

la fundación

Fundación MAPFRE magazine#52
September 2020
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In First Person

***Andrés Conde,
director general of
Save the Children Spain***

Art

**THE WORLD OF
LEE FRIEDLANDER**

***Paul Strand's
photographic journey***

BILL BRANDT

Health Watch

THE TRUTH ABOUT "ECO" PRODUCTS

Accident Prevention

**BURN VICTIMS REPORT:
SOOTHING DATA**



VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Lee Friedlander
Nueva York, 1963
Imagen de plata en gelatina
28 x 35,5 cm
Cortesía del artista y de
Fraenkel Gallery, San
Francisco
© Lee Friedlander, cortesía de
Fraenkel Gallery, San
Francisco

LEE FRIEDLANDER

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

Fechas
Del 01/10/2020 al 10/01/2021

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



LEE FRIEDLANDER

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

Dates
From 01/10/2020 to 10/01/2021

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

Bill Brandt
Bond Street hatter's show-case
[Vitrina de sombrerería en Bond
Street], 1934
30,48 x 23,50 cm
Private collection, Courtesy Bill
Brandt Archive and Edwynn
Houk Gallery
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BILL BRANDT

Lugar
KBr Fundación MAPFRE
Ronda del Litoral, 30
08005 Barcelona

Fechas
Del 09/10/2020 al 24/01/2021

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



BILL BRANDT

Location
KBr Fundación MAPFRE
Ronda del Litoral, 30
08005 Barcelona

Dates
From 09/10/2020 to 24/01/2021

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

Paul Strand
Wall Street, New York
[Wall Street, Nueva York], 1915
Impresión al platino paladio
Colecciones Fundación
MAPFRE
© Aperture Foundation Inc.,
Paul Strand Archive

PAUL STRAND

Lugar
KBr Fundación MAPFRE
Ronda del Litoral, 30
08005 Barcelona

Fechas
Del 09/10/2020 al 24/01/2021

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



PAUL STRAND

Location
KBr Fundación MAPFRE
Ronda del Litoral, 30
08005 Barcelona

Dates
From 09/10/2020 to 24/01/2021

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

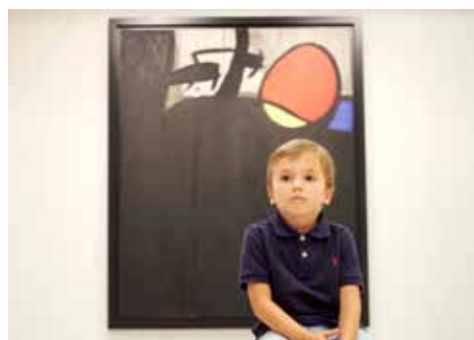
ESPACIO MIRÓ

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

Exposición Permanente

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

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



ESPACIO MIRÓ

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

Permanent Exhibition

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

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the picture



Do you fancy immersing yourself in art?

Fundación MAPFRE is delighted to be able to invite the public once again into our exhibition halls, especially the newly created KBr Photography Center in Barcelona. But not only do we have Paul Strand and Bill Brandt in Barcelona; you can also enjoy Lee Friedlander in Madrid, our drawing collections in Malaga, etc. The important thing

is to continue with our lives, meeting up once again, diving body and soul into those delightful sensations culture provides, discovering and sharing those moments, in the knowledge that we have adopted all possible prevention and safety measures. We invite you to return, we invite you to get to know us a little better. ✕

la fundación Fundación MAPFRE magazine Chairman of the Editorial Board Ignacio Baeza Director Javier Fernández González Published by MAPFRE Corporate Communication Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid T 915 815 359 - 915 815 . comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Pº de Recoletos, 23. 28004 Madrid. informacion@fundacionmapfre.org Editorial Production Moonbook S.L. contenidos@moonbook.es Printed by Edipack Grafico, S.L. Legal Deposit M-26870-2008 ISSN 1888-7813 The publication of this magazine does not necessarily imply agreement by Fundación MAPFRE with the contents of the articles and works therein. The reproduction of articles and news is duly authorized, provided express authorization is sought from the publishers and the source is acknowledged. Cover © Lee Friedlander, *Nashville*, 1963, Fundación MAPFRE Collections

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THE WORLD OF LEE FRIEDLANDER



Lee Friedlander
Omaha, Nebraska, 1995
Courtesy of the artist and Fraenkel Gallery, San Francisco
© Lee Friedlander, courtesy of Fraenkel Gallery, San Francisco



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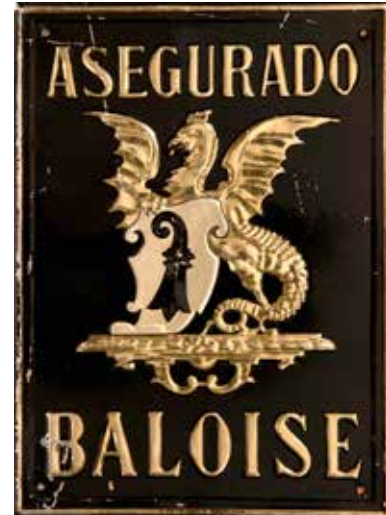
On October 29 Madrid is hosting the final of the third edition of this important event which rewards projects that aim to make the world a better place.

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FANTASY AND MYTHOLOGY IN INSURANCE PLAQUES



BURN VICTIMS IN SPAIN: SOOTHING DATA



THE FINAL OF THE FUNDACIÓN MAPFRE AWARDS





enfocados en los niños
las niñas que sufren
más privaciones.



Andrés Conde, director general of Save the Children Spain since 2014

“While children are not the principal victims of the health emergency, they are going to be the main victims of the economic, social and educational emergency”

TEXT: ÁNGEL MARTOS IMAGES: LAURA MARTÍNEZ LOMBARDÍA

Childhood is a crucial stage in the development of every human being, the period when each of us determines our future. For that reason, the NGO Save The Children has been fighting for over a century for the rights of the little ones, those who, in the future, will make this world a better place. With COVID-19, children have been subjected to all kinds of stress imposed by the health situation. As underscored by Andrés Conde, director general of the NGO in Spain, boys and girls are not going to be severely hit by this new disease but “they are indeed going to be the main victims of the economic, social and educational emergency” resulting from this pandemic. We talk to him to find out more about the situation of children around the world and discern possible solutions to their problems.

Children’s tales are actually horror stories. Try as Disney – and not only them – might to turn them into works of fiction as comforting as a cuddly toy, the truth filters through following the introductory Once Upon a Time... like a warning about the real world. Pinocchio and Cinderella talk about child slavery. Hansel and Gretel is all about kidnapping children. Little Red Riding Hood is a tale of harassment, while Beauty and the Beast is the metaphor of a forced marriage. In this sense, folk tales offer pure statistics about a world of adults in which boys and girls can be victims. The international NGO Save The Children was founded in London over a century ago to combat such a fate. A fight that has intensified today as a result of the immense catastrophe caused by this coronavirus pandemic, as we discussed with the organization’s CEO in Spain, Andrés Conde.

When we analyze the data on children around the world, it is deeply troubling to think that so many millions of children still suffer a terrible childhood and an uncertain future. Is there no good news about infancy?

Very good, in fact. When one looks at the key childhood indicators regarding health, nutrition, education and protection, the progress humanity has made over the last century is spectacular. In the last 20 years alone, the number of children who die from preventable causes – the lack of a vaccine, access to safe drinking water or adequate nutrition – has

been halved. It’s incredible. If we put our minds to it, in another 15 or 20 years we could end preventable child deaths. It’s the same in education or in combating violence against children; progress here has been tremendous too. The news is really great, but there are still pockets of extreme poverty, extreme violence and extreme injustice which must be eradicated.

What are the worst places and situations for boys or girls nowadays?

There are geographical locations that are truly hell for boys and girls. All those born in the midst of armed conflict view getting on in life extremely tough. In Yemen or Afghanistan, being a child is a heroic feat. There are places ravaged by drought and the effects of climate change where the living conditions of boys and girls are also terrible, such as the Horn of Africa, the Bay of Bengal or the Sahel. And then there are personal circumstances, ethnic minorities, children with a different sexual orientation or disabilities who, at the global level, remain largely ignored.

And this picture with many bright – and some dark – spots was transformed by the COVID-19 pandemic. How is this affecting children?

We say that, while children are not the principal victims of the health emergency, they are going to be the main victims of the economic, social and educational emergency, without any doubt. We’ve calculated that a further 100 million



“In a fragile or developing country, schools offer the only possibility of food security, a place where children are guaranteed a balanced meal each day”

children are going to fall into extreme poverty due to the lockdowns in each country, the economic standstill and the subsequent reduction in family incomes. The other reason is that, for the first time in history, over one billion boys and girls have seen their education interrupted, simultaneously, in lots of countries. At the peak [of the lockdowns], a total of 1.6 billion children were unable to go to school.

But, what does that temporary interruption of their education mean? There are those who play down its importance.

In a fragile or developing country, schools offer the only possibility of food security, a place where children are guaranteed a balanced meal each day. It is where the health status of the children can be monitored. Logically, it is a place of learning and primary socialization. And it is also a place where they are safe from violence. While they are in school, they are protected. Six months have passed during which schools, the essential development hub for children, have been closed. And, what's more, they were the first thing to be closed in every country, including our own.

They close the schools and playgrounds because the political consequences are not that great. This brings us to a situation that we call a worldwide educational emergency.

What risks does this situation entail?

There is a big risk that many of these children never return to school, as their family's economic downturn forces them to go out to work. The vulnerability girls face is proving to be really serious; specifically, we are seeing an enormous increase in forced marriages for economic reasons. Likewise, issues related to the protection of girls — such as FGM (female genital mutilation) or gender-based violence — have skyrocketed, given that such violence generally takes place in the domestic environment and lockdown has led to a huge increase in these cases.

Within this global context, where does Spain lie? In a recent intervention in the lower house of parliament, you spoke of this country as an exception in Europe, for the worse.

