sarfatti and known

as *Novecento*. Founding members included Mario Sironi, Achille Funi, Leonardo Dudreville, Anselmo Bucci, Ubaldo Oppi, Piero Marussig and Gian Emilio Malerba. Residents in Lombardy, they opened their first exhibition on March 26, 1923 in the Lino Pesaro gallery on Milan's Via Manzoni. However, they were not officially recognized as a movement until they held a group exhibition at the Venice Biennale a year later. Sironi presented four paintings with figures, among them *Architetto*, 1922-1923 and *Nudo con fruttiera* (*Venere*), ca. 1923. In the former, the Corinthian capital, the vessel, the compass and the emphatic shapes all symbolically take us to a distant, eternal past.

## THE PORTRAIT

During the 1920s the interest in the objective reality of the Italian artists resulted, among other things, in a "return to craftsmanship", which also implied a return to the traditional painting genres, with portraits and still lifes becoming particularly prominent. De Chirico referred thus to the portrait: "This custom of presenting subjects near doors and windows was profoundly followed in the past, but this is something that modern artists [...] have still not properly understood," he stated in 1921. *Ritratto di fanciulla* (*Testa di fanciulla*), from 1921, is one of these works inspired by the painting of the *Cinquecento*, the successor to the paintings of Dürer, Michelangelo or Raphael.

Another artist who clearly learned from the classical painters



is Felice Casorati, who not only focused on the essence of the forms and on geometry, but, above all, on the feeling of stupor that impregnates portraits such as that of Antonio Veronesi and the best known, that of his wife Teresa Madinelli, 1918-1919. Antonio Donghi, Ubaldo Oppi or Piero Marussig likewise signed up to this taste for the classic portrait style, but it is the Etruscan heritage of Massimo Campigli which most stands out in this modern look at

Mario Sironi, *L'architetto* [*The Architect*], 1922-1923  
Private collection  
© Mario Sironi, VEGAP, Madrid, 2017



Giorgio Morandi, *Natura morta* [Still Life], 1929  
 MART, Museo di Arte Moderna e Contemporanea di Trento e  
 Rovereto. L. F. Collection INV. MART 218  
 © Giorgio Morandi, VEGAP, Madrid, 2017

the past. To cite one example, *Le due sorelle*, from 1929, which can be seen in the exhibition, even reproduces, at a technical level, the treatment of the material, dry and opaque like a fresco.

The still life also became an exercise for the painter wishing to concentrate on the nature of things and to focus his work on depicting, transmitting the appearance of objects. This is the case of Morandi, for whom the still life became the focal point of all his painting. Bottles, candelabras, the coffee grinder of

*Natura Morta* (1929), are practically a pretext for talking about the pictorial language, a silent world of painting, on permanent standby.

## INTEREST IN THE NUDE

For both Italian and European – and even American – painting of the 1920s and 1930s, the nude became one of their dearest motifs. The nude allowed them to undertake that long-awaited quest for beauty



Meticulous care, simplicity and shunning dark themes set the tone for the style of these artists

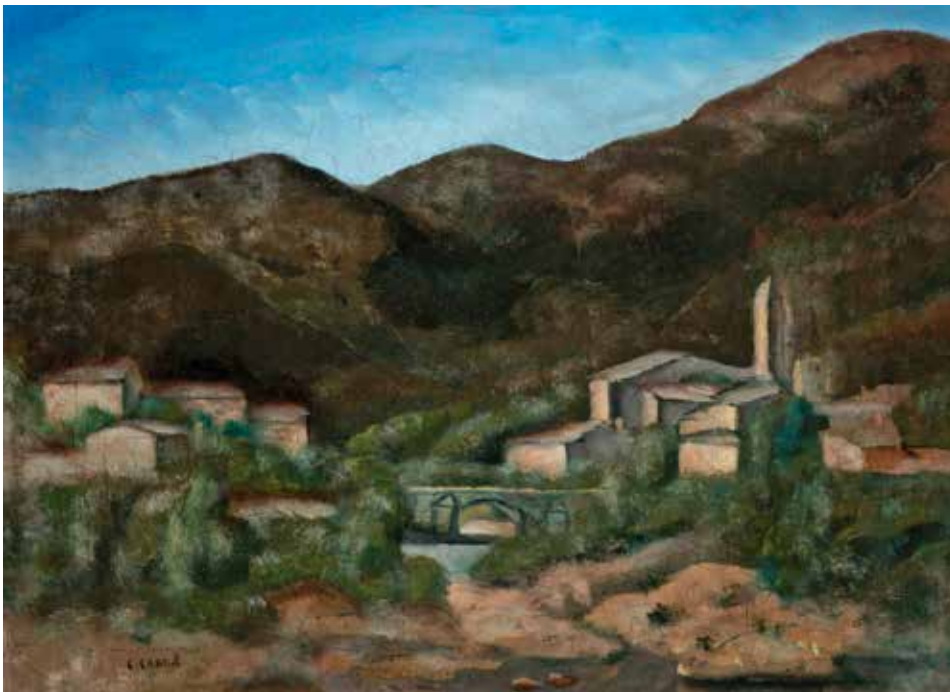


Felice Casorati, *Concerto [Concert]*, 1924  
RAL. Direzione Generale, Turin. INV. 00160033  
© Felice Casorati, VEGAP, Madrid, 2017

Carlo Carrà, *Varallo vecchio [Old Varallo]*, 1924  
Oil on canvas, 52 × 67.2 cm  
National Gallery, Prague. INV. O 3328  
© Carlo Carrà, VEGAP, Madrid, 2017

and, in addition, delve deeper into that fresh look at the human being which characterized the themes of the “return to order”. Think of the American artist Edward Hopper. In Italy, the clearest example of this interest in the nude is perhaps Felice Casorati, who produced a series of paintings where the female nude is the subject of a personal reinterpretation of past encounters. In one of his best-known works, *Concerto*, from 1924, the tension of the present time affords the painting an almost magical dimension.

## LANDSCAPES



After his brief foray into Futurism, Mario Sironi settled down definitively in Milan. Around 1910 he produced a series of landscapes, views from the periphery, in which the marked geometrical forms and the ochre and gray colors express an implacable solitude. The streets of the cities, buildings, pedestrians, bridges, nature, the portrait, the nude and the still life are recurring themes of this new representation, in a sort of allegory of the real world which ends up producing in us a sense of unease and, in many cases, melancholy. In this case, this is not for what has been lost, but rather for what it would seem is not going to prove possible. ⊗



# The most secret Miró

Entering the Espacio Miró provides the chance to discover a range of sixty-five works by Joan Miró, as well as five by the American artist Alexander Calder. These works make up this permanent exhibition on display at the Fundación MAPFRE headquarters in Madrid and offer a thrilling addition to our exhibitions. This opening has proved possible thanks to the generosity of the collectors who have loaned such an extraordinary legacy to Fundación MAPFRE.

Discovering this collection entails delving into the soul of the Catalan artist. An intense, profuse soul that was forged on the basis of loving and respecting the generosity of the earth, the infinitude of the heavens, human nature, and the transcendence of art. For the most part, the works correspond to the last two decades of his life, the 1960s and 1970s. A period that was a witness to dynamic, fascinating work and a time when Miró, far from lying back on his laurels given his fame, revisited some of the motifs present in his earlier career

and reinterpreted them depicting new infinite spaces. Those themes which had always touched him. For Miró, nothing was as sublime as immense expanses, nothing was as exciting as the equilibrium of simple things.

Miró's symbols are alive and ever-present in the works of the collection: stars, suns, moons, birds and female forms are strategically positioned on the canvases and speak to us of the importance of meditation in art and the idea of controlled spontaneity. Most noteworthy are the large works



Joan Miró  
*Le Chant de l'oiseau à la rosée de la lune / Bird's Song to the Dew of the Moon, 1955*  
Private collection on temporary loan  
© Miró Estate 2017

which draw in visitors with their thick black strokes, full of strength and courage, which highlight the pure colors of the bright figures. The fact is that Miró captivates and seduces with his sensitivity and imagination. His series on the Constellations was a landmark event in the art world of the mid-20th century. This is visual poetry suspended above fields of color: the earth and the sky, material and spiritual, ethereal and earthly. The universe is present under the fragile idea of equilibrium.

But, there is much more than painting in the Espacio Miró. We will come across Calder's structures, which reveal the great professional and personal relationship between the two artists; with the *personnages*, heads of mysterious figures that astound with their incisive stares; with the *challenges to painting*, pictures purchased in street markets to which the artist added his personal touch of strokes and figures; and, finally, with the works produced on alternative artistic media, such as metal, cardboard or wood.

Miró the master artist firmly believed that art was the key tool for connecting with society and should therefore be at its service. In the same way, he thought about the artist's responsibility with regard to citizens in difficult, complex times, as his works become the voice that resonates through the anodyne, compulsory silences. Due to this honest, generous mind-set, Miró did not cease to create and share. His paintings had to contain sparkle, light, emotion. They had to move



people deeply, reach their soul, be reflected in their gaze and imbue the surroundings with their essence. A painting could be destroyed, but its message had to be firmly established, like the roots in the earth.

Miró's work enlivens the senses, because every element is relevant, everything has a place in his intellect and every being has the right to be respected. Everything is prone to becoming a Miró figure. On one occasion he proclaimed *I never dream when I sleep, but rather when I'm awake*. This is perfectly obvious in the *Espacio Miró* as it invites us to use our imagination, to daydream and to hope for a more beautiful world where fantasy and a sense of awe are the constant outstanding features.

In short, entering the world of Miró entails perceiving, through the artist's eyes, the color with which his deepest desires are tinged. ✕

Joan Miró  
*Trois boules / Three Balls, 1972*  
Private collection on temporary loan  
© Miró Estate 2017

## INTERVIEW WITH JOAN PUNYET MIRÓ

Artist's grandson and caretaker of his legacy



Photo: Jesús Antón

**“In the family we believe that Fundación MAPFRE is the best choice for an exhibition space”**

**Why Madrid? What does this new Fundación MAPFRE space in Madrid represent?**

My grandfather, Joan Miró, was always very fond of this city and felt really at home here.

Obviously, choosing an exhibition space for Joan Miró's work is a critical decision. After analyzing various different options and with the consensus of the whole family, we felt that Fundación MAPFRE was the best option, with its history of exhibitions that has earned it international prestige.

**Within the space, there is a notable presence of your grandfather's relationship with Alexander Calder. They were on the same wavelength on the personal front too. Do you know any anecdote about that relationship?**

For me, the Miró-Calder room is something unique and unrepeatable in the world, as it represents the intimate friendship between two 20th century geniuses – Calder, the king of wire figures, and Miró, the master of the brush. I know that when my grandfather, grandmother and mother arrived in New York for the first time in 1947 after World War II, Calder went to pick them up from the airport in a dilapidated convertible filled with wires, screws, tools, metal plates... and my grandfather was fascinated because they drove down Fifth Avenue in their journey toward Roxbury, to the north of New York City, where Calder's studio was.

**Do you recall anything that could give us a more human insight into the creative universe of Joan Miró?**

The most beautiful memory I have of my grandfather is when, in 1978, I was able to accompany him to his studio in Mallorca, when he was 85 and I was 10. Suddenly, I came across this painting entitled *Woman* and I was fascinated when I saw the texture, color, light, the poetic quality and the shapes. I kept asking questions and his only response was silence and knowing looks, seeking a rapport between the old man and the child, between grandfather and grandson, and it was perhaps with those silences that I best understood my grandfather. It was the most beautiful, unrepeatable moment.

**Mallorca plays a fundamental role in Miró's imagery. Despite the recognition your grandfather earned in the major cities of 20th century art, such as Paris or New York, he always returned to his roots, to his origins.**

Miró always returned to Mallorca because he needed to be close to his origins, to the essential, to the telluric energy, eat its food, drink its drinks, feel close to the universe, the light of the Mediterranean, close to the island where his mother was born, to the island where he married my grandmother. That's where the power of his painting is drawn from.

**What does it mean to be a Miró? How do you view your mission with regard to your grandfather's legacy? Do you feel more like a guardian or a disseminator?**

For me, bearing the Miró surname is an honor, a true privilege. I've always respected his legacy to the full and, obviously, I feel I'm both a guardian and disseminator of his work. Exhibitions are continuously held all around the world; different writers, different curators, different museum directors – from Los Angeles, San Francisco or New York to Tokyo, Kyoto or Moscow – who want to put on major exhibitions of his work. And my mission in life is simply to publicize his work, explain who my grandfather was and the great generosity he showed our country; how he wanted to help and collaborate in the birth and consolidation of what he called the new Spain following the death of Franco. ✕



Peter Hujar  
*Boy on Raft*, 1978  
Silver gelatin print  
The Morgan Library & Museum,  
The Peter Hujar Collection.  
Acquired thanks to the Charina  
Endowment Fund, 2013.108:1.97  
© The Peter Hujar Archive, LLC.  
Courtesy Pace/MacGill Gallery,  
New York, and Fraenkel Gallery,  
San Francisco.