We have no perception of the gravity of the situation for children in Spain, because we are a familistic



“If you’re born into a family from the lowest-income group, you are doomed to repeat the life of your parents”



society where, in principle, our boys and girls are placed on a pedestal and held in great affection. But when you delve into the data on the education, health and emotional well-being of our children, you soon realize this is not the case. Our country, for example, as I said in my intervention in parliament, spends half of the European average on child and family policies. That’s a good sign of how much they care about children. We’ve had the highest school dropout rate in the EU for a long time now and, as a society, we’ve been unable to remedy this. We’ve put up with the highest child poverty rate, after Romania, for ages and haven’t done anything about it (and it wouldn’t be that hard to deal with)... I remember the first time I spoke with Pedro Sanchez, before he became prime minister, and I told him that Spain is not a good country to be a child. He seemed really surprised, as he wasn’t expecting that. But that’s the truth. If you’re born into the right family, everything will surely go splendidly; but those born into a family from the poorest 20 percent are doomed to repeat the life of their parents.

In our private sphere, children are the most important and they elicit all our love and protection. Why are we not capable of converting those feelings into public policies?

We say that childhood issues enjoy a high degree of consensus, but are of very low intensity. It’s really easy to reach agreement on its importance, but, when it comes to implementing measures and allocating budgets, childhood issues are always largely ignored. But we are talking about eight million Spanish citizens, 15 percent of the population. Around the world, in many countries this figure exceeds 50 percent... In our country, it’s also related to our Mediterranean culture, in which it is assumed that boys and girls are a family question, a private responsibility, and not that social good which society as a whole has a duty to protect. This, however, is absolutely not the case in the Nordic countries, which are the most advanced as regards child protection and care. There, guaranteeing the well-being and healthy development of boys and girls is taken to be a collective, public responsibility.



One of the most interesting points you made in your intervention was that, despite the gravity of the figures, the possibility exists of correcting them with concrete measures.

We have evidence of other countries that have been able to halve child poverty in one parliamentary term. The United Kingdom managed this; it's just a question of resolve. Poverty is an economic problem and requires financial resources to end it, but it can be done. We have the example of Ireland, which started out with child poverty rates initially higher than ours and it was their public policies that managed to slash them significantly. We have countries educationally far worse off than ours and yet they do not suffer from school dropout rates like ours. Of course there are policies, but it's a matter of prioritizing and investing.

Beyond the public representatives, what can each of us individually do about it?

I feel we need greater awareness and interest in the nature of these problems. I know there's a certain degree of denial of the child poverty problem; I come up against it every day. It has to do with a certain stereotyped image of poverty. When we say child poverty, people imagine ragged children begging on the

streets, and it's not like that, at least in Spain. Children living in poverty in our country can never participate in extracurricular activities; they have no money to pay for their educational materials; their home is not at the right temperature in winter; they have a poor diet because, at home, they cannot afford to buy chicken or fish twice a week, as recommended by the WHO... In Germany, France and Sweden, child upbringing aid amounts to 100-200 euros a month. Here, for the few families who do receive aid, it is merely 28 euros a month, which obviously doesn't solve anything; in Save The Children we estimate that raising a child in Spain costs between 500 and 600 euros a month.

The school year is now beginning and they are still talking about the need to further online education. What is your opinion of this format?

We've been forced to accept the widespread implementation of distance learning in a situation for which no one was prepared. Miraculous efforts have been made by both the teaching community and families in an attempt to maintain some sort of educational process. In Save The Children we've been attending to 3,000 families in Spain since one week after the state of emergency was declared. All of them in a situation of poverty, referred to us by the social services. Some 40 percent of them had no Internet access or devices. Distance learning via the digital medium was a necessary stopgap measure, but in no way is it a solution. It particularly punishes underprivileged children, given the enormous digital divide, which is not solely related to access to devices and connectivity, but also to basic training in these areas.

When we talk about good news for children in Spain, the focus also turns on Spain's new Organic Law for the Comprehensive Protection of Children and Adolescents in the face of violence.

It's a spectacular milestone. We hope it is enacted this year. Until now, there was no legal framework designed to protect children against violence, as there was, for example, to protect women from gender-based violence. If we analyze the statistics of formal complaints to the police and the Interior Ministry, we can see that, in one out of every two reported crimes of

“I know there’s a certain degree of denial of the child poverty problem; I come up against it every day. It has to do with a certain stereotyped image of poverty”



sexual abuse and assault, the victim is a minor. Last year alone, 38,000 complaints were filed. Considering that the vast majority occur within the family environment and are therefore not reported, that figure only represents the tip of the iceberg.

What will its implementation entail?

Once enacted, we will see much greater vigilance, care and protection in relation to violent situations, so as to ensure that our educational, sports and leisure facilities are safe environments for our boys and girls. As time goes on, we will start detecting a lower social tolerance of violence suffered by children, such as sexual abuse, harassment and all kinds of aggression. In Spain there is a degree of comprehension that certain mild forms of violence against children are educational strategies, that it is legitimate to use them as parents and, even, that it is something positive. There are other societies where this cannot even be expressed. With our Mediterranean culture, this is a deeply-rooted belief, but I’m sure that, bit by bit, it will be dissipated. It’s

really widespread, but less so for serious situations of abuse or aggression.

You speak of children as citizens. Would you give them a greater say and influence to assert their rights?

That’s an interesting question. In this ‘adult-centric’ society, we feel that adults are perfectly capable of interpreting what children actually feel, think and need, and so there’s no point in asking them. But when we do, we are always surprised, because their viewpoints and perspectives are totally different. Moreover, if people can get married when they are 16, why can’t they exercise their right to vote? Many societies are already considering this question. We are in favor of the right to vote at the age of 16. Also because we have a strong electoral base and a progressively aging society, and policies that are mistreating or inadequately dealing with young people. Therefore, I believe that rejuvenating the electoral base would be healthy for the country. ✕

In a few words

ADULT: Responsible

NGO: Platform for change

PLAYING: A right

MONEY: Essential

FUTURE: Hope

SOCIAL MEDIA: Hatred and reach

POLITICS: Opportunity for change

VIOLENCE: Invisible enemy

LOVE: Fundamental element

A DREAM: to turn this country into one of the best places to be a boy or girl

A MOVIE: *Les misérables* (story of foreign minors)

ONE WORD: Change





The world of Lee Friedlander

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

IMAGES: © LEE FRIEDLANDER, COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO

In its Recoletos Hall in Madrid, Fundación MAPFRE presents a chronological overview of the extensive oeuvre of the American artist Lee Friedlander. The exhibit can be visited from October 1, 2020 through January 10, 2021.

The exhibition

Lee Friedlander has been a photographer practically since he was a teenager, producing a vast selection of works throughout his lengthy career. He was born in Aberdeen, in Washington state, on July 14, 1934 and began taking photographs during his high school years. After graduating, he traveled to California to study at the Art Center School in Los Angeles. Disenchanted with the classes, he instead attended those of the painter and photographer Alexander Kaminski, who was to become a friend and mentor. In 1956 he moved to New York City, where he worked for various magazines such as *Esquire*, *Holiday* or *Sports Illustrated*. In addition, he photographed some of the most important jazz musicians on the American scene for vinyl record covers. At the same time, he continued developing his own work, at a time when photography had not yet been definitively accepted as an artistic expression.

In 1962, when he was still only twenty-eight, the artist was already an experienced photographer. This is evident from his participation in a landmark group exhibition, *The Photographer's Eye*, held at the MoMA in New York between May and August 1964. Shortly before this, when asked to make a statement about his work, he declared that the aim was to

reflect “the American social landscape.” Despite this definition, we must not forget that the new documentary photographers were interested, above all else, in knowing more about themselves and the visual aspects of their environment, than the social problems of concern to their predecessors.

In 1966, alongside Bruce Davison and Garry Winogrand, he participated in the exhibition *Toward a Social Landscape*, organized by the George Eastman House in Rochester. And, the following year, in the modest, yet emblematic exhibit *New Documents*, organized by John Szarkowski, also at the MoMA in New York. In this case, Lee Friedlander was accompanied by Garry Winogrand and Diane Arbus. Following that exhibition, the works of all three were considered one of the greatest renovations of 20th-century photography.

This exhibition reveals a highly prolific artist whose passions also include a love of music and books, and who is currently still actively practicing his profession. The exhibition offers a chronological journey through his oeuvre: nearly 350 pictures – made up of portraits, self-portraits and family, nature or urban landscape pictures – which are often grouped in series, according to thematic or stylistic criteria, built up over several years. Many of these series appeared in different publications which are also included here. Among the most noteworthy of these are *Self Portrait*

Chelly Canyon, Arizona, 1983
Gelatin silver print
Courtesy of the artist and Fraenkel Gallery, San Francisco

The exhibition consists of nearly 350 pictures – made up of portraits, self-portraits and family, nature or urban landscape pictures – which are often grouped in series, according to thematic or stylistic criteria, built up over several years



New York City,
New York, 2011
Gelatin silver print
Courtesy of the artist
and Fraenkel Gallery,
San Francisco

(1970), *The American Monument* (1976), *Family* (2004), *America by Car* (2010) and *Western Landscapes* (2016). Moreover, there are other elements such as the aforementioned jazz records, whose covers are photographs taken by Friedlander early in his career.

The sixties

From his arrival in New York up to 1970, the commissions Lee

Friedlander received forced him to drive all over the country and this resulted in his most personal and artistic pictures. Passionate about music, he visited New Orleans on numerous occasions, portraying the life and culture of the city. During this period, he was also commissioned to take many portraits of jazz musicians, the only examples of color photographs we come across throughout his career.

Together with these pictures, we find projects such as *The Little Screens* (1961-1969). With the exception of one, the photographs of this series belong to the Fundación MAPFRE Collections. They include elements he would return to throughout his career, such as the combination of disparate objects whose association provokes irony and humor. In this case he uses televisions, commonplace items in every American home at that time.

The seventies and eighties

During the 1970s, Lee Friedlander progressively refined his visual language, with a reduction of such characteristic features as the juxtapositions, reflections and shadows in his compositions. In 1976 the artist published the book *The American Monument*, in which he depicted relatively unknown monuments in various American cities. These pictures are more closely related to documentary photography than any other of his series. However, as is typical in his work, the artist shuns the conventional rules of this art form. Subversion which can also be seen in his nudes and self-portraits. In the former, the idealization of the pictorial tradition does not exist; the bodies could be any other object, and the same is true in his self-portraits, in which there is no hint of narcissism or psychological introspection,



Maria, Las Vegas, Nevada, 1970
 Gelatin silver print
 Courtesy of the artist and Fraenkel Gallery,
 San Francisco

he feels for her, but this does not impede the appearance of reflections or the artist's shadow. As Friedlander himself points out: "Photographers are always struggling to keep their shadow out, but I always thought it was a funny creature, so I let him in for a while [...]. At first, my presence in my photos was both fascinating and disturbing. But as time passed and I was more a part of other ideas in my photos, I was able to add a giggle to those feelings."

as the artist simply appears as another element in the scene of everyday life.

The family portraits reveal a slightly different approach. These are family pictures which, apparently, could have

been taken by any of us, yet show tremendous affection and respect, without drifting into sentimentality. *Maria, Las Vegas, Nevada, 1970*, is one of the best-known images of his wife. It is clear the affection

The nineties

In 1990 Lee Friedlander swapped his usual 35mm camera for a medium format one in order to capture the immensity of the Sonoran Desert. The artist had grown up in the mountains in the West and, while he is best known for his urban landscape images, a large proportion of his pictures focus on nature and its forms, as well as the rugged landscape. The organic world is the protagonist of several of Friedlander's projects. Some of them were the product of many years, while others materialized in a short period of time. In 1981



Kyoto, Japón, 1981
 Gelatin silver print
 Courtesy of the artist and Fraenkel Gallery,
 San Francisco

“Photographers are always struggling to keep their shadow out, but I always thought it was a funny creature, so I let him in for a while [...]”, Lee Friedlander



Montana, 2008
Gelatin silver print
Courtesy of the artist and Fraenkel Gallery,
San Francisco

published in 2010, accentuate this new spatial dimension. On this occasion the artist uses the interior of the car to frame his landscapes, thus offering a perspective that is familiar to anyone who has ever been on a road trip. The result is images that include shadows, steering wheels, dashboards or rear-view mirrors, between which appear bridges, monuments, churches, motels or bars. This takes the complexity of his compositions to a new level using a technique that is actually quite simple: one frame – the windshield or side window – within the camera’s frame.

Throughout his career, Lee Friedlander returns time and again to the themes of his pictures. This continuous work in progress is constantly enriched by what he learns about the medium and his experience, as explained by Carlos Gollonet, curator of the exhibition: “Friedlander likes to seek out visual metaphors that call for an attentive viewer. To do so, he incorporates a banal repertoire, creating confusing visual arguments that shake up the viewer with a sense of irony derived from the juxtaposition of seemingly unrelated objects or ideas. His ingenious associations provoke bewilderment as we strive to identify with the nonsensical. ⊗

he produced *Flowers & Trees* and, three years later, *Cherry Blossom Time in Japan*, in which he compiled images of his springtime trips to this country to see the cherry trees in bloom.

From this same period are a range of commissioned works, such as *Factor Valleys*, 1982 or the series on telemarketers in Omaha, *Omaha, Nebraska*, 1995. The former, which documents the industrial belt of Ohio and Pennsylvania, highlights the faces of the characters as they work, rather than the landscape itself. Likewise with the latter,

where the sensation is that the workers have become ‘talking heads’, due to the natural size of the photographs, as well as the proximity to the photographer and, as a result, to the viewer.

The new millennium

From the year 2000, when Friedlander started using his new medium-format camera, the motifs took on a much greater dimension and the spaces became more manageable, thanks to the square format of the Hasselblad.

The pictures included in the book *America by Car*,

THE CURATOR'S CHOICE

CARLOS GOLLONET*

This is one of my favorite Lee Friedlander photos. And, I'm sure, that of a lot more people; it's simple, yet complex at the same time. There's nothing special about this photograph and, nonetheless, it's so complete, a miracle of design. This proliferation of elements crystallizes in a complicated puzzle that fits together perfectly. If we remove the dog, the traffic lights or the fire hydrant..., we would only upset the photo's balance. Friedlander does not need to resort to what is known as the "decisive moment", as Cartier Bresson would do, or the fleeting nature inherent in a snapshot, which produced such wonderful results for Helen Levitt or his friend Garry Winogrand. If they give us the impression that everything happens in a flash or that, in the blink of an eye, what we are seeing will immediately turn into something else and not be repeated in its present form, when Friedlander takes the photograph *Albuquerque, New Mexico* in 1972, we imagine that a second later everything will be just the same, but that everything would change if any of the picture's elements were to disappear. The magic is not in the "decisive moment", but rather in the "precise framing", the way the world that stretches before the camera turns into a photograph. And the novelty lies, not just



in the way of describing the world, but also in the subjects chosen to do so. They are no longer subject to the tradition of the concepts of what is beautiful and harmonious, but rather offer formal sense to the disorder of the landscape, sometimes desolate, full of aggressive elements such as power lines, traffic signs or billboards.

The image is created in a confluence of small, almost instantaneous decisions whereby the photographer delimits the end result. The framing enhances those elements chosen by him from among the many potential framing options and banishes others to the margins;

they thus come to life, creating a new relationship between them, with each element making as much sense as any other, without hierarchies. Everything looks familiar – it is an ordinary environment – yet the photograph is not; that apparent arbitrariness is organized within the frame, like a magical recording of a common place. Rather than emphasizing each element, we can also view the image as an abstract composition, in which it is pointless to seek a meaning and we should just enjoy it. The result is a Friedlander, a world where real elements coexist in the same space with reflections and shadows, and where

Albuquerque, New Mexico, 1972
Gelatin silver print
Courtesy of the artist and Fraenkel
Gallery, San Francisco

there is evidently a tremendous ability to find that diffuse factor which, in an unexpectedly sudden fashion, will prove essential when it comes to comprehending the world. ⊗

* Carlos Gollonet (Granada, 1962), a graduate in Art History from the University of Granada, is chief curator of photography at Fundación MAPFRE.



Paul Strand's photographic journey

TEXT: FUNDACIÓN MAPFRE CULTURE AREA IMAGES: © APERTURE FOUNDATION INC., PAUL STRAND ARCHIVE

From October 9, 2020 through January 24, 2021 our photography center in Barcelona will be hosting the 'Paul Strand in the Fundación MAPFRE Collections' exhibition.

Paul Strand was born in New York in 1890 and, at a young age, studied at the Ethical Culture School under the supervision of the social photographer Lewis Hine (1874-1940). Subsequently, around 1915, he struck up a close friendship with Alfred Stieglitz (1864-1946), a fellow photographer who pioneered the introduction of the most innovative art in the city. After blending all these influences, the artist then set about exploring this discipline's potential to go beyond human vision by producing intimate, detailed portraits, while capturing subtle nuances in mechanical and natural forms. In 1920, together with Charles Sheeler (1883-1965), he produced a pioneering silent movie considered the first American avant-garde film, *Manhatta*. Clearly influenced by, and with excerpts from, Walt Whitman's poem, *Mannahata*, it documents the fascination and the hectic pace of a day in New York City. From that moment on, he was to combine his still photography with motion picture work and, later, with the production of books, which would become a fundamental part of his activity.

In 1930 he started traveling around the United States, Canada and Mexico, and carried out projects focusing on specific communities, studying regions by way of their peoples and the cultural

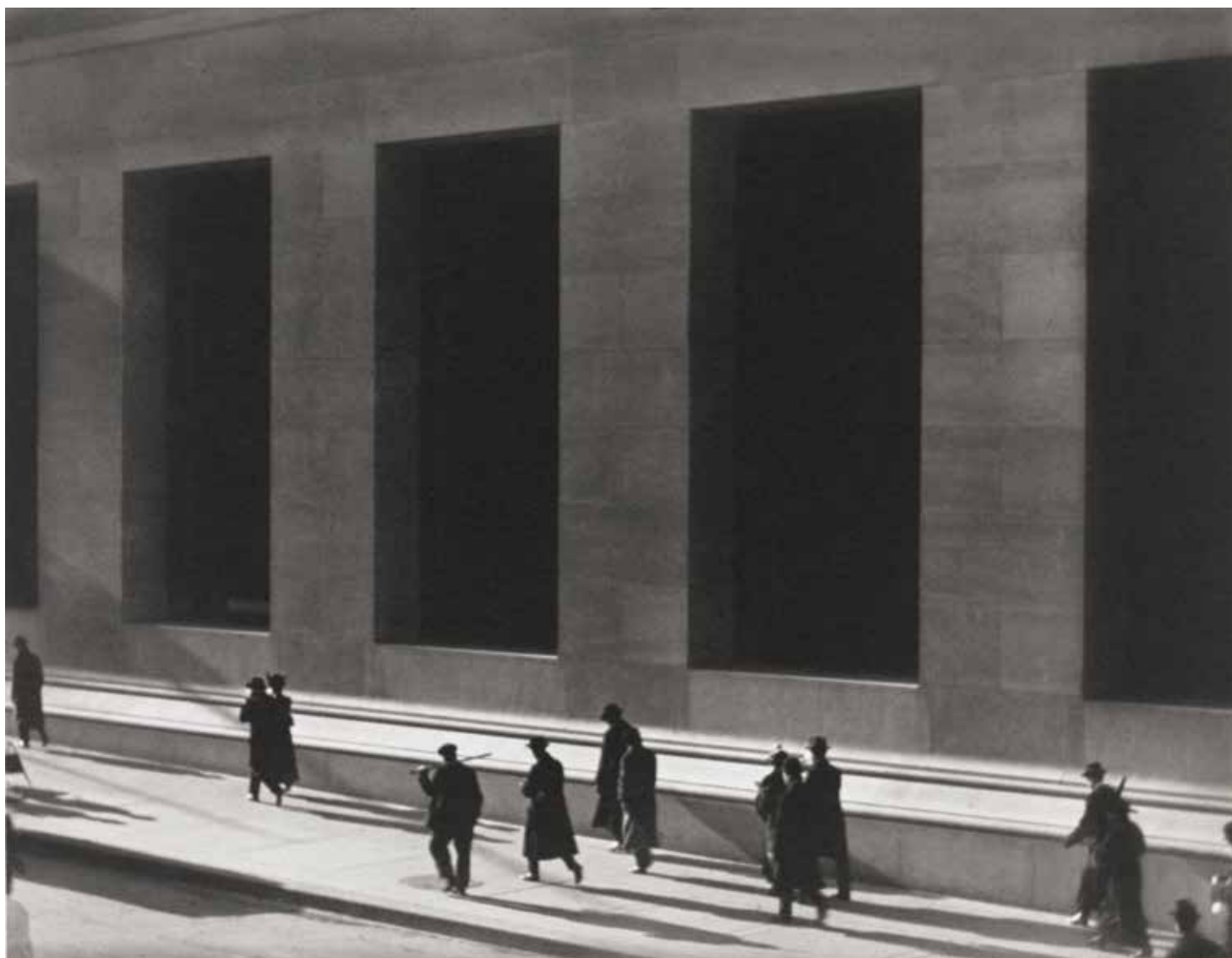
elements that identify them. Strand was a politically committed artist and this led him also toward social documentary photography. In the mid-1950s he left the United States and moved to Orgeval, in France, a place he would not leave until his demise in 1976.