# New York through the lens of Peter Hujar

**Peter Hujar. At the Speed of Life offers 160 photographs by the American photographer Peter Hujar, from 1950 up to his death in New York in 1987. His portraits exerted a key transformative influence over the photography of the second half of the 20th century. It can be visited until April 30, at the Garriga i Nogués Hall in Barcelona.**

“I can only express myself through photography.” These are the words of Peter Hujar (New Jersey, 1934-New York, 1987), an artist of reserved nature, combative manners, curious and well connected, who moved in the circles of the avant-garde art, dance and music worlds and of alternative drag performances. His life and work were intimately linked to the Downtown art scene of New York City, where he portrayed the underground sociocultural scene he formed part of. He photographed artists and writers he knew and respected, such as Andy Warhol, Susan Sontag or William S. Burroughs, as well as other anonymous Downtown characters.

Interested in photography since childhood, Hujar graduated in 1953 from the School of Industrial Art and worked as an assistant

in various photographic studios, where he earned a modest salary. Inspired by a workshop given by Richard Avedon and Marvin Israel, in 1967 he embarked on a brief career as a freelance photographer for fashion magazines. Four years later he decided that this work was not for him and he opted definitively for a life of creative freedom, far removed from the commercial circuits.

## **New York in black and white**

Apart from two stays in Italy (1958–1959 and 1962–1963), Hujar spent his whole adult life in Manhattan. Installed in a loft at Twelfth Street and Second Avenue, Hujar focused on the work he wanted, shooting those he termed the “all-in people”: creators and actors who were solely guided by their instincts and spurned any conventional notion of success. He published a monograph, *Portraits in Life and Death* (1976) and put on eight solo exhibitions, which did not bring in significant economic benefits. Unlike such famous contemporaries as Diane Arbus and Robert Mapplethorpe, he remained out of the limelight and rarely considered offering explanations of his work or reinventing himself.

An important part of the New York that interested Hujar could

only be found at nightfall. Darkness was already present in Hujar’s earliest photographs because the subculture he inhabited had not yet emerged from the shadows. But the shadows were to go on to later become a distinctive feature of his style and, finally, turn into a symbol of the disintegration of the city and the loss and terror that ravaged their community in the age of AIDS.

## **Intimacy and calm**

Heir to the tradition of photographic portraiture, which dates back to 19th century France with Nadar and continued in the 20th century with the work of Irving Penn and Richard Avedon, Hujar produced portraits that set him apart from the work of his predecessors thanks to his prolonged, familiar, patient photographic style which generated an intimate atmosphere with the subject. “What I do is not very different from what Julia Margaret Cameron did. Or Matthew Brady (...). I compose the picture in the camera (...). I make the copy. It has to be beautiful,” he explained.

As a mature artist, his career developed in parallel to the gay culture in the period between the Stonewall Riots

(1969) and the AIDS crisis of the mid-1980s. Specifically, in 1981, Hujar had a brief relationship with the painter David Wojnarowicz that evolved into a protective friendship which would change the lives of both artists. A year after his last, eclectic exhibition, held in the Gracie Mansion Gallery in New York's East Village, Hujar was diagnosed with AIDS. He died on Thanksgiving Day in November 1987. He was 47 years old.

**From the country to the heart of Manhattan**

Peter Hujar was born in Trenton, New Jersey in 1934, and he grew up in the countryside with his grandparents, Polish immigrants. When he was eleven, his mother, who worked as a waitress, took him to live with her in Manhattan. Interested in photography from childhood, after graduating from high school in 1953, he worked as an assistant in the studios of magazine professionals and aspired to be a fashion photographer like his idols Lisette Model, Irving Penn and Richard Avedon. Between 1958 and 1963 he lived mainly in Italy with two successive partners, the artists Joseph Raffael and Paul Thek. After studying for a year at a filmmaking school in Rome, he returned to Manhattan, where he moved in the circles of the writer Susan Sontag and Andy Warhol's Factory. From 1968 to 1972 he pursued a freelance career as a fashion photographer, publishing over a dozen features



in *Harper's Bazaar* and *GQ* before coming to the conclusion that the hectic nature of magazine work "wasn't for me". In 1973 Hujar definitely set aside his professional aspirations to live a creative life of poverty in New York's East Village. Living in a loft above a theater at Twelfth Street and Second Avenue, he only accepted paid work when strictly necessary, so that he could focus on what really motivated him. He photographed the artists he knew and respected, animals, the naked body and the New York that was familiar to him, a city in sharp economic decline at that time. ⊗

Peter Hujar  
*St. Patrick's, Easter Sunday, 1976*  
 Silver gelatin print  
 The Morgan Library & Museum, The Peter Hujar Collection.  
 Acquired thanks to the Charina Endowment Fund, 2013.108.1.92  
 © The Peter Hujar Archive, LLC. Courtesy Pace/MacGill Gallery, New York, and Fraenkel Gallery, San Francisco.

**Organized by:** Fundación MAPFRE, the Morgan Library & Museum of New York.

The exhibition and its tour schedule were made possible thanks to the TERRA Foundation for American Art.





His portraits generated an intimate atmosphere thanks to his prolonged, familiar, patient photographic style

## A PORTRAIT IN WHICH LIFE AND DEATH ARE INTERTWINED

JOEL SMITH\*

*The essence of the wisdom of a photographed image lies in saying: "There is the surface. Now think – or rather feel, intuit – what is beyond it, what the reality must be like if it looks that way." In a strict sense, photographs can never explain anything, but are simply an invitation to fantasy and speculation.*

This was how Susan Sontag expressed it in 1973, in the first of a series of essays on photography that define her most enduring legacy, as well as her public recognition as an intellectual. When Peter Hujar photographed Sontag in her apartment in 1975, the *New York Review of Books* had already published four more essays. And in December 1976 (a few months before her reflections were compiled in the book *On Photography*), Sontag wrote a brief introduction to Hujar's book *Portraits in Life and Death*.

Twenty-nine New York creators of the period, all to a greater or lesser extent known to Hujar and, in most cases, neighbors of the same district, occupy the first part of the book; this circle of artists and intellectuals included Sontag, as well as William S. Burroughs, John Waters, Robert Wilson and Fran Lebowitz. This was followed by a series of photographs that Hujar himself took in 1963 (the same year that Sontag and he had become friends), depicting the shrouded and mummified remains of the catacombs of Palermo.

In this context, it is understandable that Sontag devoted her introduction to the links between photography and death. (The wording she had employed in 1973 was already famous: "All photographs are *memento mori*. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability." What very few readers knew was that Sontag had written that introduction off the top of her head, reclining on a hospital pillow the night before her first exploratory surgical intervention to treat a cancer.

After learning of the circumstances of her participation in the book, and in Hujar's life, it proves difficult to eradicate them when viewing her portrait. The reclined pose and the square format, both characteristic of Hujar's work, combine to produce a static effect which suggests the photographic equivalent of a mortuary sculpture: a portrait in which life and



death are intertwined. "Precisely by slicing out one moment and freezing it, all pictures testify to time's relentless melt," Sontag wrote. In his indelible representation of his friend, Hujar nonetheless goes for an aesthetic form of immortality that respects the medium chosen by both her and by himself.

Whatever the doubts Sontag harbored regarding the superficiality of photographic "wisdom", her portrait is clearly that of an intellectual. (Geoff Dyer has pointed out that "even her clothes radiated intelligence.") The relaxed meeting between two friends, two artists, projects two facets of the word "contemplation": that of the writer (the averted gaze, her mind totally inward-looking, her inclined body denoting a self-imposed distance in the face of current circumstances) and that of the photographer with his attention focused on what is happening before his eyes, staying alert to the possibilities presented by each accidental gesture, state of mind or the lighting. ⊗

Peter Hujar  
*Susan Sontag, 1975*

Gelatin silver print  
The Morgan Library & Museum,  
The Peter Hujar Collection.  
Acquired thanks to the Charina  
Endowment Fund, 2013.108.1.4  
© The Peter Hujar Archive, LLC.  
Courtesy Pace/MacGill  
Gallery, New York, and Fraenkel  
Gallery, San Francisco.

\* Joel Smith, organizer of the exhibition Peter Hujar: At the Speed of Life, is the "Richard L. Menschel" Curator and Director of the Department of Photography at the Morgan Library & Museum.



Lewis Baltz  
*Piazza Pugliese*, from the  
series *Generic Night Cities*,  
1992  
Collection of the Stedelijk  
Museum, Amsterdam  
© The Lewis Baltz Trust

#expo\_lewisbaltz

# Lewis Baltz, the Beauty of Desolation

This is the first exhibition held in Spain and the first international retrospective following the death of the artist in 2014. Comprising nearly 400 photographs, the exhibit takes us on a journey through the entire range of Lewis Baltz's oeuvre. Through June 4 at the Bárbara de Braganza Hall in Madrid.

Lewis Baltz (Newport Beach, California, 1945-Paris, 2014) is one of the most important photographers of the second half

of the 20th century. Traditionally, his work has been associated with the generation of photographers that came together for the New Topographics exhibition, which questioned the idea of the landscape as a beautiful, existential, almost sacred image, depicting it in its true state, the result of the almost always unfortunate action of mankind. Baltz used photography as a means of expression and as a research and knowledge tool, very much in line with the philosophy and art of the 1960s and 1970s.

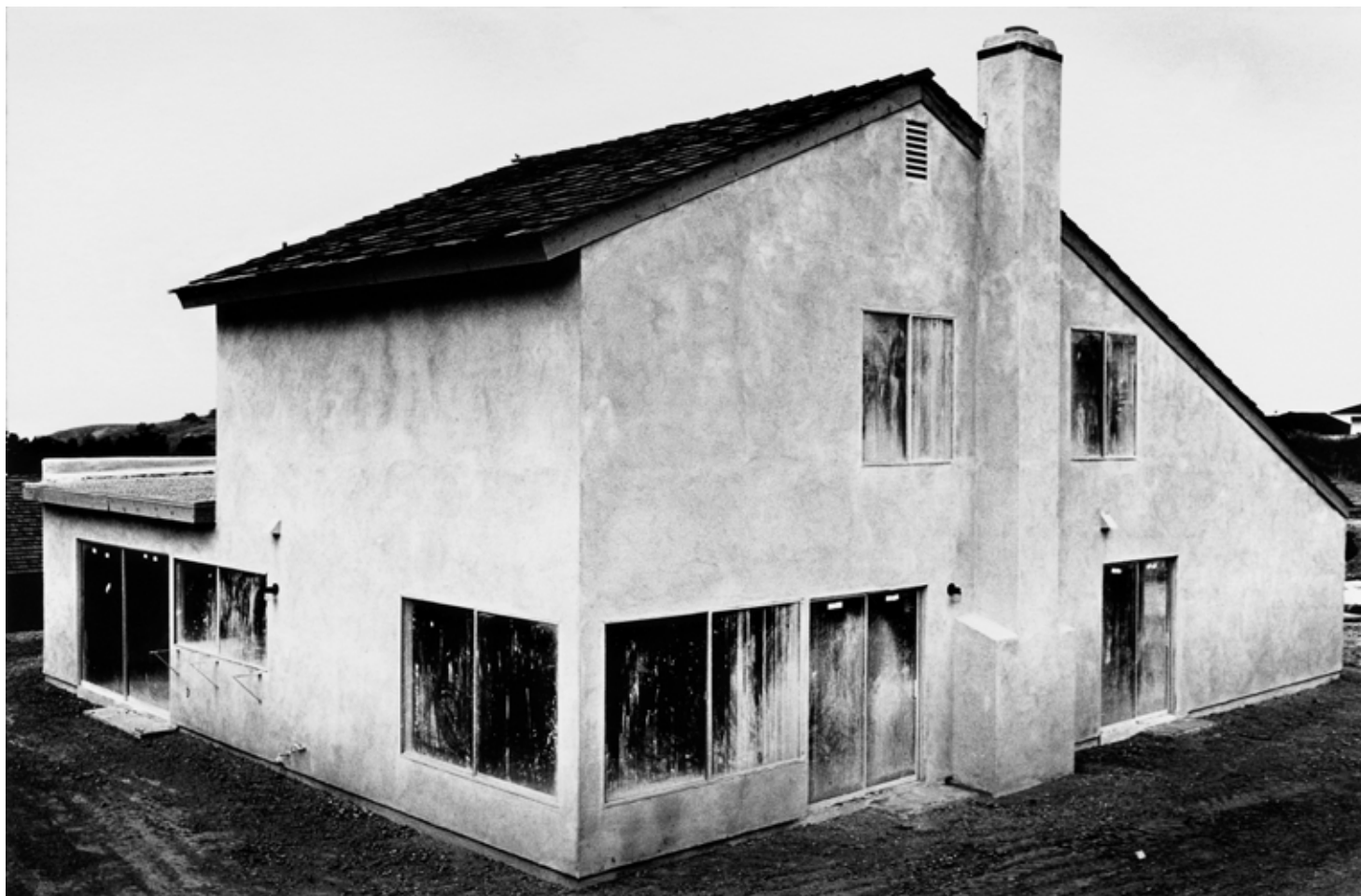
Because of this, formally, Baltz operated as a professional of direct photography but, in terms of content, he was an artist who thought conceptually and his career was shaped by the artistic concepts prevalent at the time.