In no time at all, Paul Strand went from being a Pictorialist photographer – a photographic trend that sought to emulate painting in its formal expressions – to capturing motifs in a more direct fashion. From 1915 onward, his interests focused on the city and movement, as well as on everyday objects that he photographed using a smaller aperture in his camera. This way of exercising his profession, which transformed a large part of his scenes into abstract compositions, led to his producing a kind of art that was well ahead of its time. As a result, he became one of the early exponents of what is currently known as pure or straight photography.

Between 2011 and 2015, Fundación MAPFRE acquired a total of 131 pictures by this artist, thereby augmenting its cultural wealth. The exhibition Paul Strand in the Fundación MAPFRE Collections comprises a selection of one hundred and ten of those works. This is the first exhibit of our collections to open in Barcelona and is accompanied by a major retrospective of the German-born British photographer Bill Brandt. Both can be enjoyed in the halls of the new Fundación MAPFRE Kbr Photography Center in Barcelona through January 2021.

Abstraction, Bowls, Twin Lakes, Connecticut, 1916
Gelatin silver print
Fundación MAPFRE Collections

Strand played with framing and geometric shapes, with the incidence of light on the motifs, in a similar fashion to the Impressionist painters. Finally, this led to his producing truly abstract images, despite working with still lifes, building façades or everyday objects



This exhibition of the varied oeuvre of Paul Strand is divided into four sections, according to the artist's way of working, as well as his way of understanding the world.

Geometries: Reshaping the viewpoint

One of the elements that Strand learned to work with early on in his career was the movement of pedestrians as

they strolled down the street. At the request of Stieglitz, he began shooting from the city's viaducts, bridges and tall buildings. These images and their movement introduced a documentary touch of everyday life into his work that was to become one of the characteristic elements of 20th century urban photography.

In March 1916 Stieglitz himself presented an exhibition

Wall Street, New York, 1915
Platinum palladium print
Fundación MAPFRE Collections

of Strand's work in Gallery 291 with some of his Pictorialist photographs and other more recent pictures. Among them was *Wall Street* which, over time, went on to become an iconic example of his street photography production. In this picture, the



Tir a'Mhurain, Isle of South Uist, Outer Hebrides, 1954
Gelatin silver print
Fundación MAPFRE Collections

artist combines content and form, highly important aspects for him, as is clear from his own words: “A documentary photographer aims his camera at the real world to record truthfulness. At the same time, he must strive for form, to devise effective ways

of organizing and using the material.”

With this new way of working, Strand introduced the teachings of Cubism into his images. He played with framing and geometric shapes, with the incidence of light on the motifs, in a similar fashion to the Impressionist painters. Finally, this led to his producing truly abstract images, despite working with still lifes, building façades or everyday objects.

Landscapes: From mistiness to geometric picturesqueness

In the mid-1910s, joining a small group of avant-garde creators resulted in the artist's subject matter and his way of viewing art changing drastically. He was seduced by the movement and dizzying pace of the city, by the skyscrapers and urban views; images that contrast with those which, from 1920 onward, indicate his return to the theme of nature,



Blind Woman, New York, 1916
Gelatin silver print
Fundación MAPFRE Collections

Portraits: From the furtive gaze to cultural diversity

In New York, in the fall of 1916, Paul Strand, walked the streets of Manhattan's Lower East Side to shoot portraits of anonymous figures totally unaware that they were being photographed. He used a false lens on his camera to distract attention and had to move quickly for fear of being discovered, a novel and, at that time, unprecedented way to take photographs. Most of his subjects were elderly workers from different ethnic groups. He concentrated on their heads and facial expressions, as we can see in his emblematic *Blind Woman* or *Sandwich Man*, both from that same year.

After some summer trips to Colorado, Maine or Canada, which produced a considerable number of works, Paul Strand settled in Mexico in 1932 and remained there for quite some time. Initially, he focused mainly on his cinematographic activity, but in 1933 he traveled around many rural areas of the country to take a series of photographs, predominantly portraits, in which objects of popular culture appeared for the first time, such as the so-called 'bultos', those carved, painted religious figures found in Mexican churches. These images reveal Strand's need to find a spiritual relationship

with a concept of the landscape derived from the work of Cézanne.

Nature, the rural world and popular culture were among the common motifs of the photography books he published from 1950 onward, following time spent in Mexico between 1932 and 1934. That increasingly marked presence of nature was likewise reflected

in his personal life. In 1955 he abandoned big city life and settled in Orgeval, a small village in the Île-de-France region with less than 2,000 inhabitants. Life there was a combination of trips and looking after his garden, which he photographed for some years in what was to be one of his last photo projects.

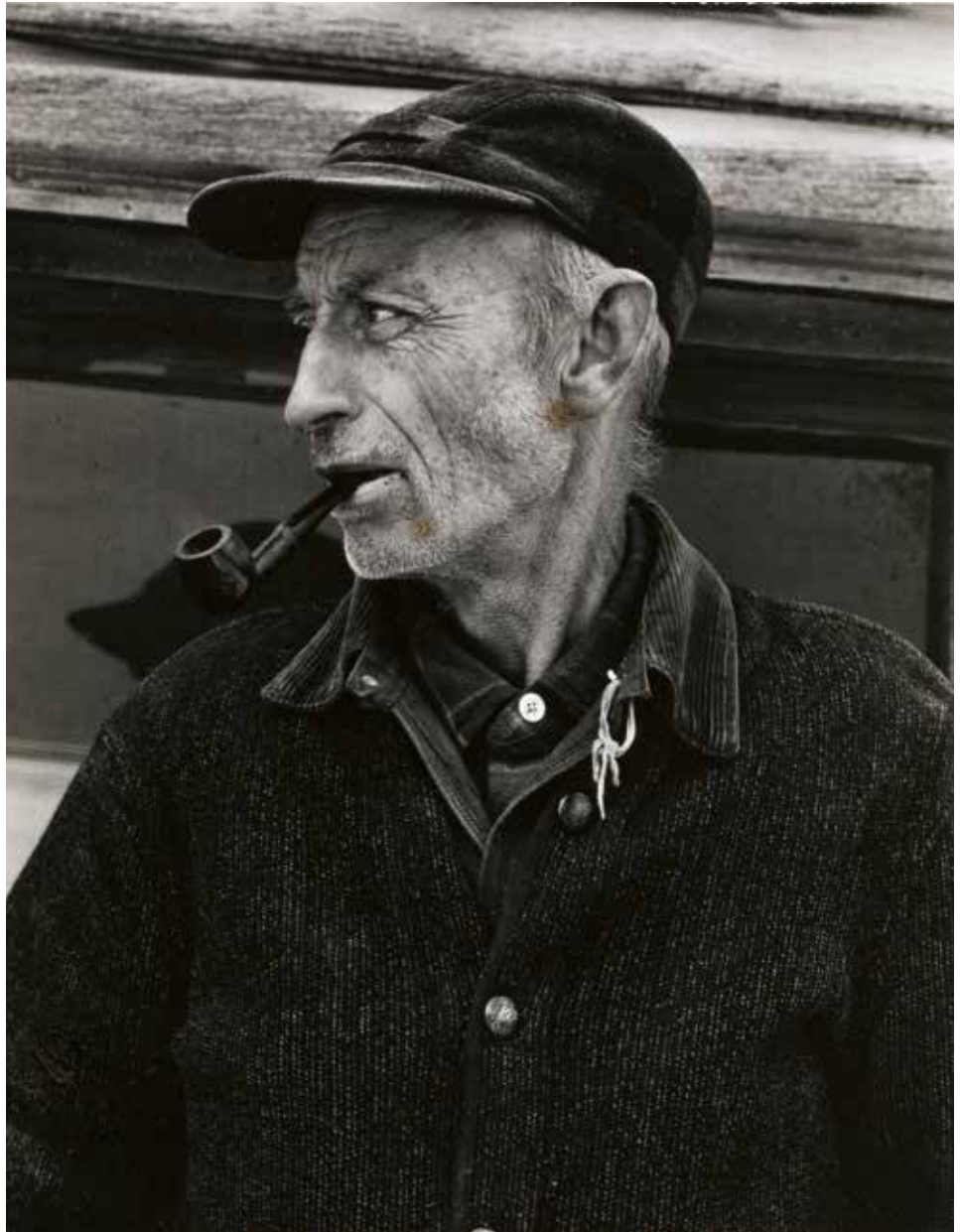
“I think of myself primarily as an explorer who has spent his life on a long voyage of discovery,” Paul Strand

Mr. Bennett, West River Valley, Vermont, 1944
Gelatin silver print
Fundación MAPFRE Collections

between these people and their land. The surprising quality of the *Photographs of Mexico* portfolio, published in 1940, is the individuality of the subjects portrayed, fruit of profound technical skill and tremendous attention and respect for the people.

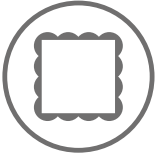
Countries: Emotional maps.
Books as a project

In 1945 the curator Nancy Newhall organized a retrospective of Strand's photographs at the Museum of Modern Art in New York, which gave him the chance to review the works he had produced up to that time. They drew so much admiration that Newhall suggested he do a project on New England. He traveled around the region for six weeks and the result was his first book of photographs, *Time in New England*, published in 1950. Two years later *La France de profil* was published by La Guilde du Livre (Switzerland). Aesthetically, many of the artists who collaborated with this prestigious publishing house were highly committed to Humanist photography and its role in the reconstruction of a Europe devastated after the Second World War. Following the Universal Declaration of Human Rights in 1948, Humanism became a central theme and there was a



growing awareness of cultural diversity. At the same time, the start of the Cold War led to the persecution of many intellectuals considered part of the communist 'intelligentsia'. Paul Strand's political commitment with the left led him to go into exile in France with Hazel Kingsbury, who became his third wife. This

marriage brought a more peaceful life, which, nonetheless, did not prevent him from traveling throughout France and other countries in the following years. In 1976, shortly before his death, the artist declared: “I think of myself primarily as an explorer who has spent his life on a long voyage of discovery.” ✕



Concealment in Bill Brandt's photographic work

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

The new Fundació MAPFRE KBr Photography Center, Barcelona, opens its doors with the first retrospective in Spain on Bill Brandt (Hamburg, 1904 – London, 1983). Perhaps less well known than some of his contemporaries such as Henri Cartier-Bresson or Walker Evans, to name but a few, this artist is now considered one of the most influential British photographers of the 20th century. You can enjoy the exhibition From October 9 through January 24, 2021.

The artist's pictures, which explore society, the landscape and English literature, are indispensable for understanding the history of photography and, even, British life in the mid-20th century. Bill Brandt is thus one of those visionaries who base the creative potential of this medium on contemplating the world around them. There are two aspects that remain central themes throughout his oeuvre. Firstly, the elimination of any reference to his German roots after settling in London in 1934; concealment prompted by the growing animosity to anything German, following the rise of Nazism. Secondly, the somber atmosphere of 'the sinister', a term employed by Sigmund Freud in 1919, with which Brandt must have been more than familiar, following psychoanalysis sessions he attended as a youth in Vienna.

Based on these notions, this exhibition of 186 photographs, all developed by Bill Brandt himself, presents an overview of the principal spheres of his visual production, covering every genre of the photographic discipline: social reporting, portraiture, nudes and landscapes. Likewise, it highlights the relationship

between the British photographer's work and the theories of Surrealism, a movement with which he came into contact during his time in Paris in the 1930s.

1. Earliest photographs

After initiating his foray into photography in Vienna, where he took the famous portrait of the poet Ezra Pound in 1928, Bill Brandt left for Paris and spent a short period of time there as an apprentice in Man Ray's studio. This prompted him to mingle with the Surrealists in the French capital, an influence that would permeate his oeuvre from then on. This influence, along with that of his much-admired Eugène Atget, the photographer who documented 'the old Paris', subject of a Fundació MAPFRE exhibition in 2011, resulted in images where the disturbing mood was already present: street scenes and the Parisian nightlife are some of the most common motifs of the artist's pictures during this period.

Together with his partner and future wife Eva Boros he also made numerous trips to the Hungarian steppe, his native Hamburg, and Spain, where he visited Madrid and Barcelona, before moving to London in 1934. It was in this city that Brandt shed his German roots, by inventing a British birth, and created an

Nu, Londres, 1952
Gelatin silver print
Private collection, Courtesy Bill Brandt Archive and Edwynn Houk Gallery



Parlourmaid and Under-parlourmaid ready to serve dinner, 1936
Gelatin silver print
Private collection, Courtesy Bill Brandt Archive and Edwynn Houk Gallery

artistic body of work in which the United Kingdom is at the very core of his identity. He then started depicting a country which, at that time, revealed tremendous social inequalities.

2. Upstairs, Downstairs

In February 1936, two years after his arrival in London,

Bill Brandt published his first book, *The English at Home*. Despite appearing natural, spontaneous shots, the scenes reflected in this work had been prepared beforehand. For this first publication, Brandt used an elongated, album-like format and adopted one of the most common design formulas employed by

central-European illustrated publications: the juxtaposition of opposites, in pursuit of a significant contrast between each pair of photographs. The artist sought this contrast between two opposing social classes, developing two parallel narratives, but without mixing them. Thus, we find scenes of upper-class

families out for a stroll or dining, alternated with the very same activities featuring working-class families.

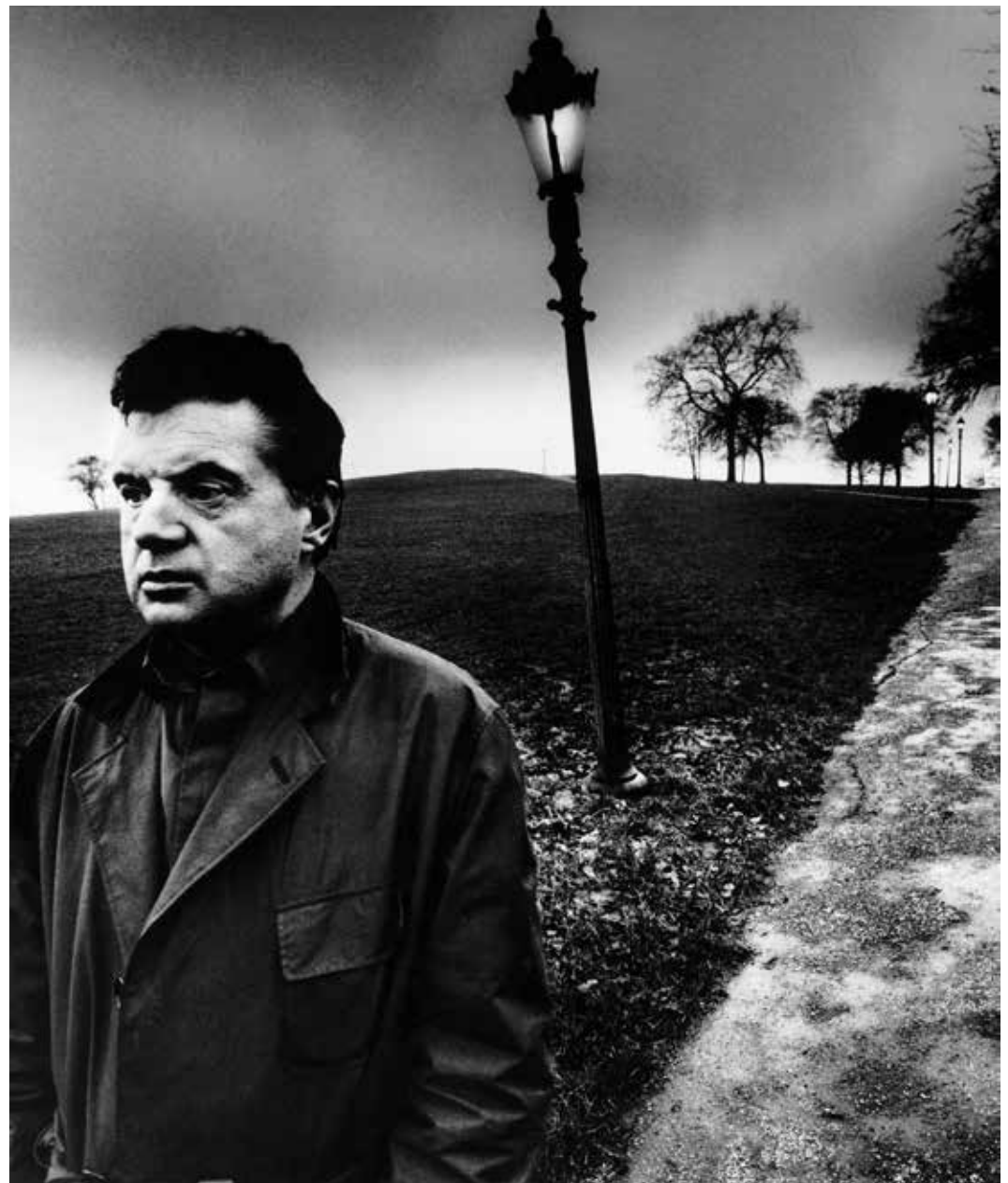
With the start of the Second World War, Brandt began working for the Ministry of Information and produced two of his most famous series: the first comprised photographs of hundreds of

Londoners sleeping in Underground stations converted into improvised bomb shelters; the second, with views of the above-ground city, a ghostly London, solely illuminated by the moonlight as a protective measure against the enemy bombers. The United Kingdom had become a country facing the enemy alone. The class differences

that Brandt had portrayed were no longer present, giving way to a different kind of scenes denouncing the ravages of war wrought on the civilian population.

3. Portraits

He had done several portraits at the start of his career, but from the nineteen forties onward — a period



*Francis Bacon on Primrose Hill,
London, 1963*
Gelatin silver print
Private collection, Courtesy Bill Brandt
Archive and Edwynn Houk Gallery



Nude, Baie des Anges, France, 1959
Gelatin silver print
Private collection, Courtesy Bill Brandt Archive and Edwynn Houk Gallery

the classic lineup of what are conventionally considered the traditional artistic genres.

For the artist, the landscape concept is firmly rooted in both painting and the photographic tradition, as well as in literature. Most of his photographs in this genre are compiled in *Literary Britain*, 1951, a publication consisting of more than one hundred images inspired by classic English authors such as Jane Austen, Charles Dickens or Anthony Trollope, accompanied by excerpts from literary texts by these same writers. In these pictures, the photographer sought to introduce an atmosphere that would evoke an emotional response from the viewer in what was clearly a post-Romantic intention. The feeling therefore comes across that Brandt did not merely wish to depict a place, but rather capture its spirit in a single image.

5. Nudes

When Bill Brandt returned to the nude theme in 1944, following a rather unsatisfactory incursion before the war, he seemed to feel the need to return to somewhat more poetic images. It is worth recalling that this genre is one of the classic painting themes and, as such, marks the evolution of Brandt from documentary photographer to being widely considered an ‘artist’.

when he worked for such magazines as *Picture Post*, *Lilliput* and *Harper’s Bazaar* – Bill Brandt addressed this genre in a professional manner. Some of them represented a break with tradition, such as those that appeared in the aforementioned *Lilliput* in 1941, illustrating the article ‘Young Poets of Democracy’, which included some of the most representative faces of the Auden Generation writers and poets. Later, he began to distort space, as can be seen in the portrait of *Francis Bacon*

in *Primrose*, London (1963), and created a new series of clearly Surrealist-inspired portraits of the eyes of artists: among others, those of Henry Moore, Georges Braque and Antoni Tàpies, examples of the visions that transformed the way of seeing and representing the world.