## Precocious photographer

Lewis Baltz started taking photos at just 12 years of age, at the request of William Current, his photography mentor. An admirer of Robert Frank, but especially of Edward Weston and his artistic mission,



Lewis Baltz  
*Continuous Fire Polar Circle No. 1*, from the series  
*Continuous Fire Polar Circle*, 1986  
Thomas Zander Gallery, Cologne  
© The Lewis Baltz Trust



Baltz studied at the San Francisco Art Institute (1969) and at the Claremont Graduate School in California (1972).

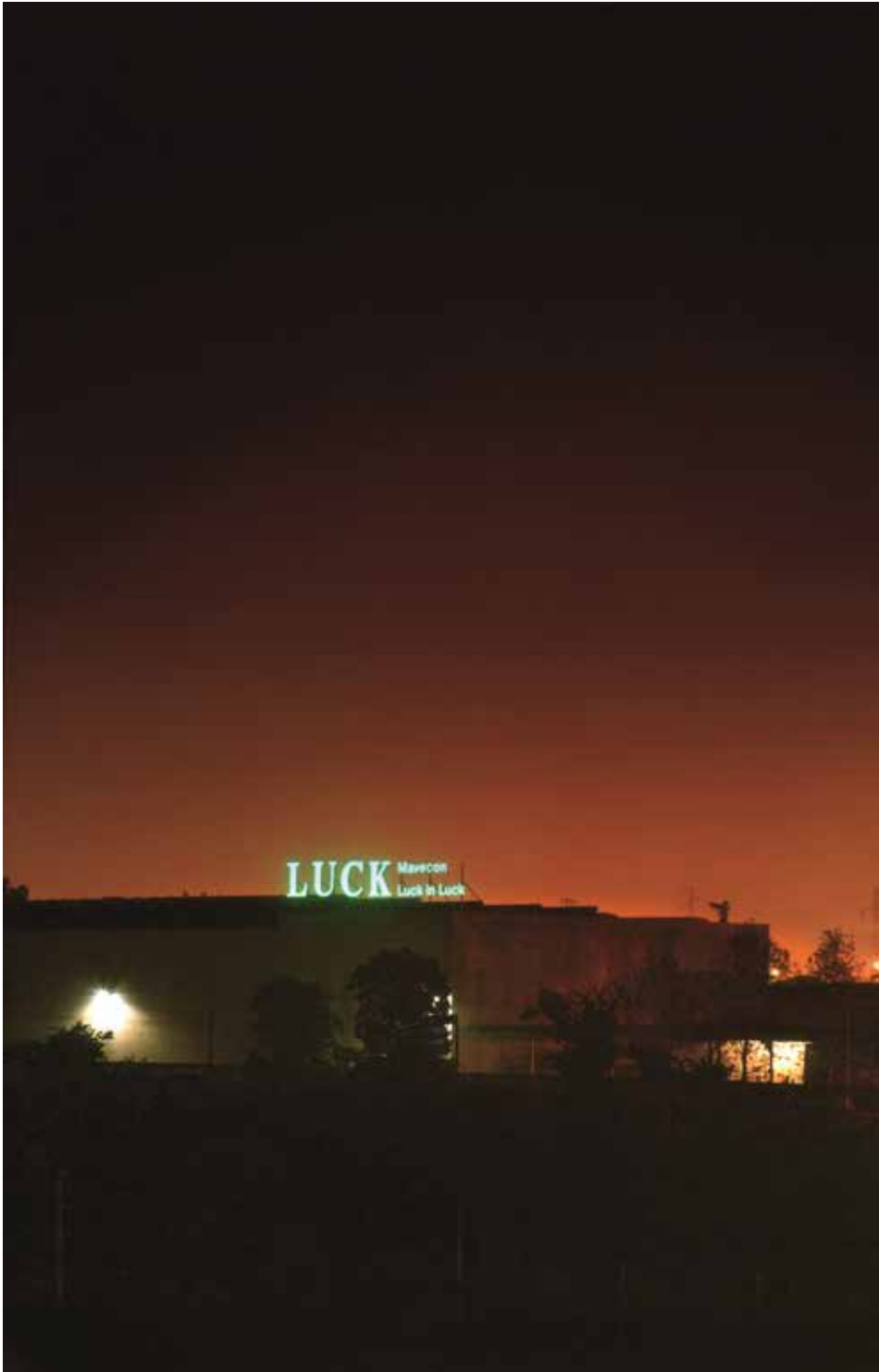
His earliest works date back to his student days, namely *The Prototype Works* and *The Tract Houses*, a series he exhibited in 1971 in the influential Leo Castelli Gallery in New York. In 1975 Baltz participated in the exhibition *New Topographics: Photographs of a Man-Altered Landscape* (George Eastman House, Rochester, NY), which represented a break with the idealized vision of the landscape that American photography had traditionally

espoused. Thus, together with photographers such as Robert Adams, Bernd and Hilla Becher, Frank Gohlke, Nicholas Nixon or Stephen Shore, Baltz ceased looking at unspoiled nature and the national parks, and turned his gaze toward the cities, the used, worn, transformed, monetized landscape, to the rapidly growing suburbs proliferating around American cities. The landscape had become a territory, delimiting and excluding, but, above all else, occupied.

Among this generation of photographers, it was Baltz who particularly shunned the old

Lewis Baltz  
*Tract House No. 4*, from the series *The Tract Houses*, 1971  
 Private collection, Paris  
 © The Lewis Baltz Trust

According to Baltz, urbanism is the materialization of power and power, in itself, is ideology



Lewis Baltz  
*Corso dei Lavori*, from the series *Generic Night Cities*, 1992  
Courtesy of private collection and Gallery Luisotti, Santa Monica, California  
© The Lewis Baltz Trust

Romantic vision of the landscape and provided its image with a totally new meaning.

#### Exploration of the landscape

His series *Tract Houses*, *New Industrial Parks near Irvine, California*, *Maryland*, *Nevada*, *Park City*, *St. Quentin Point*, *Continuous Fire Polar Circle*, *Near Reno* and *Candlestick Point* explore these new ideas regarding the landscape. Started at the end of the 1960s and carried on until 1989, all of them are made up of small black and white photographs which the photographer meticulously arranged on the wall in grids ordered in a certain fashion according to the particular series.

From 1989 onward, Baltz's work underwent a radical transformation. In this second stage, his work still revolved around the basic idea that urbanism (and all present-day life) is the materialization of power, and that power, in itself, is ideology. However, Baltz soon understood that a new media era had begun and that social events were initiated exclusively by the media and reflected by the same.

The result is that the media produce a hyperreality and, as a result, it is not possible to distinguish between real and simulated events. This finally results in the complete absence of access to a specifically perceptible reality. Fundamental works from this period are *Rule without exception*, *Piazza Pugliese*, *Sites of Technology*, *Ronde de Nuit* or *Venezia Marguera*. ⊗



# The insurance of slaves

TEXT ANA SOJO

Curator of the Fundación MAPFRE Insurance Museum

Fundación MAPFRE promotes the knowledge of insurance through its Insurance Museum. This atypical facility is free and seeks to highlight the importance of, and the role played by, this sector throughout its history. This shows how insurance has always supported the development and progress of society by means of its risk-sharing mechanisms.

The collection of this singular museum consists of a significant number of documents dealing with the most relevant aspects of insurance activities. In this issue of the La Fundación magazine, we are launching a new section that will analyze curious pieces or those whose history is worth knowing.

**La Protectora, Compañía General Cubana de Seguros Mutuos sobre la vida de los esclavos [General Mutual Insurance Co. of Cuba for the Lives of Slaves]. Acta de Adhesión**

The piece on display at the Insurance Museum, which we wish to highlight on this occasion, is an Acta de Adhesión [Adhesion Document] which included the list of the insured assets, as well as the risk assessment.

The object of the policy was to cover the lives of the slaves (in this particular case, female slaves) who worked on the San Miguel de Macurijes sugar cane plantation in Cuba (currently the municipality of Pedro Betancourt, Matanzas). It is dated 1855 and covers 31 slaves from the company Lavalley y Cía. for a period of four years.

The General Mutual Insurance Co. of Cuba for the Lives of Slaves, known as La Protectora, was founded in 1855 and ceased to exist a few years before the independence of Cuba in 1898. The policy guarantees slave-owners compensation for their losses in the event of death and “loss of use resulting from some illness or from any other unforeseen, fortuitous cause,

**Fernando VII banned the slave trade in 1817, but slavery was only effectively and legally abolished in 1837 (on the Peninsula), 1873 (in Puerto Rico) and 1880 (in Cuba)**

save suicide or the results of brutality” according to article 1 of this document.

On the back of the document which is preserved in the Insurance Museum, we can read a highly detailed list of the physical features of all the female slaves included in the policy. Truly a 19th-century spreadsheet: name, country, age, feet (height), constitution, color, hair, forehead, eyes, nose, mouth, residence (plantation and town), category, etc. And a curious addition that can be read in a handwritten note in the left margin: “The company is not responsible for the risks of childbirth nor its consequences on this sole occasion.” This surely refers to the case of one of the slaves (M<sup>a</sup> Antonia) who was pregnant at the time of the risk analysis. ✕

**Practical information on the Insurance Museum**

Located in Madrid, at Calle Bárbara de Braganza 14, there are 600 pieces on display and a total of 1,300 items conserved in its collection.

In addition, all of them can be viewed in a virtual tour of the museum at ([www.museovirtualdelseguro.com](http://www.museovirtualdelseguro.com)).

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



Previous page: Iznaga Tower, Trinidad, Cuba. Vantage point from which a bell signaled the beginning and end of the workday and the slaves in the sugar mills were controlled. © Thinkstock.

Polizy's image: © Fundación MAPFRE





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# Projects that improve the environment

TEXT JUAN RAMÓN GOMEZ

Major research projects, such as those that involve traveling to outer space or the depths of the ocean, often dominate the media, but there are other less prominent ones that do not fall under the spotlight. Behind all of them are stories of achievement, a quest for answers and the challenge of improving the environment in which we live, working on such everyday aspects as road safety, insurance and health. In this article we take a look at some of these stories, a selection of the winning projects chosen by Fundación MAPFRE in the 2016 edition of the Ignacio H. de Larramendi Research Grants.

## Emergencies in world heritage cities

Spain can boast a large number of world heritage cities which are visited by millions of tourists every year. There are no fewer than 15 towns and cities on this list. A huge influx of people visit their historic sites at all hours of the day, usually meandering along winding, narrow streets and pedestrian areas that are filled with commercial vehicles at loading and unloading times. When it comes to handling this tourism, which is so important to their economies, the world heritage cities lack a standardized set of criteria for organizing their security.

On detecting this need, the team led by the engineer Andrés Pedreira Ferreño decided to create a guide to unify these criteria and bring together all the information available on these cities: “Our project will undertake a detailed analysis of the accessibility and security problems faced by the emergency and rescue services when they have to act at these historic sites, sometimes

caused by the very elements that seek to enhance mobility. We will plan access routes to establish the shortest way to reach the place in the event of an incident, defining which vehicles can access certain places and the route they should take.”

The guide produced in this project will take into account the fact that pedestrians are involved in a high percentage of accidents occurring at these heritage sites, analyze other risks such as fire and provide

contents for an app “in order to facilitate managing this information and reaching a greater audience.”

Pedreira has surrounded himself with a multidisciplinary research team with extensive experience in the management of historic town centers. Mariluz García brings her experience with a management project in Cáceres very similar to the objectives set in this case, which serves as the basis for producing this guide. Carlos García Touriñán has extensive practical experience in the field, while Pedreira himself

**When it comes to handling this tourism, which is so important to their economies, the world heritage cities lack a standardized set of criteria for organizing their security**



Street in Santiago de Compostela, a world heritage city.  
© Thinkstock.

contributes knowledge of engineering and its applications. In addition, they have two technical architects and an architect who specializes in managing people movement.

### Making the insurance sector attractive

Would you work in an insurance company? Apparently, even the question

Jorge Martínez Ramallo with his team at the IE research center  
Photo by Jorge Martínez Ramallo



itself is not very attractive for young people seeking employment and for university and postgraduate students. According to Jorge Martínez Ramallo, executive director of the Center for Insurance Research at the IE University, this is despite the fact that the sector offers objectively favorable conditions as an employer, in terms of stability, company benefits and professional development. With this premise, he decided to head a research project to analyze “the extent to which the causes of this limited attractiveness as an employer revolve around a lack of knowledge of these objective circumstances and which are due to widespread perceptions in society at large.”

And he says this from personal experience: “When you ask college students studying math, engineering or any other scientific specialty whether they would like to work in insurance, their expression alone lets you know that this possibility has not even crossed their minds. In reality, these people could have very interesting careers.”

With over 20 years’ experience in the insurance industry, many of them holding human resources positions at the national and international level, Martínez Ramallo describes the creation of the IE Research Center as “a tremendous opportunity to contribute to furthering knowledge within and outside the insurance sector;” and he explains: “employer branding influences the ability of insurance companies to attract talent and, ultimately, the productivity and professional development of that talent.” For this project, he has brought together insurance professionals like Ana Díez Brezmes and IE professors like

“When you ask college students studying math, engineering or any other scientific specialty whether they would like to work in insurance, their expression alone lets you know that this possibility has not even crossed their minds”

Margarita Mayo and Pilar Rojo, who will help him “bring research closer to the business world so that the fruit of the research can be of maximum service to the insurance sector.”