4. Described landscapes

Following extensive portraiture work – which he never abandoned – Bill Brandt introduced the landscape into his repertoire. He thus completed

Top Withens, West Riding, Yorkshire, 1945
Gelatin silver print
Private collection, Courtesy Bill Brandt Archive and
Edwynn Houk Gallery

In this evolution, he made use of an old plate camera with a lens that produced a sense of great spatiality and depth, so as to transform the everyday space of a room into a dreamlike environment.

In the 1950s he visited English Channel beaches to take a series of portraits of the painter Georges Braque. The vision of these rocky beaches caused him to change tack and start photographing stones and parts of the female body as though they were those very stones. He blended flesh and rock, heat and cold, hardness and softness in the same formal discourse. The distortions often lead to the body fragments losing all points of reference and, nevertheless, generate more poetic or more profound sensations. These body ‘fragments’ compared or in conjunction with the forms of nature seem to embody primal shapes through which ‘the unified whole of the world’ can be perceived, as in the case of the *Urformen* (basic forms) put forward by the Gestalt School and their theory of perception.

6. Extolling imperfection

In his introduction to *Camera in London*, the book on the British capital published in 1948, Bill Brandt stated: “I consider it essential that the photographer should do his own printing and



enlarging. The final effect of the finished print depends so much on these operations. And only the photographer himself knows the effect he wants.” For the artist, the work in the laboratory was crucial and, early on in his career, he learned a whole range of skills for his craft: from contact printing to enlargement, and the use of brushes, scrapers or other tools. At times such manual retouching lent his pictures that somewhat crude appearance which could be associated with the Freudian

concept of *unheimlich*: ‘sinister’. In many of them we can appreciate in some detail the black wash brushstrokes on the surface. We have a further example in *Top Withens, West Riding, Yorkshire* (1945), taken as part of his book *Literary Britain*. Here we see clear indications that the stormy sky, which affords the landscape a more threatening aspect, was added later on in the laboratory. This points to that aspect of concealment which continued throughout Bill Brandt’s life and work. ⊗



A journey to hope

TEXT: JUAN FRYBORT IMAGES: DAVID CAMPOS

October 14 saw the opening of the Hall, within the MAPFRE Tower; a unique exhibition space that is intended to highlight the most remarkable social projects with which Fundación MAPFRE collaborates. On this first occasion, we venture into the streets of the Philippines to discover the harsh reality experienced there by many children, and share the Kalipay Foundation's inspiring stories of hope.

The first of our social exhibitions, which opens on October 14, focuses on the Kalipay Foundation, with which Fundación MAPFRE has been collaborating since 2015 and which has offered refuge to children on the island of Negros. This area is one of those with the highest child poverty rate in the Philippines, in itself already a poverty-stricken country.

The Republic of the Philippines suffers from a high rate of child labor exploitation. Many children are abandoned on the streets, have serious nutritional issues and educational deficiencies, or suffer sexual violence. According to UNICEF, of the 1.6 million boys and girls who live on the streets, 600,000 are forced into prostitution and around 28 are arrested for some offense on a daily basis. 60 percent of the sexual violence cases occur within the home.

In this context, Kalipay Foundation, since 2007, has become a place where these children can attempt to heal the wounds of misery and life on the streets, where they can finally feel protected. Their rescue program not only consists of taking children in and meeting their material needs until they reach adulthood, as well as their education up to university level. It is also designed to offer them a home where they can heal the emotional scars of abuse and poverty. Kalipay's good work is founded on four guiding principles: "No child should be on the streets; no child should go hungry; no child

should be denied education; and no child should be subjected to violence."

From the street to a home

The idea behind this exhibition is for visitors to perceive the harshness of life on the street, to capture those feelings of abandonment, fear and helplessness these children suffer, and to glean some comfort from the relief of these children on reaching the safety of Kalipay, living under a roof, and receiving care and affection. As they move through this exhibit, visitors are touched by encouraging stories of Ginno, Bubbles, Anna and Joey, and many other children and youngsters who, today, have a home in which to grow, develop, and dream of their future.

The exhibition is divided into two clearly differentiated areas. In the first section visitors are drawn into the streets of a town or city in the Philippines. Through photographs depicting the reality of thousands of children, they can perceived the mistreatment, exploitation, abuse and violence suffered by these children, abandoned in an infinite solitude, as reflected in the hyperrealistic sculpture of a child sleeping outdoors.

The second part of the exhibition takes visitors to the Kalipay refuge. In this section, where a classroom setting has been reproduced, visitors shelter under a roof, feel at home, just like the children offered



refuge by the Foundation. An audiovisual documentary relates the history of the Foundation and a series of photographs offers a visual narrative of the stories of the characters.

The drawings produced by the children, the true protagonists, hang from the ceiling, a gable roof that recreates the warmth of the home Kalipay represents to them. Books, toys and other objects help to recreate that feeling of security and peace of mind that the children living in this refuge enjoy.

Ginno, Bubbles, Anna and Joey
Visitors are also introduced to some of Kalipay's success stories, who relate their personal experiences, as well as their future plans and dreams.

Ginno and Bubbles, now married with a newborn child and many possibilities of finding happiness; Anna, who is studying in order to help her mother; and Joey, intelligent and self-taught, who is studying anthropology at the university. They share a common bond: all of them were born in extreme poverty, into

dysfunctional families or ones unable to look after them, and with no future. Reaching Kalipay changed their lives.

Anna Balcels, founder and president of the Foundation explains how they manage it.

"In Kalipay we give them a roof and food, but also something very important – a lot of love and affection. We assure them that no one will hurt them again, that we're going to protect them," she stresses. The rescued children also receive something very important that many of them

The drawings produced by the children, the true protagonists, hang from the ceiling, a gable roof that recreates the warmth of the home Kalipay represents to them



have never had – education. “We make sure that all those who are capable can go on to university. We already have six who have graduated, and that is indeed a triumph,” the founder of Kalipay proudly declares. All the organized activities are designed to ensure the kids experience what family life is all about, and that all their physical, mental, emotional and social needs are covered.

This exhibition wishes to publicize the good work carried out by the Kalipay Foundation,

but also offer visitors an insight into the reality faced by many children in the Philippines, move them, make them reflect and, if possible, get them to participate in this project. The panels in the hall display the goals of the Kalipay Foundation and encourage visitors to contribute, to make a donation to rescue children from misery, violence and sexual abuse. Because this space seeks to move visitors, but also to share with all of them the mission of improving this world. ⊗

Practical information

Address:

Hall 2 of MAPFRE Tower,
C/ Marina, 16-18. 08005. Barcelona

Opening Hours:

11am to 7pm, Monday to Friday.





Karla Hoyos, executive chef at the Miami restaurant The Bazaar by José Andrés and a collaborator in the World Central Kitchen solidarity project

“A situation like this brings out the best or the worst in people”

TEXT: CRISTINA BISBAL IMAGES COURTESY OF: KARLA HOYOS



Karla was born in Veracruz 32 years ago and already boasts a wealth of experience as a chef; she has lived in several countries around the world (Mexico, United States, Spain), helping improve the lives of thousands of people in especially dramatic situations by serving them meals. She has achieved all this thanks to her enormous generosity, her boundless passion for cooking and her immense sense of solidarity.

The Asturian chef José Andrés, owner of the ThinkFoodGroup of more than 30 restaurants and one of the 100 Most Influential People in the World according to *Time* magazine in both 2012 and in 2018, recognized her qualities when he met her in Puerto Rico, in the midst of the disaster caused by hurricane *María*. That was back in 2017. Three years later she has gone on to become an essential part of the Asturian's team, both in the kitchen of his restaurant The Bazaar, and in his NGO, World Central Kitchen. In operation since 2010, this NGO came to Madrid with Karla last spring (between March and June) and fed thousands of people every day. In this feature she tells us about this experience.

What exactly was your job with WCK during the pandemic in Spain?

My experience in Madrid was unique. I had never cooked for so many people during a pandemic. I had to organize and set up a kitchen where they could produce the greatest possible number of meals each day for people in need,

and also to offer advice to other kitchens and chefs around Spain.

One of the challenges was that, not only were you providing food, but you were often aware that yours was going to be their only meal that day... Quite a responsibility!

Indeed so. For WCK it's most important that the food we serve is not just tasty, but it must also have all the necessary nutrients to enable someone who won't eat anything else that day to get by. Our trays of food normally weigh 600 grams, with each serving offering 40 percent protein, 30 percent carbohydrates and 30 percent vegetables.

You served up to 13,000 meals a day. How do you manage that? I mean logistically...

We started handing out 950 meals a day and, within a few weeks, the figure had progressively risen to 13,000. The key lay in creating production and assembly systems so as to be more efficient. For example, in the kitchen we were divided up according to what we were cooking: protein, whether in the oven or on the stove, carbohydrates or vegetables. There was another team that solely took care of packing the food; another was in charge of storing and counting; and yet another packed and prepared the meals for delivery.

Tell me what prompted you to accept this proposal from José Andrés so quickly (just an hour, I believe)...

Participating in a WCK mission is not just something I love – I'd

say it's almost addictive. Yes, helping out is addictive. What's more, I already knew how José Andrés works with WCK from my experience in Puerto Rico (where we managed to serve 75,000 meals a day), the Bahamas and Florida, right at the start of the pandemic. It didn't take me long to realize I had to go and help out in Spain. It was an instantaneous decision; I just needed time to let my mom know and reassure her I would be fine flying across the Atlantic at the height of the pandemic.

You already knew Spain (you were with Martín Berasategui in the early days of your career), but this time you saw a very different Spain.

I lived in Spain for a couple of years at the start of my culinary career. Indeed, I was with Berasategui for a year. And, of course, it was a shock to arrive and see such a subdued Madrid. You don't think of Madrid as a place where there is extreme poverty, so seeing endless queues of people seeking a plate of food really shocked me.