Martínez Ramallo believes that his project was chosen by Fundación MAPFRE because “it is a highly topical issue in a sector which holds enhancing its image in society as one of its key priorities. Analyzing and helping to increase the attractiveness of the sector as an employer is an important element for achieving this improved image.” There will not be long to wait for its conclusions, as they will be ready by the end of this year.

### Cultural references can affect road safety

The information we receive in our daily lives can have a bearing on the way we drive and can thus affect road safety. This is the basic premise of the research undertaken by Eusebio Megías, technical director of the FAD (Foundation for Drug-Addiction Assistance), on cultural references and driving risks. “Social communication – which consists of the climate landscape, advertising, audiovisual contents, etc. – clearly influences the formation of attitudes and lifestyles,” he explains. “Therefore, they influence the values involved in the way we drive and behave in traffic. Hence, it proves necessary to analyze the main contents of this social communication, so as to be able to work in a positive, educational manner on improving road traffic conditions.”

It is his experience in the FAD which has shown him that people’s behavior is determined not just by information or knowledge of behavioral risks: “There are underlying elements – whether



Eusebio Megías Valenzuela at the headquarters of the FAD (Foundation for Drug-Addiction Assistance)  
Photo by FAD

related to attitudes, ethics, ideologies or value judgments – which have a bearing on behavior. It’s important to know about them and take them into account.” Megías is well aware of the influence of these underlying elements on risky behavior, especially as regards drug consumption, and he states that: “It wasn’t hard to extend that experience to the risks of driving.” For this project he has surrounded himself with a team of sociologists and psychologists with extensive experience in the analysis of youth cultures, values, construction of risks and of the conditions for protection factors. “The ideal team, given their knowledge and experience, for this project,” he says. ✕



# The motorbike boom takes its toll in Latin America

TEXT CANDELA LÓPEZ PHOTOS THINKSTOCK

The report on the safety of motorcyclists published recently by Fundación MAPFRE underscores the need to take urgent measures to curb the accidents involving two-wheeled vehicles.



A person resident in Mexico City can lose out on 209 hours a year because of traffic jams: almost nine days. With its close to nine million inhabitants, the Mexican capital is actually the most congested city in the world, according to the study carried out every year by the multinational company TomTom, followed by Bangkok, Istanbul, Rio de Janeiro and Moscow. There are thus two Latin American cities among the top five in the world with the worst traffic jams. It is not surprising: the large urban centers have become the engines and main driving forces behind the Latin American economies. And not only do they concentrate most of the population, but also most of the region's economic generation. There are four megacities with more than 10 million inhabitants.

One way to spend less time in traffic jams is to move around the city by motorbike. The advantages are plainly evident: they are agile, flexible, slip through gaps and can be parked where a car cannot, and take up little more space than a bike, yet reach much higher speeds. That is why, among other reasons, the number of motorcycles on Latin American roads has increased dramatically in recent years. In Brazil, for example, the figure rose from 5.7 million in 2002 to over 21.4 million in 2013. In Argentina, it rose 329 percent between 1997 and 2009, while, in Colombia, it increased by 400 percent over the same period. In Venezuela, between 2007 and 2013, it increased by 448 percent.

It is estimated that there are almost 30 million on the region's roads.

These are data collected in a recent study carried out by Fundación MAPFRE, *Report on the Safety of Motorcyclists in Latin America. International Trends and Opportunities for Action*. This is a revision of an earlier one published in 2013 and it analyzes the problems stemming from this phenomenon. The most important one is undoubtedly the increase in deaths and serious injuries from motorcycle accidents, with riders being much more vulnerable than car drivers. Half of all deaths that occur on roads around the world correspond to

## 61

MOTORCYCLISTS DIE  
EACH DAY IN ACCIDENTS  
IN LATIN AMERICA



Cover of the report

the least protected road users: motorcyclists (23 percent), pedestrians (22 percent) and cyclists (four percent), according to the latest road safety report from the World Health Organization. 61 motorcyclists die every day in traffic accidents in Latin America.

And why, despite being much more dangerous, do Latin Americans prefer motorbikes over public transportation as an alternative to the car? Basically, because of the inadequate public service. With the growth of many cities, it has proved difficult to maintain a comfortable collective passenger transit network, with a high frequency service, low fares and competitive travel times compared to other options. On some journeys it is cheaper and faster to take a taxi than the bus.

As well as being a private mode of transport, the motorcycle has also become a mode of public transportation, providing a taxi service. A study conducted in 17 cities in Colombia states that the moto-taxi service offers time savings of 18 minutes on average in relation to a journey on foot, 15 minutes compared with the urban public transit (bus), five minutes compared with a bike or car and four minutes with a taxi (Road Safety Prevention Fund Corporation of Colombia, 2013).

What's more, motorbikes are cheap. In more advanced economies, this vehicle is considered a luxury item, a form of leisure and a symbol of a way of life. But in countries that are still emerging, it remains a merely

Latin America has an average rate of 38 motorcyclists killed per million inhabitants, three times that recorded in Spain, Portugal, Great Britain and the United States.

## The number of motorcycles on Latin American roads has increased dramatically in recent years

utilitarian mode of transport. As soon as a country reaches a certain level of development, the motorbike sets aside its role as a main means of transport and becomes a second vehicle or form of leisure. This was the case in the United States after the First World War and in Europe after the Second World War. In contrast, in some Latin American countries, motorbikes can still be purchased in supermarkets as basic necessity products.

Such intense growth in the number of two-wheeled vehicles has also surprised the authorities in most of these countries. Fundación MAPFRE's new report on the safety of motorcyclists in Latin America has revealed significant improvements with respect to that produced in 2013, both as regards legislation and improved infrastructure or accident prevention and awareness campaigns, but much remains to be done. The figures in the study make this clear: Latin America has an average rate of 38 motorcyclists killed per million inhabitants, three times that recorded in Spain, Portugal, Great



### Youthful passion

It is well known that the majority of young people adore motorbikes. And that, in general, they pay less heed to possible risks. That is why they are also more liable to suffer accidents: according to the data collected in the Fundación MAPFRE study on the safety of motorcyclists in Latin America, the largest number of deaths occur among the 20-30 age group.

The report stresses the fact that the age when youngsters start driving is one of the key factors in road safety. And even more so in the case of two-wheeled vehicles, which are more complex to drive than other types of more

stable vehicles. Experts recommend harmonizing the ages at which driving licenses can be acquired, so as to take into account the real needs and degree of maturity of the drivers.

The most effective measure in this regard is a progressive granting of driving licenses, establishing minimum ages for riding motorcycles, duly taking into account the difficulty of handling each model. That enables young people to gradually gain experience before trying to ride the most powerful models.

Britain and the United States. If the region had the same average rate as these countries, 17,200 lives would have been saved in 2013.

In the last five years alone, the number of motorcyclists killed in Latin America may have increased by 58 percent. According to the experts who drafted this study, the problem must be tackled on many fronts. For example, establish new

laws requiring motorcycle training and certification approval of safety elements such as helmets, and run sensitization campaigns to ensure those laws are fully implemented or awareness campaigns seeking safer traffic conditions. If swift action is taken, many citizens will be saved.✕

## *Casco pa' ponerte*

It has been shown that wearing a correctly fastened helmet reduces the likelihood of death by 30 percent, and severe injuries by 70 percent in the event of an accident. The Ibero-American Road Safety Observatory launched a campaign in 2015 to raise awareness among young people throughout the Latin American region of the need to wear a helmet. An attractive strategy was designed, with youthful language and Latin music, which was also launched on the Internet and social networks. It was entitled: Casco pa' ponerte [Get your helmet on].

Fundación MAPFRE also ran a campaign in Spain to highlight the importance of helmets for protecting motorcyclists, as part of its Target

Zero strategy, which aims to reduce the number of traffic accidents. The campaign included a traveling exhibition entitled Cascos con Historia [Historic Helmets], which visited several Spanish cities in the second half of 2016.

Those visiting this exhibition were able to learn, for example, that the first motorcycle helmet was manufactured in 1926 by the company The Cromwell Helmet, engaged in the production of helmets for soldiers and workers. However, full-face helmets were not widely adopted by motorcyclists until, in 1967, the 15 times world champion Giacomo Agostini sported the X-3000, known as the first modern full-face helmet in history.

The exhibition likewise highlights the year 1935 as a turning point for the prevention of deaths from motorcycle accidents, following the death of Lawrence of Arabia. He died in a tragic accident when he was thrown off and hit his head. As a result of this incident, the neurosurgeon who treated him demonstrated that a helmet could have saved Lawrence's life and he convinced the British army to impose mandatory use six years later.





# Sugar yes, sugar no?

TEXT: **ÓSCAR PICAZO.**  
Nutrition expert at Fundación MAPFRE  
PHOTOS: **THINKSTOCK**

**The greatest input of sugar in the Western diet can be traced to manufactured and processed foods. To reduce it, there is nothing better than eating fresh, quality products.**

The debate on the consumption of sugar arose in the United States at the end of the 1950s, when the rate of deaths due to cardiovascular disease was on the increase. Many experts wondered then what the causes were and, rather than sugar, saturated fats and cholesterol were the top suspects. This undoubtedly marked the starting point for the launch of a full range of foodstuffs dubbed light or “low-calorie”. Initially, these products had reduced levels of fat, but high sugar

and salt levels, all designed to make them more appetizing.

What’s the story with sugar today? Is it really a problem? Should we replace the classic teaspoon of sugar in our coffee with an artificial sweetener? First of all, statistics indicate that, in Western countries, its consumption is well above recommended levels. In Spain, the National Survey of Dietary Intake has shown, for example, that the consumption of simple sugars accounts for close to 20 percent of the total calorie count, and nearly 25 percent in Portugal and the United Kingdom, where parents have been advised to reduce sugar levels in their children’s breakfast. Apparently, before leaving the house, children in this latter country have already consumed almost half of the recommended daily dose of 24 grams.



### Honey and brown sugar

In the light of the bad reputation of sweeteners, given the artificial component, various more or less “natural” products have lately also gained popularity, for instance honey, stevia or even brown sugar. Nutritionally speaking, neither honey nor brown sugar provide anything new compared to refined sugar, apart from very small amounts of certain minerals and vitamins. In regard to stevia, while it is a sweetener that does not contribute calories, nor does it contribute nutritionally and, indeed, it could activate the reward mechanisms in the brain, which perpetuates that need to eat sweet things. There are even recent studies which suggest that some artificial sweeteners could induce weight gain due to alterations in the intestinal flora.

The best solution? It all depends. The greater intake of simple sugars in the Western diet, as is the case with salt or certain types of added fats, comes from manufactured or processed foods. This is what is known as hidden sugar. To reduce it, the best thing is to limit our intake of processed foods and base our diet on the consumption of fresh foods, such as seasonal vegetables and fruits, legumes, fish, meat, eggs, nuts, whole grains, and non-processed dairy products, among others. This is in line with various diets considered healthy, like the Mediterranean, Nordic or traditional diets of Okinawa or Sardinia, two of the zones on the planet with the largest number of centenarians.

If we follow this style of healthy diet, it is almost certain that we will be fulfilling the objectives of the WHO, which has demonstrated its concern with regard to sugar, especially added

sugar and that which is found in processed products. This organization has recommended that less than five percent of our daily energy intake should come from sugar; in their opinion this could also bring additional health benefits.

We should therefore not worry about that teaspoon of sugar in our coffee, or an occasional sweet treat. Now, if our shopping cart does not frequent traditional market stalls, we had better take some effective action to remedy this. The quality of the food we eat is essential for maintaining an optimal state of health. The message of eating everything in moderation has failed miserably. Perhaps the idea of the writer and healthy eating activist Michael Pollan of eating “authentic food”, in not too great a quantity and mostly vegetables, rather than animal products, is a good start. ✕



**SinAzúcar.org** is a photographic project which aims to graphically display the amount of sugar in food habitually found in our shopping cart, measured in a familiar unit, comprehensible to all: the sugar cube.

## Keeping sugar at bay

The recommendations of the WHO make no reference to the sugars contained in fruits, vegetables and other whole foods and fresh produce.

They do however refer to added sugars, and the so-called naturally occurring free sugars, as is the case of juices.

For an adult with a diet of some 1,800 calories, sugar consumption should be reduced to less than 22.5 grams a day, which corresponds to a little less than three packets of sugar.

The increase in the consumption of sugars has been related to the prevalence of obesity and other

metabolic problems, especially diabetes.

A whole orange, compared to its juice, contains all the flesh of the fruit, with a large amount of fiber which, combined with chewing, makes it more filling. The whole orange contains more vitamins and minerals than in juice (even homemade) form.

Contrary to what one might think, the brain does not need sugar to function, but rather it obtains energy mainly from glucose, which can be obtained from various sources.



# The art of working well

TEXT ÁNGEL MARTOS



The dichotomy between living to work and working to live is fast disappearing in Western societies. Today both verbs form a marriage of convenience that is starting to show signs of mutual love. This is not romanticism, but rather the pursuit of well-being. Experts discussed this new mindset at the Health and Work Conference organized by Fundación MAPFRE and the University of Valladolid.

“I’m speaking with my true voice now. Without bitterness or fear. I’m here to tell you that you can walk out of hell and into the light. You can wake up to your higher self. And when you do, the world is suddenly full of possibilities...”. The person reciting this, like a litany from a self-help book, is Amy Jellicoe, a mid-level executive in a multinational. Those watching this series – *Enlightened* (the title is really twisted) – were introduced to this character for the first time when she appeared totally distraught, with mascara running down her cheeks and longing to read her boss the riot act after he had so unjustly demoted her. After a few months in a therapeutic treatment center in Hawaii, she returns to work in Los Angeles with the strange energy of a Martian set loose in Beverly Hills.

This HBO comedy-drama starring Laura Dern focuses on the transitional space that the workplace has turned into. An environment for professional development in which personal and social skills are becoming ever more important. Spaces where mental rather than physical skills prevail, thanks to the new technologies, which blur the frontiers of the well-known Eight Hour Rule for sleep, work and leisure. Places where the extroversion/introversion duality has gone up in smoke: nowadays, it is not enough to have talent, you must know how to connect it via your network of relationships, cultivate its different levels and aspects, all at the speed of a click. Just writing this produces a little anxiety...

However, happiness has to be a business aspiration. Especially when studies such as that of the consultancy firm Apertia state that a substantial portion of productivity depends on the emotional well-being of the workforce. How much?

“31 percent,” stresses one of its authors, Daniel Peña. This figure caused a murmur to echo around the López Prieto Amphitheater of the Faculty of Medicine at the University of Valladolid, where the Health and Work Conference is organized every two years by Fundación MAPFRE and the University. “We began to delve deeper into the concept of emotional capital, as we were concerned about the oversimplification that was becoming more prevalent when talking about happiness at work,” he recalls. “We were starting to hear things like one way to foster that feeling was to offer employees a tasty breakfast in the morning.”

#### Well-being in the company

The company has always been an inhospitable territory for the health experts to move into. A struggle that, in modern times, started out in the 19th century with the Industrial Revolution, when the labor conditions of the great working masses significantly worsened and the labor union movements forced governments to introduce protection regulations little by little. One example can be found in those governing child labor in manufacturing industries and in mining. A whole century had to go by, right up to the 1990s, before the countries of the so-called first world developed a preventive regulatory system with the aim of avoiding injuries sustained by workers as a result of performing their duties. With those concepts now well-established and accepted, the state of physical, psychological and emotional well-being is today’s new utopia, made possible within a holistic conception of the individual. In Spain, the 2015-2020 National Strategy on Health and Safety at Work already incorporates within its diagnosis the importance

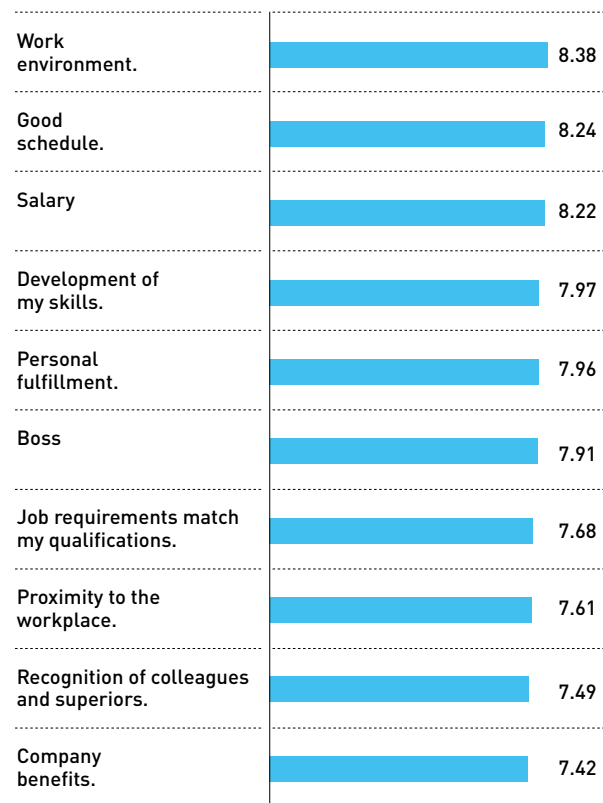
**Absenteeism can be interpreted precisely as a symptom of unhappiness in the workplace**

## Unhappiness and absenteeism

In 2015 temporary inability to work resulted in direct costs to the Social Security of 5,132 million euros for economic benefits, and 3,857 million to companies who had to pay the benefit corresponding to the initial days of sick leave.

What is the most important thing to be happy at work?

Figures for 2016.

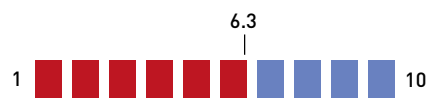


Source: 6th Adecco Happiness at Work Survey.

In 2011 Dr. Noeleen Doherty of the Cranfield School of Management evaluated the most important factors for a good happiness index in a company.

- How much workers enjoy their work.
- If workers feel their contribution is important.
- If the work is consistent with the worker's strengths.
- If workers feel supported by their colleagues.
- If workers feel supported by the company.
- If workers feel supported by their superiors.
- If the company encourages training.
- If the objectives of the company are consistent with the workers' personal goals.
- If the values of the company are consistent with workers' personal values.

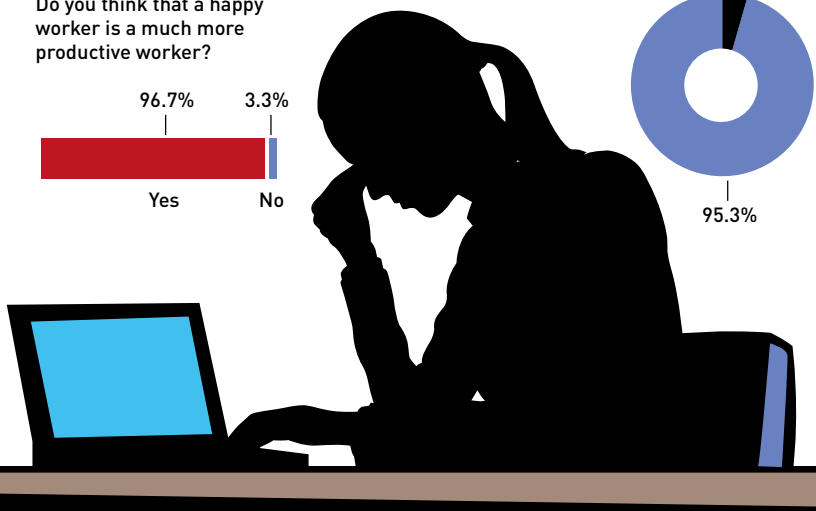
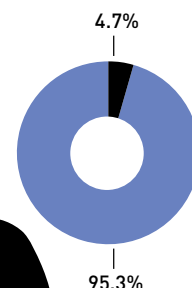
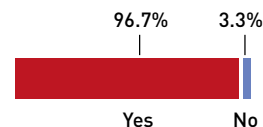
Happiness index for Spanish workers



Absenteeism

In 2015, according to the FREMAP Workers' Health Barometer, for every 100 workers, 29.82 periods of temporary inability to work were recorded

Do you think that a happy worker is a much more productive worker?



of developing public policies that foster healthy preventive lifestyle habits, both inside and outside the workplace. Because life does not consist of isolated compartments, but rather a system of communicating vessels. The goal is to achieve a society in which well-being at work is perceived as a reality, and not as a dream. The aim is for professionals to work better – yes, indeed – but, above all, to be happy at work... because that intangible factor will be reflected in the income statement.

### But, what is happiness?

In the opinion of Gonzalo Hervás, professor of Psychology at the Complutense University of Madrid and president of the SEPP (Spanish Positive Psychology Society), “happiness refers to one end of the continuum that is emotional well-being, which also includes such opposite extremes as depression or problems of stress and anxiety.” In this sense, absenteeism can be interpreted precisely as a symptom of unhappiness in the workplace. According to the Workers' Health

The goal is to achieve a society in which well-being at work is perceived as a reality, and not as a dream

## *The variable of being a woman*

How to be a woman and not die in the attempt is not a set phrase when we are talking about the world of work. According to the FREMAP Workers' Health Barometer, in the different indicators (index of periods of temporary inability, index of sick days, average duration) the values are higher for women than for men. Therefore, the gender perspective is a basic variable when it comes to analyzing the well-being of

workers, also because of the need to consider it in the strategies and policies for enhancing health and promoting equality. The fact is that, when considering gender, we must address the physiological differences and the protection of motherhood, as well as the social and labor aspects underlying employment, which determine a greater degree of morbidity among female workers.

Barometer presented at the event by Antonio Cirujano, technical manager of FREMAP's Prevention Area, there was an average of 1,116 workdays lost per 100 workers in 2015. According to the study, in Spain that temporary inability to work cost the state and companies a total of almost nine billion euros in 2015.

For Hervás, "well-being cannot be left up to the individual exclusively" and he detects several ingredients in the labor context which, when combined, can accurately indicate at what point along that continuum any particular worker is. Anyone who goes through these six key points like a test, giving a score of one to five for each concept and adding up the final result, can determine their degree of well-being.

**1. Engagement:** "Our job provides us with a feeling of belonging or, on the contrary, generates anxiety, loneliness."

**2. Autonomy:** "Feeling you are able to lead the life you want and work where you feel you have something to offer."

**3. Competence:** "Problems should not overwhelm the worker... If someone feels they cannot deal with everything asked of them, and it is not even clear what they have to do, this creates a sense of insecurity."

**4. Acceptance or recognition:** "Organizations have to internalize the need to treat their workers as people, and not as cogs in a machine."

## *The power of music*

According to a study by the Canadian University of Windsor, read in the journal *Psychology of Music*, seven out of ten people achieve better concentration and state of mind when they listen to music at work. The result of this study highlights the emergence of a new protagonist among those factors which can enhance our work day, and its role may not be merely secondary.

Likewise, the results of an investigation undertaken by the universities of Bari and Helsinki, published by the journal *Neuroscience*, established that music can alter the biochemical balance of our emotions

by activating our dopamine receptors. Dopamine is a powerful neurotransmitter which, among other things, regulates our mood, sleep, learning or pleasure.

Stress is now the second leading cause of work-related health problems. In the face of such a "global epidemic", in the words of the WHO (World Health Organization), any help is welcome. Are we witnessing the birth of the workplace DJ profession? "Deejaying" in pursuit of productivity...

**5. Growth:** "We need challenges; human beings are not designed for a placid life where everything runs along smoothly, although we may often long for that. If we spent too long on a beach without doing anything, our fantasy would soon become torture..."

**6. Meaning:** "This is one of the invisible needs, being connected with valuable aspects and feeling that life is worthwhile."

Once diagnosed, what strategies should be used to move forward? In the opinion of the clinical psychologist Amado Ramírez, author of books such as *Self-Esteem for Beginners* (Díaz de Santos ed.), we must prepare ourselves "to know how to deal with everything, with both happiness and unhappiness, which are very close to each other." His recipe has just three ingredients: freedom, love, and vocation, "in that order." And all guilt, fear and misunderstood pride must be done away with: "All this only leads to us striving to be important. And for what? Have you seen the amount of people who have been, who are and who will be on this Earth?" ✕



# Learn to take care of your heart

TEXT NURIA DEL OLMO



Cardiovascular disease remains the leading cause of death in Spain. The aim of this campaign is to raise awareness among the general public, particularly the female population, about the importance of recognizing symptoms early and the need to maintain a healthy lifestyle that can help reduce its impact.

The leading cause of death in Spain is still cardiovascular disease. It represents about 30 percent of all deaths, a percentage that places it above cancer (27.86 percent) and respiratory system diseases (11.08 percent). While, in the case of men, diseases related to the circulatory system caused 26.58 percent of deaths in 2014 (53,581 altogether), among women, this percentage rose to 32.84 percent, which means a total of 63,812 Spaniards lost their lives for this reason.

In order to help reduce these figures, Fundación MAPFRE – in collaboration with the Pro CNIC Foundation, the Spanish Heart Foundation and the Community of Madrid – has been running the Women for the Heart awareness campaign since 2014. The prime goal of this project is to inform the population about the importance of recognizing symptoms early and the need to maintain a healthy lifestyle that can help reduce the impact of cardiovascular disease among women. In little more than two years, the campaign has benefited 78,000 Spanish women, who have undergone free medical tests in a mobile unit that has traveled to around 50 municipalities.

### **Tobacco and obesity**

Starting this month, this project – which is endorsed by the director general of the CNIC (Carlos III National Cardiovascular Research Center), Dr. Valentín Fuster – will be actively supported by the journalist Ana Rosa Quintana, the singer Mónica Naranjo and the athlete Ruth Beitia, topflight ambassadors of this initiative. They will all be contributing in a selfless fashion throughout this year to the dissemination of key messages to help women identify the warning signs and thus receive medical attention as soon as possible. Among the recommendations to reduce cardiovascular risks, the

following stand out: the importance of physical activity, the best ally for taking care of the heart; no smoking; avoid high blood pressure and cholesterol levels; and, most important, call the emergency services as soon as possible, given that, in the event of a heart attack, time is of the essence.