On the positive side, I read that people were really grateful. Does that gratitude make all the tremendous effort worthwhile?

When you do this, what motivates you to get up every day, even though you're tired and worn out, is the emotion of helping out, offering support. But when you see the appreciation, the happiness of someone who's going to be able to feed their children... that's priceless. And, at the same time, it gives you a greater sense of



responsibility to keep helping. They rely on us to provide those meals and that's why we work non-stop.

Tell me something that was specially emotive during this experience...

I've always said that thirteen thousand meals a day would never have been possible without the help of all the volunteers there – cooking, washing dishes, lifting boxes, packing, cleaning... And what's really amazing is the synergy created within a group of people with different ideologies, socioeconomic levels, political beliefs, etc. They are all there with the sole mission of making meals and helping out. I feel that a situation like this always brings out the best or the worst in people, and I've been lucky to see the best in all the volunteers who supported us. Spain's best asset is its people and I know that, all together, they're going to get over this terrible situation.

You've also worked with other important Spanish chefs, such as Diego Guerrero. That must have been interesting too.

Interesting, no; thrilling, yes. Working with chefs I've always admired (Diego Guerrero, Pepa Muñoz) and discovering that, not only are they excellent cooks, but also excellent people. With tremendous humility, and despite being able to stay home, they came to help and cook every day, thus helping get their country back on its feet. Yes indeed, it was an incredible experience working with all of them.

Moreover, as you mentioned earlier, this is not the first time you have collaborated with José Andrés in WCK. You were in the Bahamas and in Puerto Rico. How were those experiences?

Every experience with WCK is different from the previous one. For example, Puerto Rico had suffered tremendous destruction and people had been deprived of electricity and water for months.

There were families on the streets whose homes had been destroyed... Our job there was to produce and deliver hot food and water. As I said before, we reached a total of 75,000 meals a day. That was the biggest operation WCK has ever had.

In the Bahamas we also produced food, but, as there are so many islands, Chef José Andrés had to fly by helicopter from Nassau (our operational base) to deliver the food to the islands (Freeport, Abaco). As they could not fly at night, we had to start cooking at four in the morning so as to make the best use of the time to prepare the meals.

It was in one of those operations that you met José Andrés and that changed your life, totally...

That's right. I met him in Puerto Rico. Chef José Andrés asked the CEO of the commercial kitchens company where I was working for a couple of chefs to help set up kitchens that could produce large quantities of food. And they sent me. I went as a volunteer for one week, but that week turned into a month and a half. After that, I decided that I wanted to work with Chef José Andrés. I've never regretted that decision.

Now tell me about yourself. You are very young and yet you already run the kitchen of a big restaurant. How do you get there so quickly?

I sometimes ask myself the same question (laughs). The truth is that I've always been very disciplined in everything I do. I just love cooking, whether for a pandemic or for one diner. I've been blessed with the

chance to explore different spheres of cooking, traveling and working in different countries. And I've always been very curious, and I believe it's good to be curious because you learn a lot.

As a young girl, you already liked cooking...

I always knew that I wanted to be a chef. I was that weird girl requesting cookbooks and spices for Christmas, instead of toys or clothes, as my sister did. I prepared my first cookies at the age of ten and they were so ugly that my dad and my brother used them as Frisbees... That really saddened me (laughs). I gradually improved my baking techniques and, when I was 14, I was already selling desserts to local restaurants. It reached the stage where I had to stop because I was doing really well, but my parents wanted me to focus on my studies. When I started studying to be a chef, I fell in love with savory cuisine and, to this day, I'm still in love with cooking. It's not just that cooking attracts me; I simply find it fulfilling, it excites me. Creating something and making someone happy with that something is the most beautiful thing there is.

What is it about gastronomy that links it to solidarity?

I believe they really go hand in hand and not just in a pandemic situation, given that sharing is inherent in gastronomy. In a kitchen everyone always works as a team, taking care, helping and protecting one another. Ours is a service profession; we wish to

bring happiness with what we do, whether the diner pays 30 euros a dish or nothing at all.

I imagine solidarity issues have always interested you...

I grew up in a family where values like helping those in need were constantly instilled in us. From a very young age, my parents took us to give toys to underprivileged children at Christmas. We also



helped out when hurricane *Karl* devastated Veracruz. I asked my father to find me a couple of stoves so that I could cook for those driven from their homes and living on an esplanade. That was how I started cooking for them every day. I was also president of an association offering support to immigrants in Indiana. Whenever I have the chance, I'm going to help others, as this is also something I'm passionate about.

What do you gain at a personal level?

Realizing the need that exists out there, the shortages many people have to live with, brings you down to earth and makes you appreciate many things you normally take for granted. The fact that your refrigerator is full, you have safe drinking water, clothing, basic things we

consider "normal", when there are people who have no idea where their next meal is coming from or if they're going to go hungry... teaches you to be more humble and grateful for what you have.

Are you available for more projects with José Andrés?

I'm always available to cover any need WCK and Chef José Andrés may have. ☒

A SEGURO



BALOISE

Fantasy and mythology in insurance plaques

TEXT: ANA SOJO, Publications Department, and ROCÍO HERRERO, Culture Area
 IMAGES: INSURANCE MUSEUM

We have all read the phrase *Insured against Fire* as we stroll through the oldest streets of our cities. These inscriptions carved in stone or on a plaque undoubtedly form part of the architectural heritage of our cities.

Many of the metal plaques affixed to the insured buildings were accompanied by a figure that represented each particular insurance company, thus creating the first examples of advertising in this sector. The images were expressly designed to convey a specific message: the notion of such principles as strength, balance and durability.

The origin of these plaques can be traced to a tragic event: the fire of London in 1666 which destroyed two thirds of the city – more than 13,000 houses and some truly emblematic buildings such as St. Paul’s Cathedral. Following this historic event, fire insurance appeared in England and it swiftly developed and extended throughout Europe.

It is highly significant that, in the early stages, the plaques also reflected the policy number beneath the symbol representing the company, as the aim was to identify those

buildings insured against the risk of fire by a particular mutual insurance company. Despite what we might imagine, specific addresses with street numbers were not always commonplace; indeed, this only came about with the emergence of postal services in the mid-19th century. As a result, the identification of their insured buildings was a fundamental question and one of the major problems faced by these companies.

In this way, these plaques proved essential in the cities, given that they served as a guide for the fire brigade created by each of the mutual fire insurance companies, enabling them to identify the buildings insured with their own particular company.

These fire insurance marks were thus used to announce insurance coverage and the idea later spread to other sectors – agricultural, industrial accidents, automobile etc. – over two and a half centuries,

until the second half of the 20th century.

A diverse range of designs and motifs were employed on these plaques, because, as mentioned at the start of this article, the images had to represent concepts such as soundness and perpetuity. For this reason, mythological figures, historical allegories and heraldic emblems became recurring themes.

They turned to noteworthy figures from the mythological world whose characteristics made them ideal candidates for transmitting the values of the companies. The first is the figure of Hercules, symbol of the insurer *El Hércules Hispano*. In this case, thanks to his strength and astuteness, the Roman hero – son of Jupiter and Princess Alcmena – separated the two mountains that blocked the entry of water into the Mediterranean sea, thus creating the Strait of Gibraltar and, therefore, the division

between the continents of Africa and Europe.

Another mythological image par excellence employed by the insurance companies is the phoenix, as exemplified by the *Phoenix* plaque in London. According to this legend, the bird dominated the power of fire, as well as possessing a supernatural force and tremendous physical endurance,



thus being the perfect candidate to represent mental and physical control. Moreover, its most admired talent – the ability to rise from the ashes – made it a symbol and figurehead of immortality.

Given that it is one of the most common hazards in everyday life, fire is an ever-present element in the symbolism of insurance

companies. For this reason, the dragon, one of the most widely recognized fantastic creatures in every culture, is invoked as a representative figure of a guardian and for its ability to control fire as a defensive weapon, as can be seen in the plaque of the company *Commercial Union*. While the dragon represented sin and evil in the Christian tradition, in

others such as the Germanic and Celtic cultures, it is a symbol of sovereignty. As a result, over time it became more of a heraldic, military symbol.

Rather than a dragon wrapped in its own fire, the Swiss company *Baloise*, founded in 1863 in Basel, took the wyvern or heraldic dragon as its identifying symbol. The singularity of the design lies in

its schematization and in the binary, contrasted use of color. The figure does not convey a sense of menace; quite the contrary, it is the bearer of the city's coat of arms: the crosier with its three points and a scroll which Christians abbots use as a symbol of their office, as the superior of a monastery.

The enameled iron plaque of *La Rosario* continues the trend of the heraldic model. In this case, the Argentine company, founded in 1888, chose as its insignia two lions depicted head-on, bearing the coat of arms of the city of Santa Fe, accompanied by the company motto: "Prudent and United."

Financed exclusively by local capital, *La Rosario* engaged in providing coverage for high-risk assets against the most common hazard defined in insurance policies at the time – fire. Its motto and effigy were the most accurate way to represent this group that protected the local shops, businesses and industries, within a circle practically off-limits to external alliances.

Within the insurance culture, marine insurance plays a prominent role because, historically, it was precisely the experience gained in this practice which made it possible to successfully adapt the main elements of these contracts to fire insurance policies.

The Mediterranean – one of the cradles of marine insurance due to the commerce developed between the Italian city-states

These plaques proved essential in the cities, given that they served as a guide for the fire brigade created by each of the mutual fire insurance companies



and several Spanish cities, especially Barcelona – played an important role as a trading epicenter and in developing commercial and insurance law. This insurance activity was managed by private individuals, normally merchants operating by means of préstamos a la gruesa ventura [bottomry loans].

El Centro de Navieros aseguradores was founded in Barcelona in 1879 and to represent them the company chose the maritime element par

ones. In the early 19th century, the preferred material was copper and, around 1825, iron and tin began to be used. The design, color and composition of these plaques did not go unnoticed; far from it, their aesthetics and beauty were really striking. Many Spanish plaques were produced at the G. de Andreis factory in Badalona (Catalonia). This company, which specialized in the manufacture and lithography of metal containers, operated

Insurance Museum. Fundación MAPFRE

Located in Madrid, at Calle Bárbara de Braganza 14, it has 600 pieces on display and a total of 1,300 preserved in the institution's collection.