Valentín Fuster believes that “there is still a false perception that cardiovascular disease is something that affects men. But, as the statistics keep reflecting, six percent more women die for this reason.” In this regard, he also believes that women, especially from middle age onward, “are far from being protected and they usually take longer to ask for help in these circumstances.” For this reason, “they must learn to recognize the warning signs and seek medical assistance swiftly.” In this sense, Fuster is in favor of running programs to increase awareness of the risk that these pathologies pose to women’s health. He was precisely the one who, at the end of the 1990s in the United States, ran a campaign which, in a very short time, managed to reduce the mortality risk among this population group.

### **Stress and anxiety**

Carlos Macaya, president of the Spanish Heart Foundation, one of the institutions actively supporting this initiative, points out that the popular belief that heart disease is a man thing sometimes makes women confuse the symptoms of this cardiovascular problem with manifestations of anxiety or other less severe problems. He notes that “the public needs to be sensitized about this issue and continuous training courses fostered among health care professionals so that the female cardiovascular mortality statistics in Spain can be improved.”<sup>⊗</sup>

**With a heart  
attack, time is of  
the essence**

## Ambassadors

### Dolors Montserrat

Ministry of Health, Social Services & Equality

*“We women are stoic”*



© Fundación MAPFRE

“The stoicism of women often prevents them looking after their heart, heeding the symptoms and preventing its onset.” With these words the Minister of

Health began her speech during the celebration of the second anniversary of this awareness campaign, held on February 13 in Madrid. Dolors Montserrat also stressed that women have a great capacity for achieving a work-life balance and are one hundred percent devoted to looking after others, “which sometimes leads to us neglecting our own health.” For this reason, she added, it is so necessary to “raise awareness about the importance of taking care of our heart, so as to be able to continue offering our very best to society.”

### Ana Rosa Quintana

Journalist

*“We look after our family, yet rarely think about ourselves”*



© Fundación MAPFRE

**What led you to support this Women for the Heart initiative?**

Ever since I learned the details, I decided to get involved. I wasn't aware that it's the leading cause of female mortality and I felt I had to make this known. We've always believed that heart attacks were a male problem and women have always been more concerned about gynecological checkups. This initiative has to be promoted.”

**Do you think women should take better care of themselves?**

We are great caretakers, always looking after our family, parents, children and partner, yet rarely thinking about ourselves, always downplaying our own problems. We should think about ourselves a little more.

**How will the campaign be disseminated from your Telecinco TV channel?**

We're going to do a mammoth campaign within the project *12 months*,

*12 causes*. It will be broadcast throughout the Mediaset Group for a month and will serve to raise awareness among women.

**What key messages do you feel should be underscored in order to avoid and reduce heart disease?**

I'd highlight the need to be aware of the data – that cardiovascular diseases are the leading cause of death among women – and then I'd offer the keys to preventing and reducing this risk: take exercise; stick to a balanced diet; monitor your weight, which is always a risk; control your cholesterol; go for the necessary checkups; and try to be happy. In short, take care of our heart.

**How do you look after yourself?**

I follow all these guidelines.

**What most motivates you at this stage of your life?**

My family and my work.

**As an ambassador of this project, what one tip do you feel is key to ensuring that women enjoy better health (both mental and physical)?**

Simply that we should take better care of, and pamper, ourselves, treat ourselves the same way we do with our families, no more and no less.

## Prevention is better than cure

### Symptoms

Uncomfortable pressure in the chest, pain in one or both arms, shortness of breath, cold sweat and dizziness, among others.

### What to do

If you are having a heart attack, the most important thing is to call the emergency services as soon as possible: the blood thinners administered in these cases work best during the first hour. The time factor is crucial.

### Risk factors

Smoking, high blood pressure, a sedentary lifestyle, diabetes and stress.

### Diet

It is important to eat lots of fruit and vegetables, limit salt consumption and, insofar as is possible, avoid processed foods, which are high in calories.

### Physical exercise

This is one of the best ways to keep cardiovascular risk factors in check. Just 30 minutes of daily physical activity can prevent the appearance of heart disease.



© Fundación MAPFRE



**Mónica Naranjo**  
Singer

*“Music is a medicine for the heart”*



© Fundación MAPFRE

**Why do you think it is important to support this type of campaign?**

It's very important to get across to society everything that affects our health, provide the public with knowledge of how to detect the early signs of a possible disease and how to remedy it.

**Did you know that heart disease is more frequent among women?**

Yes, I've experienced it in my own family.

**How do you look after your heart?**

I'm a very orderly person as regards managing my emotions, increasingly more so. As soon as I feel my

head is not sailing along as it should, I cast my anchor and wait for life to abate. From experience, I know that one thing leads to another. Another key factor is to not neglect good eating habits and to take physical exercise, especially long-distance runs, which is really good for physical and mental health.

**How will you be helping to disseminate this campaign through music?**

Music has a soothing effect and is one of the best medicines for the heart; in fact, the heart is responsible for its creation.

**As an ambassador of this project, what one tip do you feel is key to ensuring that women enjoy better health?**

Live the present in a smooth, unruffled fashion, stay clear of bad personal habits and all toxic agents, eat healthily and calmly, sleep peacefully, take long walks surrounded by nature and, most importantly, go for a checkup each year with your cardiologist.

**Ruth Beitia**  
Athlete

*“Sport enables you to keep your heart happy”*



© Fundación MAPFRE

**What motivated you to participate in this campaign?**

I was thrilled that they thought of me to participate in this project. I'm greatly motivated by being able to collaborate with my image to see to it that no woman has heart problems. The statistics are alarming.

**How does the heart of an Olympic champion beat?**

With strength and joy. Sport is no longer my profession, but it is my passion.

**Sport increases the size of your heart in such proportions that doctors refer to it as “athlete’s heart”. How do you train yours?**

Every year I go for a thorough medical examination, including an ultrasound of my heart. Elite sport is very demanding.

**Did you have to change many habits when you decided to become a professional athlete?**

Basically, I've always been very health conscious. What I most watch is my rest and diet.

**Did you know that cardiovascular disease remains the leading cause of death in Spain, ahead of cancer?**

I'm afraid I did know that. Hence my collaboration in the campaign.

**As an ambassador of this project, what one tip do you feel is key to ensuring that women enjoy better health (both mental and physical)?**

Changing your eating habits and taking physical exercise. Exercise is addictive, it's an incredible social tool and enables you to keep your heart happy. ✕

***Climb aboard the heart bus***

Throughout 2017, the Women for the Heart bus will be traveling to 25 different points around Spain to offer advice and free tests to those women who are interested. One of the first tests is to measure the waist circumference (WC), which, in the case of women, should not exceed 82 centimeters (32 inches). Likewise, blood pressure and cholesterol levels, and height and weight measurements are taken. The campaign will also continue operating in Brazil, Colombia, the Dominican

Republic and Panama and on the [www.mujeresporelcorazon.org](http://www.mujeresporelcorazon.org) website, where a clear description is given of the six warning signs for recognizing a heart attack (shortness of breath, nausea, vomiting and back or jaw pain, among others). Moreover, Fundación MAPFRE will be distributing the guide *Cuidate Corazón* [Take Care, Heart] to nearly 100,000 women. Discover the route the bus is taking at [www.fundacionmapfre.org](http://www.fundacionmapfre.org).



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# Employment for all, without exceptions



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TEXT: JUAN FRYBORT

**In recent years, the lack of employment has become a major concern. Thousands of pages have been written on the subject and the figures from the labor force surveys fill the newscasts. But, for some population groups, the difficulty of finding a job is not a new problem. With its new Social Employment Program, Fundación MAPFRE is taking care of them.**

When we are looking for a job, our greatest difficulty is not knowing where to start. Even getting an interview seems an impossible mission and our only option is to send our curriculum to a human resources department without addressing any specific person. And we hardly ever even receive a reply.

One of the great benefits of Fundación MAPFRE's Social Employment Program is how it helps bridge that huge gap that separates an unemployed person from companies that need to hire people. A gap which, for example, in the case of people at risk of exclusion, can become an abyss.

According to data from the ILO (International Labor Organization), there are approximately one billion people with a disability around the world. Some 80 percent of them are of working age, but most cannot find a decent job, even more so in the case of women. Over the last few years, the Juntos Somos Capaces (Together We Can) program has been offering these people the possibility of internships in companies, with the chance of later getting a job there, thanks to this program. In the past six years, over 1,900

people with intellectual disabilities have found a job and almost 3,000 companies have signed up to the program.

But people with a disability are not the only ones that Fundación MAPFRE is targeting with its Social Employment Program. Other beneficiaries are refugees, immigrants, victims of abuse and, in some specific programs, vocational training students and the over-18s. Thanks to the employment aids granted annually, over the last five years more than 1,700 companies have been able to fulfill their hiring needs. This means that the same number of people over the age of 18 looking for work have left the ranks of the unemployed.

### Information and training, key factors

Access to employment is conditioned by a number of factors, not just the physical and mental characteristics inherent in every person, but also external issues. Our decisions when it comes to studying one thing or another, our attitude to work and self-assurance are most important, but so is the support of those around us; and our cultural and economic circumstances can help or hinder when looking for a job.

Fundación MAPFRE complements its Social Employment Program with training courses, assistance to students by making them aware of the full range of vocational training available, and assistance to families so they know how best to support and foster the skills of people with a disability. For this latter group, it has also developed the Soy Cappaz application which furthers independence when fulfilling personal and work tasks.

To implement this ambitious proposal, agreements have been reached and contact made with numerous

## Our Social Employment Program, in detail

**1,900**

people with a disability have found employment in the past six years.

**2,992**

companies signed up to the Together We Can program.

**1,700**

unemployed over-18s have entered the labor market thanks to the grants offered by the Accedemos program.



**Soy Cappaz**  
Application that facilitates the social inclusion of people with a disability.



**Discover VT**  
VT awareness and information campaign.



**Together We Can**  
Job creation program for people with a disability.



**Special Employment Centers**  
Promote knowledge among society at large of the activity undertaken.



**School for Families and Disability**  
Sensitizing families to disability and employment issues.



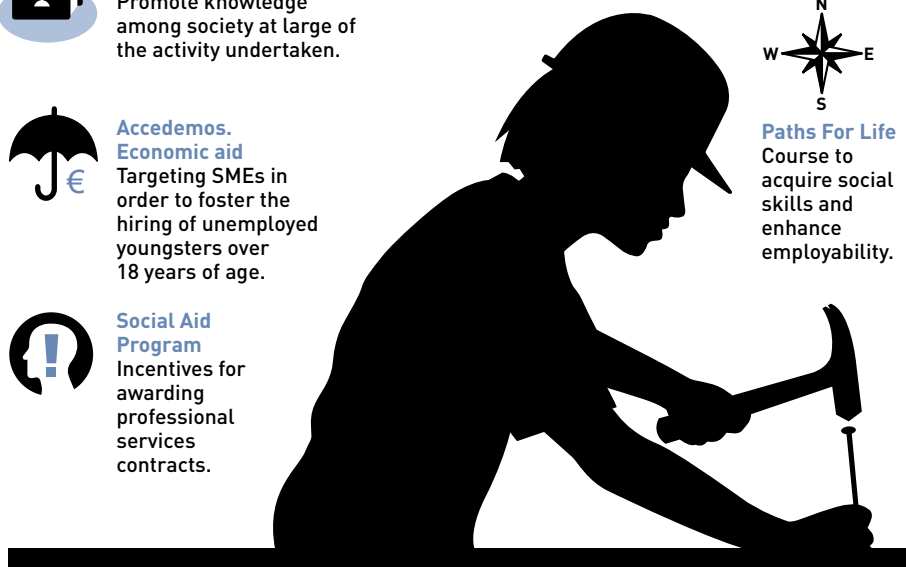
**Accedemos. Economic aid**  
Targeting SMEs in order to foster the hiring of unemployed youngsters over 18 years of age.



**Social Aid Program**  
Incentives for awarding professional services contracts.



**Paths For Life**  
Course to acquire social skills and enhance employability.



associations, companies, labor unions, non-governmental organizations, education centers and the public administration, with the aim of getting them all actively involved and turn them into the driving force transforming society in terms of equity and social cohesion. This endeavor is already bearing fruit: thousands of people have gained employment through this program. ✕





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# Milton has a better future

TEXT CRISTINA BISBAL PHOTOS CELIA PRIMORAC

In the midst of so much poverty there is an oasis in the Alianza district of Tres Isletas, Argentina, which offers its inhabitants education, health and food. And, above all, the possibility of having a future.

“Health is the basis for life. But education is the basis for changing reality.” So says María Alcira García Reynoso, a nun from the Jesús María Congregation and the director of the Jesús María Community Center of Tres Isletas, a municipality in the Chaco region of Argentina, which Fundación MAPFRE has been financing since 2004. She says this because she feels it. But, above all, because she has experienced it every day since she started working there in the year 2000. She has experienced it, for example, with Milton. He was one of the first children to benefit from the center’s activities, from its dining hall, health center and school. Now, almost 17 years later, Milton is in his final year to become a Biology teacher. He is completing his studies in another town, far from Tres Isletas. To do so, he has a grant administered by the center, in addition to a job that helps him supplement his needs. “Milton has a real future. Because that is one of the first rights children should have: a good future.” He is not the only one who is already on the road to work. “Rosita Ujeda is finalizing her Arts degree course. And Eliana, Physical Education. And she deserves great credit because she is indigenous, from a different culture, and the effort she has to make is much greater.”

María Alcira is much more than the director of the center. She is its

**“At the first meal, many of them turned up in their best clothes. It was almost a birthday party for them”**

alma mater, the spirit and the joy of this place created to help the district’s residents. To help them change their way of life, but also to educate them. Not just to train them, but also show them that they are fully capable and teach them to respect themselves, their environment and others. This is a center for learning to live together. “Three different population groups arrive here: descendants of immigrants from Eastern Europe who arrived two generations ago, with a great work ethic; Creoles, who find it more difficult to enter the world of work, perhaps due to the hot climate of this land; and, the indigenous people, the original owners of the land.” And they all live together peacefully, with a concept of multicultural friendship. This is demonstrated every day by little María Angeles, whose grandparents were born in Prague. Every morning, when she comes to school, the first thing she does is go and see her best friend, Kanatay, who is indigenous.

But, to understand what this place signifies, it is best to start at the beginning, when María Alcira arrived in 1999. She found herself in Alianza, one of the poorest neighborhoods in the town, in turn situated in a region of extreme poverty. And with the highest density child population in the area. There is no industry here. There are few work opportunities,



**Since 2001, the Jesús María center has provided a health center serving 7,500 patients**

either picking cotton or felling trees for the sawmills, and some women work in domestic service in the center of the town. The economic horizon is very short. “The first children who came to the center were sad kids, accompanied by adults who never smiled. The serious look on their faces was really striking.” Set among dust-filled streets and dwellings virtually in ruins, they started out with a dining hall service. “One of the first to enter was a grandmother with her little granddaughter who was so pale and emaciated that her very bones ached.” Thus began her immense task. “At the first meal, many of them turned up in their best clothes. It was almost a birthday party for them. A party with dessert included. They couldn’t believe it!”

Not only were they given a meal, but they were also taught basic rules of hygiene. For example, to wash up before sitting down at the table: “We always wanted everything we did to have educational overtones.” At first they provided 120 meals a day. Some time later they were providing close to 400, but this has now dropped to around 250. “It’s true that the situation is somewhat less dire now, as the families can count on some government aid. In addition, we believe it’s better if they eat at home.” Thanks to this work, they have managed to achieve zero malnutrition in young children. “We only have malnourished little ones when they arrive for the first time, or after some illness.” Quite a success.

That was just the first step. The next was to reach much further. “It was important that these little minds could

think better, work in another way. The families used to take them out of school at once to help at home or work.” The educational center began operating in 2002. And it started with those aged four or five. “That was a mistake. It was the first time that they sat at a table and held a pencil. They didn’t know what to do with it. However, they did know how to cook, light the fire and wash their siblings. They were little adults. Their spirit of sacrifice was impressive.” It was decided that their education had to start earlier. They opened a classroom for children aged four to six months, who came with their mothers to learn together. In 2014 they erected the building that houses the school, with three classrooms for each grade. “The families are happy with the school.” The full elementary stage is now covered. And they have obtained scholarships for high school students. They also provide vocational training classes for the parents and siblings of their pupils. They are taught to be motorcycle mechanics, electricians, seamstresses... “Two former students already have their own workshop.”

Everything that has been achieved at the Jesús María center has been thanks to the endeavors of the many people determined to make it happen. One of those people is the Spaniard Susana Cañón, a volunteer and the center’s contact in Spain. She has become something of a mouthpiece for María Alcira in our country: “She visited us in 2001, helped us to draw up a census by visiting families and, since then, follows the center’s progress. She puts forward her ideas, is very attentive to our needs and offers

“It was important that these little minds could think better, work in another way. The families used to take them out of school at once to help at home or work”

economic aid.” For her part, Susana tells us: “The reality I witnessed there overwhelmed me. Everything had to be done from scratch. And I decided to take firm steps to help.” These steps consisted in putting those in charge of the center in touch with foundations in our country willing to contribute financially to their cause. One of them was Fundación MAPFRE.

### Specialists in prosthetics

Since 2001, the Jesús María center has provided a health center serving 7,500 patients, a staggering one third of the population. It offers pediatric, obstetric (“right now we are monitoring over 100 pregnancies which benefit from an ultrasound device like no other in the region”) and general medicine services. But, above all else, its fame is due to the traumatology service. “The center’s professionals are famous for the prostheses they fit. So much so, that the hospital in the city of Resistencia, the capital, sends its amputee patients here.” Indeed, they have to deal with many such cases: “There are two reasons for the numbers. Firstly, the precarious nature of the work up in the hills, cutting down trees with chainsaws. But also those caused by diabetes. People do not know the disease, do not treat it and often lose their legs.” They also run at least two ophthalmology, cardiology and dentistry campaigns each year. The latter is the most appreciated one: “We have 95 percent healthy mouths among our kindergarten children.” Partly because of the insistence on teaching them how to brush their teeth. “They do this in the yard and spit on the ground, because, when they did it at the washbowl, in front of the mirror, they spent hours there.” Many of them had not seen their reflection before. Now, with mirrors in almost all the classrooms, these children are getting to know who they are. And how much they can achieve... ✕



### Details

**Project name:**  
With Education and Health  
We Build a Community

**City/town:**  
Tres Isletas, Chaco.  
Argentina

**Target group:**  
Children under the age of 14;  
young people up to the age  
of 18; people with a disability  
and adults.

**Lines of action:**  
Education, nutrition, health  
and access to the labor  
market.

**Amount contributed by  
Fundación MAPFRE:**  
66,800 euros. This money  
goes toward the center’s  
education and health  
programs. For the former,  
training courses are offered  
to the teachers in the town  
to improve the quality of  
education in Tres Isletas. In  
the latter case, they provide  
primary care, dental care,  
vision care, cardiology,  
ultrasound test and trauma  
services, as well as first aid  
courses.

**Website:**  
[www.tresisletasjm.org.ar](http://www.tresisletasjm.org.ar)







# They are not criminals, they are children

TEXT RAQUEL VIDALES

The juvenile judge Reyes Martel is leading an innovative reintegration program in the Canary Islands, with the participation of Fundación MAPFRE Guanarteme. It consists of various educational, employment and sports programs designed to avoid children who have passed through her courts reoffending.

Judge Reyes Martel suffers a great many heartaches on a daily basis in juvenile court no. 1 in Las Palmas de Gran Canaria. The law obliges her to strive to reintegrate the kids who pass through there, but there are insufficient resources. For this reason, one fine day she threw caution to the wind and began to search everywhere for funding. And she managed it: she convinced several companies and institutions, including Fundación MAPFRE Guanarteme and Club Deportivo Las Palmas, to become involved in her project Up2U, which consists of various educational, employment and sports programs for children at risk of social exclusion.

It proves impossible not to believe the judge when she sets out her thesis with the conviction born of experience: children who commit crimes are not guilty; they can all become productive members of society if we offer them a way forward. “The important thing is to find out what is best for each of them. We are obliged to offer them a wide range of possibilities so that they can choose where they feel most comfortable. We must ask them, strive to comprehend them. It’s

exactly the same as we do with our children: some of them like music, others math, others sport; if they are forced to do something they hate, we will fail,” she declares.

There are many cases that demonstrate what this judge highlights. She has seen it with her own eyes. “For example, a boy I met shortly after arriving at the juvenile court in Las Palmas in 2013. He was being held at the youth detention center on Tenerife. He had been sent there after having spent his childhood moving from home to home, with a father in prison and a drug addict mother. From a very young age he roamed the streets, took drugs and stole. At first it was impossible to talk to him; he refused or responded with violence. So we started studying what this kid might like. We discovered that he was a good cook and we offered him a course,” Martel recalls. From that moment, everything changed for that boy: he became a different person. He finished the course and was accepted for an internship in one of the best restaurants on Tenerife. A year ago, he set up his own restaurant.

**“Children who  
commit crimes can  
become productive  
members of society if  
we offer them a way  
forward”**

## The healthy power of the banana

Fundación MAPFRE Guanarteme has contributed 20,000 euros to the Up2U project for the implementation of a vocational training program on banana plantations on Gran Canaria. This has helped 20 children who have passed through the island's juvenile courts for having committed some crime.

After receiving technical training courses in agriculture, the children will spend the next ten months working on cooperative banana plantations so that they can learn the profession and find a job. "The benefit is twofold. Firstly, the kids learn a skill to be able to earn a living. And it also brings new enthusiasm into such a local sector as banana cultivation, which is currently running the risk of disappearing as ever fewer people want to work on the land," says the judge Reyes Martel.



Photo by UP2U

The path laid down by the law is clear: punishment does not work with minors, but rather we must seek the appropriate reintegration measures in each case to ensure they do not reoffend. "Juvenile courts do not issue sentences, but rather measures," Martel explains. "Basically, our job is to study on a case-by-case basis to find out why a minor commits an offense. There are many reasons: poverty, family problems, behavioral disorders, etc. Next, we issue a diagnosis and prescribe treatment for their social reintegration. The problem is that the administration has insufficient resources to implement such treatment. All the effort we put into our diagnosis in the courts is of no use if there are no funds available. And that is what led to me seeking finance elsewhere."

When the judge began her search for these resources, she found that there were already many companies working with minors as part of their corporate social responsibility plans: courses to learn trades, sports activities,

internships... Some institutions, such as Fundación MAPFRE Guanarteme, maintain a specific range of programs for young people permanently active. All that was needed was to channel these diverse projects into a joint effort. This is how Up2U was born (the alphanumeric name referring to how success depends on the minors themselves).

The project started last November with a major seminar in Las Palmas that brought together judges, prosecutors,

**“In the detention centers they are also offered training and leisure activities. They are not like the reform schools of the past – they seek reintegration”**

“An increasing number of crimes are committed by minors from structured families, without apparent problems. This has to do, not so much with the economic crisis we have been through, but rather with a crisis of values.”

lawyers, psychologists and educators to analyze in depth the most effective lines of work when dealing with minors. From that moment, donations started coming in and work began on designing the courses and activities that, as of today, are already up and running within the framework of the Up2U program. “It is important for private institutions to help the Administration to educate and train our children. Our children are everything. Between us all, we must take care of them, as the future of our society depends on them,” Martel cautions.

The judge is enthusiastic because many of the things she dreamed of are already coming true. However she also warns: we must not let our guard down. “These children are still malleable, they can all be rescued, but swift action is needed,” she insists. “Our system is too slow. We have waiting lists for measures to be implemented. If minors commit an offense and see that it has no immediate consequence, because what the judge dictates cannot be accomplished until six months later, they will continue offending throughout that period, as we’ve instilled in them a sense of impunity. What’s more, they grow up fast: teenagers can change a lot in six months. They may start using drugs or commit more serious offenses. Normally, everything gets worse. If we don’t act in time, they turn 18 with many more problems: from that age, everything gets more difficult.” ❖

## ***Reyes Martel: “The reform schools are a thing of the past”***

**The detention centers have a bad reputation. Are they too tough for minors?**

The negative image hanging over them from the past is unwarranted today. The cases of maltreatment, such as that reported in Almeria two years ago and widely covered by the press, are exceptions. Solely in the case of serious offenses are measures adopted which entail deprivation of liberty in a detention center. Nor in these cases is this deemed a punishment: they are sent there when it is felt that educational programs may prove insufficient for their reintegration, because what is needed are more profound measures related to rules of conduct, coexistence, etc. But they are also offered training and leisure activities in the centers. They are not like the reform schools of the past – they seek reintegration.

**Compared to our European neighbors, how does Spain treat young offenders?**

It’s not the worst. There are some countries like Romania or Bulgaria which still have a long way to go. But neither is it one of the best. A few months ago I was in Germany at a meeting of juvenile court judges and I had the chance to see how well they work in that country. Not just because they have a much better-oiled system than we do, but also because public awareness of the issues is much greater. For example, the victims are involved in the recovery of these minors: they are shown the damage they have caused, the direct consequences of their acts.

**Are we not caring for them well? Has the crisis been detrimental?**

An increasing number of crimes are committed by minors from



Photo by UP2U

structured families, without apparent problems. There has also been a rise in the maltreatment of parents and bullying among children. This has to do, not so much with the economic crisis we have been through, but rather with a crisis of values. Poverty plays its part, of course, but also values. There is a lack of communication within the family and in society as a whole. Recently in Gran Canaria, they discovered a family with three children aged eight, seven and one locked up at home, without schooling or vaccinations. A neighbor informed the police, but I ask myself: how can it be that, for eight years, no one had realized what was going on in that house? We need to think about what kind of society we are creating for our children.



# Thanks, Kolkata. See you soon!

TEXT: ALICIA RUIZ YEBRA

**In April 2016, Alicia Ruiz Yebra (Madrid, 1968), the head of MAPFRE Volunteering in Spain, celebrated 25 years in the company. When she received the bonus awarded in these cases, she had no doubt that she would reserve a plane ticket to Kolkata to do some volunteer work there. She felt the need to give back to life a little of what it had given her. The previous year, one of her sons was diagnosed with a serious illness and, thanks to the help of many people, mainly work colleagues, her child is better today. This is her testimony, that of a tough, yet highly rewarding journey, like all the selfless acts of solidarity in which she habitually participates.**

India is India. Loving and hating it in the same day are common feelings. It has the ability to leave no one indifferent.

It's a country I had traveled to on other occasions, but, in India, there are many Indias... I didn't know Kolkata (formerly Calcutta) and I can assure you that it's something else. It's life in its purest form. With no frills. As soon as you arrive, you are thrown right into it. There's no time to get acclimatized. It hits you hard. On the same day, it gets a thousand smiles out of you, but also many tears. This is the city of the poorest among the poorest.

Kolkata has a no-nonsense approach. Right from your arrival at the airport, it doesn't hold back – it shows itself as it is. It was no different for me and, from the first day, it taught me its rules. Life there is not a right, but rather a privilege and, as such, people give thanks and celebrate it daily.

I really wanted to collaborate with Mother Teresa's Missionaries of Charity.

I discovered that the way to do this was to simply arrive at the Mother House HQ unannounced and go to the address they give you to register as a volunteer. They welcome you there and ask your name, nationality and whether you have any special skills. The person who attended me gave me a big smile and said: “With your two hands and your heart you are welcome.”

The Missionaries of Charity have various shelter homes around the city. The registered volunteers are assigned destinations according to the needs of the moment. Mine was *Nirmal Hriday*, more commonly known as *Kalighat*, the home for the dying. This was the first center opened by Mother Teresa, where all her good works began. Shelter is provided there for people who are dying, literally, in the street. On arrival, they are first stripped of their tattered clothing and washed, as they are in such a state that it is often hard to even know what sex they are. I cannot deny that this experience was really tough. There are many times during the day that events overwhelm you, that you find yourself doing things you didn’t even imagine existed. But, at that time, you have no time to wonder whether you are capable of doing it or not, as the important thing is to act. What I can assure you is that the experience was wonderful.

Volunteering is a truly humbling experience. *Kalighat* is a very special place. It is a peaceful place, a place

where we encounter the tears of the dying and of those trying to find themselves, where frontiers do not exist, where no distinction is made on the basis of age, religion or class. You feel humble in the face of so much pain and so much respect.

I traveled alone, something that allows you to return to your essence and reflect. There were days when, walking along the street, I stopped, looked around and never ceased asking myself: “What do you see here that so draws you in?” The answer was always the same: the people. According to the census, Kolkata has 19 million inhabitants. It has an extreme climate, especially in August when the monsoon produces humidity levels of 95 percent, thus making the temperature even more difficult to bear. Its streets are more like garbage dumps, filled with people desperately seeking something to eat. It is the city of crows, rats, noise, pollution, pain, suffering, death and misery. Beyond the immediate landscape are the smiles, the struggle for life, generosity, love for others and respect. That is Kolkata.

At the end of the experience, when my airplane was taking off, I burst into tears. I said goodbye to my beloved India but, above all, my beloved Kolkata. I was exhausted. It had been really tough. Back in Spain, I must confess how happy I am to have gone there and that I’ll do my utmost to return.

Thanks, Kolkata. See you soon! ✕

**In Kolkata  
life is not a  
right, but  
rather a  
privilege  
and, as such,  
people give  
thanks and  
celebrate it  
daily**



## Another way to help

### The NGO of the creams and cleaning products

Leticia López-Cotelo has launched Acompartir [Let'sShare], a solidarity organization which, as well as expressing solidarity, gives a second life to the unsellable, all of these non-food items: cleaning and hygiene products, household goods, stationery, electrical appliances, among others, which, for various reasons – end of line stock, packaging defects, renewed product lines – cannot be put on the market. Applying her Business Studies expertise, this 29-year-old from Madrid arranges the distribution of surplus stock from many manufacturers and distributors to 223 NGOs. Once the NGOs place their orders, they have to make a small contribution to Acompartir, which never exceeds five percent of the value of the items requested. Since its creation in 2013, they have recovered more than seven million unsellable items. More information: [www.acompartir.es](http://www.acompartir.es).



Photo by Acompartir



© Marinka Masséus

### Black with white skin

In some countries on the African continent, where the rates of albinism are greater than anywhere else in the world, children born with this mutation are persecuted as carriers of misfortune, and some are even maimed or killed to ward off their malign influence. In Tanzania, the foundation of Josephat Torner, an activist who has spent over a decade tackling this issue, strives to raise awareness among his compatriots and foreigners of the gravity of these practices that result in many little ones living isolated from society, ostracized in camps. In support of this cause, the Dutch photographer Marinka Masséus took a series of photos entitled *Under the Same Sun*. Her aim was to sensitize the general public to this situation and it earned her the Photographer of the Year accolade at the International Photography Awards. More pictures at <http://www.marinkamasseus.com/under-the-same-sun/>

## Solidarity fridges

Share food rather than throw it away. This is the goal of Meet ze Chef, an anti-waste food platform created by Laurence Kerjean, which has started operating in France, where 35 percent of the food ends up in the trash can. The objective of this initiative is to give people the chance to share food rather than throw it out. In this way, students, pensioners or anyone who is hungry or with difficulties to make ends meet can register on the website and, thanks to geolocation, detect the nearest surplus food and go out to fetch it. It also works the other way around. The person who has cooked too much can take a photo, upload it to the platform and wait for someone to come for it. Most of the exchanges are free. There can be a charge, but never more than one euro. [www.facebook.com/MeetZEChef](http://www.facebook.com/MeetZEChef)



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## The 50 dollar foot

The world's cheapest prosthesis is manufactured at a clinic in Jaipur, India. Without a doubt, it is a place of pilgrimage for accident or polio victims and leprosy patients who are destitute, yet dream of walking again. For them it is free. The headquarters of the Bhagwan Mahaveer Viklang Sahayata Samiti (BMVSS) organization in Jaipur, the capital of Rajasthan, receives cripples from all over India with scant resources and many hopes. This clinic not only restores mobility for these people, but also their dignity. The success of this prosthesis known as the Jaipur Foot (shaped as a foot, rather than a shoe) is due to the fact that it suits conditions in India perfectly. It is made using rubber, a cheap, plentiful material in this country. Ever since 1975, BMVSS has produced 513,800 prostheses, 410,000 polio calipers and thousands of other correctors for various limb abnormalities. Lepers, amputee victims of industrial or traffic accidents, people with withered legs due to polio, or patients with congenital diseases have all resumed normal lives thanks to these orthopedic devices. Last year alone in India, 146,000 people were killed and a further 500,000 were injured in half a million traffic accidents. In other words: 1,300 collisions every day. Find out more at <http://jaipurfoot.org/>

## 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. Unfortunately, the text posts are solely in Spanish.

### FACEBOOK

@FundaciónMapfre  
@fundacionmapfrecultura  
@educatumundo  
@objetivocero

### TWITTER

@fmapfre  
@mapfreFcultura  
@EducatuMundo  
@FMobjetivocero

### INSTAGRAM

@fundacionmapfre

### THE BEST TWEET

@mapfreFcultura  
Looking to the past to find order in difficult times. "Between the wars" #RetornoALaBelleza @rcalvoj Feb. 25



## Share it. It may be vital

@FundaciónMapfre  
#MujeresPorElCorazón



The new "Women for the Heart" campaign has made a great impact on the Web. In less than two weeks, over 58,000 people have watched the campaign video on Facebook and 656 have already shared it. The journalist Ana Rosa Quintana, the singer Mónica

Naranjo and the athlete Ruth Beitia accompany us in this project. With their help we show women how to recognize the symptoms of a heart attack in order to prevent it. Join this fight. Go to our profile to see the video and then share it with your contacts.

## Are you interested in art?

@fundacionmapfrecultura  
@fmapfre

Candy Darling, the actress and muse of Andy Warhol and The Velvet Underground represented the most groundbreaking facet of an entire subculture in which art, performance, music and transvestism worked together to smash conventional norms. Peter Hujar's admiration for Candy Darling is reflected in this photo. The portrait is full of tenderness and respect, together with a touch of humor and parody thanks to Candy Darling herself. Follow our profile for detailed information on our exhibitions, anecdotes, curious facts about the artists and tips to enhance your visit.



Peter Hujar, *Candy Darling on Her Deathbed*, 1973

Collection of Richard & Ronay Menschel © The Peter Hujar Archive, LLC. Courtesy Pace/MacGill Gallery, New York, and Fraenkel Gallery, San Francisco.

#expo\_peterhujar  
#RetornoALaBelleza  
#EspacioMiró  
#expo\_lewisbaltz





## Our work is rewarded



Fundación Mahou San Miguel and the Club de Excelencia en Sostenibilidad have recently presented their I Premio al Impulso Juvenil. Fundación MAPFRE received the award in the Third Sector/Educational Institution category for its social employment program.

We wanted to share this recognition of our efforts to create job opportunities for unemployed young people in our country with you.



## Follow our tips

Visit us and follow our #consejosETM aimed at the elderly and test the little ones with the fun riddles at #acertijosETM in Educa tu mundo.

[@Educa tu mundo](#)

## Sé solidario

We are basing the launch of this project on the meaning of SOLIDARITY. Read about it, and join us. [#SéSolidario](#) <http://bit.ly/2mBcmj7>.



[@fmapfre](#) #SéSolidario



## How is an exhibition set up?



Follow us on Instagram and see photos of the preparation of the exhibition Return to Beauty. We want you to experience with us this 'Return to Beauty'. We have everything ready.

Through June 4, 2017.  
We're waiting for you.



[#RetornoALaBelleza](#)  
[#Madrid](#) [#cultura](#) [#arte](#) [#exposición](#)  
[#maprefcultura](#)



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## Together to do more

TEXT RAQUEL VIDALES

A home, food, care and protection for 50 children who have lost their parents in the Argentine city of Mar del Plata. Three shelter homes for 21 children at risk of social exclusion in João Pessoa (Brazil). And three training and entrepreneurship programs for 114 youngsters aged 15-18 in three towns in Honduras. These are the latest fruits of the alliance forged between Fundación MAPFRE and SOS Children's Villages to help disadvantaged children in any corner of the world.

In each case, the objective goes beyond providing the children with food and shelter. Because children need much more than that for their development: they need care, personalized attention and, above all, a family environment where they can feel protected and loved. The children in Mar del Plata, for example, grow up accompanied by qualified caregivers who assume direct responsibility for their well-being, not just material, but also emotional and social. And the shelter homes in Brazil were

designed from the outset as true homes, with no more than seven children in each one, so that they may develop as they would if they lived with a family.

Through its support for these programs, Fundación MAPFRE is broadening the scope of its drive to help disadvantaged children in different parts of the world, in partnership with organizations such as SOS Children's Villages, with which it has worked closely for years to multiply the effectiveness of each endeavor. ✕

# VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

[www.fundacionmapfre.org](http://www.fundacionmapfre.org)

Fundación **MAPFRE**

Lewis Baltz,  
*Monterey*, from the series  
*The Prototype Works*, 1967  
Thomas Zander Gallery, Cologne  
© The Lewis Baltz Trust

## LEWIS BALTZ

### Lugar

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

### Fechas

Desde el 09/02/2017  
al 04/06/2017

### 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.



## LEWIS BALTZ

### Location

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

### Dates

From 09/02/2017  
to 04/06/2017

### 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.

Giorgio de Chirico  
*Piazza d'Italia (Souvenir d'Italie)*,  
1924-1925  
MART, Museo di Arte Moderna e  
Contemporanea di Trento e  
Rovereto.  
L. F. Collection INV. MART 2173  
© Giorgio de Chirico, VEGAP,  
Madrid, 2017

## RETORNO A LA BELLEZA. OBRAS MAESTRAS DEL ARTE ITALIANO DE ENTREGUERRAS

### Lugar

Sala Fundación MAPFRE Recoletos  
Paseo de Recoletos 23, 28004 Madrid

### Fechas

Desde el 25/02/2017  
hasta el 04/06/2017

### 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.



## RETURN TO BEAUTY. MASTERPIECES OF ITALIAN ART FROM BETWEEN THE WARS

### Location

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

### Dates

From 25/02/2017  
to 04/06/2017

### 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.

Peter Hujar  
*David Wojnarowicz Reclining (2)*,  
1981  
The Morgan Library & Museum,  
The Peter Hujar Collection.  
Acquired thanks to the Charina  
Endowment Fund, 2013.108.1.28  
© The Peter Hujar Archive, LLC.  
Courtesy Pace/MacGill  
Gallery, New York, and Fraenkel  
Gallery, San Francisco.

## PETER HUJAR

### "A la velocidad de la vida"

### Lugar

Sala Casa Garriga-Nogues  
Diputació, 250. 08007 Barcelona

### Fechas

Desde el 27/01/2017  
hasta el 30/04/2017

### Horario de visitas

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



## PETER HUJAR

### "Speed of life"

### Location

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

### Dates

From 27/01/2017  
to 30/04/2017

### Visiting hours

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

## ESPACIO MIRÓ

### 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.

Free access with the purchase  
of an entrance ticket to the exhibition  
halls of Fundación MAPFRE Recoletos



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**BUY YOUR TICKETS!!**

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