In addition, all of them can be viewed on a virtual tour of the museum at www.museovirtualdelseguro.com. Free guided tours for groups may be reserved in advance by completing the form on our website.



excellence: the anchor. On the shank, two serpents intertwine like the Caduceus of Mercury. It is no coincidence the reference to this god, since Mercury is the god of commerce and, curiously, the one who granted fire to humanity. The figure of the entwined serpents represents the balance of the forces of nature: good and evil; water and fire.

As for how these plaques were made, different materials were used, although lead was generally used for the earliest

in the early years of the 20th century. At its peak, it employed 1,300 workers and was essential for the production of advertising plaques and billboards, thanks to its chromolithography work. Although the factory closed in 1980, the modernist building – known as “la Llauna” in Catalan [the can] – still exists and is testimony to an imaginative, artisan industrial heritage which offers us the earliest manifestations of advertising in the insurance industry. ✕



Teleworking puts health to the test

TEXT: RAMÓN OLIVER IMAGES: ISTOCK

The coronavirus pandemic has led thousands of companies to resort massively to teleworking in order to maintain their activity. A study by the Bank of Spain reveals that, from being at the tail-end of the European league table as regards implementing this work modality, Spain saw nearly one-third of all work being performed from employees' homes during lockdown. A sudden change that has focused on the operational and execution side of things, but which, in general, has neglected a vital aspect for the well-being of these telecommuters: their health.

“Lockdown revealed that most companies are not ready to implement teleworking in a healthy manner,” declares Elisa Sánchez, director of Idein and occupational health expert. While many companies, MAPFRE included, have mitigated the negative health factors of teleworking with programs targeting the physical, emotional and social well-being of their employees, it is somewhat worrying that others have yet to consider aspects of their employees' welfare should another lockdown be declared.

The most common ailments

The classic medical symptoms of teleworkers include such ailments as back pain, headaches, or circulation problems. The Innovation Director at the Biomechanics Institute of Valencia

(IBV), Rosa Porcar, warns that bad posture, resulting from an inadequate height of the desk or chair, is one of the greatest hazards of teleworking. The back, neck and shoulders suffer the consequences. “The tables in our homes are generally higher than office desks, and the height of the seats cannot be adjusted. This means our elbows are below the height of the table and so we tend to raise our shoulders to compensate and reach the keyboard easily. This forced posture ends up causing pain in the back, shoulders and neck,” she explains. The space, or rather lack thereof, is another weak point of the home office. “Because, if the surface is not large enough for a monitor, keyboard, mouse, and other elements you need for your work, you end up twisting your neck in an unnatural manner,” this expert warns.

A suitable work desk can help alleviate many of these drawbacks. The “pull a chair up to any table and get to work” policy is not the best way to deal with a prolonged period of telework. Rosa Porcar emphasizes the importance of choosing ergonomic furniture. Although, without going overboard. “You don't have to spend 500 euros, because the chair we are going to use at home will not be subjected to the same demands of durability, versatility, or diversity of users as those in an office.”

In any case, the expert recommends that, at the very least, the chair chosen should be “padded, height adjustable and with wheels.” Temperature, noise pollution or lighting are other important points to be considered in the workspace. Regarding the latter, Porcar advises against



working facing or with your back to the window, so as to “prevent being dazzled by the natural light or causing reflections on the computer screen.”

The dangers of a sedentary lifestyle

Months confined at home resulted in all kinds of excesses. According to data from NordVPN, teleworking increased the working day by an average of two hours. Long working hours take their toll. “People are not designed to stay on a chair for eight, ten or twelve hour stints,” contends Manuel Armayones, director of Development at the eHealth Center of the UOC (Open University of Catalonia). This professor warns of the dangers of a sedentary lifestyle. A problem that “is behind heart disease, respiratory problems, obesity, and even mental

Ergonomic furniture, taking active breaks and seeking digital disconnection time are just some of the recommendations put forward to ensure that our health does not suffer when working from home

disorders such as anxiety or depression,” he declares.

Simply swapping the office for the home represents a decrease in physical activity for workers. “We stop walking to and from the subway, up and down stairs, and to the café on the corner for a mid-morning coffee,” says this UOC

professor. To compensate for this deficit, Amayones recommends “taking regular breaks, going for a walk at the start and end of the working day and, insofar as it proves possible, taking those 30 minutes of daily exercise recommended by the World Health Organization.”

Mental fatigue

While teleworking does not usually entail physical effort, this does not mean that it does not lead to fatigue. “Normally working with a computer calls for the worker to process information, interpret it, analyze it, and produce an answer. When done repeatedly, this ends up producing mental fatigue,” Elisa Sánchez remarks.

Stress is the occupational pathology par excellence, and teleworkers are no exception. “Stress is an imbalance brought on by the twofold perception of excessive demand and labor requirements, and a shortfall in resources to cope with it all,” Sánchez sums up the problem. A problem, she adds, that has been aggravated during lockdown “by the fact of having to balance telework with looking after the family.”

The sense of isolation is another factor that affects the mental health of teleworkers. “There are people who are highly independent and who do not mind – or even enjoy – working alone. But there are others for whom this poses a problem. They don’t feel they are working

as a team and find it difficult to organize, make decisions, or stick to a routine,” Sánchez points out. This psychologist recalls that, in stressful situations, the group acts as a buffer. “But this support may seem to be missing when we are teleworking.”

The importance of disconnecting

One of the common complaints of teleworkers is how hard it is to disconnect. The fact that they literally “live in the office” and the practically unlimited accessibility offered by technology do not help. Joan Pons, CEO of WorkMeter, stresses the fact that “in this new era of widespread teleworking and hyperconnectivity, it’s too easy to fall into the belief that workers are always available on the other side of a screen.”

But that is not true. At least, it should not be. The experts point to flexible work schedules as one of the ways to reduce that failure to disconnect. “If people could organize their time regardless of office hours, that would allow them to work when they are more productive or are better able to achieve a balance between their work and their other obligations, such as looking after children and dependents, or household chores,” argues Professor Armayones.

Joan Pons believes that an objectification of labor, by means of tools that allow for working by objectives, and not merely according to connection time, would also bring some sanity to the model. “The worker who

complains about receiving an email at eight in the evening, says nothing, in contrast, about finding time to attend to personal issues at midday,” he offers as an example. In the end, he

concludes, “preserving health requires a change of culture throughout the company and a system for gauging productivity that caters to that much-needed digital disconnect.” ✕



How does the world telework?

Europe has a teleworking model worth following. According to data from the INE (Spanish National Statistics Institute) and the Valencian Institute of Economic Studies, teleworking in Spain in 2019, i.e prior to the pandemic, was below the European average (4.8 versus 5.3 percent) and much lower than in countries such as the Netherlands and Finland (14.1 percent) or Luxembourg (11.6 percent). The central and northern European nations, in fact, are the most advanced and those with a more deeply-rooted culture of teleworking. This fact may be influenced by elements such as their climate and a culture with less physical contact than their Mediterranean counterparts.

The Netherlands is considered the world champion in terms of telework. A circumstance certainly helped by the fact that 98 percent of their homes enjoy high-speed Internet access.

Cultural factors, such as a long tradition of active citizen engagement in participatory democratic processes, which means that managers tend to trust their employees and the latter are used to working autonomously; or legislative factors, with high levels of aid for teleworkers and safeguarding occupational health, also favor remote working in Holland.

There exist major differences in Latin America regarding the implementation of this work modality, depending on the country in question. Colombia is the most developed nation in this respect. With specific legislation that regulates teleworking in force since 2008 and other supporting tools such as the National Teleworking Promotion Network, the Colombian administration is actively promoting a way of working that had already been adopted by 122,278 Colombians in 2018.



The truth about “Eco” products

TEXT: ÓSCAR PICAZO IMAGES: ISTOCK

Sustainability has gone from being something few people spoke about, to being regarded a field that ranges from mobility to, obviously, dietary matters. Spanish speakers now talk about the “4 S”, referring to a diet that is salubrious, safe, savory and sustainable. However, sustainability and eco-friendly issues are full of many confusing terms. Let’s try to sift through these concepts.

Ecological, sustainable, local or neighborhood produce, water footprint, carbon footprint... these are all terms that now form part of our everyday lexicon. And they apply to virtually every aspect of our lives because, whether we like it or not, human activity has an impact on the environment. And not just the major industries, always seen as sources of contamination; nowadays the focus is also falling on those small decisions which, as citizens, we make each day and which increase or decrease the overall impact on our environment.

The sustainable food movement is coming on strong and there is growing awareness within the general population of the impact of our dietary choices. Movements such as veganism, which we discussed in a recent feature, have raised environmental awareness surrounding the consumption of certain foods.

With the global population now close to eight billion people, there can be no doubt that the choices we make will have a very different impact on our planet. To this we must add globalization and the revolution in transportation and logistics. We no longer make do with consuming seasonal products; nowadays we want oranges in August, grapes in April and so on.

Probably the most popular concept these days is organic or ecological, or simply “Eco” foods. This label evokes in the consumer such notions as a reduced environmental impact or low chemical content, as well as perceiving them as healthier.

8,000

MILLION PEOPLE, THE WORLD’S
POPULATION, CAN IMPACT OUR
PLANET IN A DIFFERENT MANNER,
DEPENDING ON THEIR DECISIONS

But, what is organic food? By definition, in Europe, it is food whose production complies with Regulation (EC) 834/2007, about to be replaced by Regulation (EU) No 2018/848 of the European Parliament and of the Council on Organic Production and Labeling of Organic Products, which comes into force on January 1, 2021.

One might think, therefore, that food bearing the Eco label would be more environmentally friendly. However, if we analyze in detail this regulation governing organic production, we see that, essentially, it focuses on the use of “natural” products for soil fertilization and pest control. And I use those quotation marks are because this is another term that evokes a positive quality in consumers, implying no use of “chemicals”, when natural does not necessarily mean healthy or innocuous, nor is a chemical necessarily unhealthy or harmful.

The Eco label, therefore, does not cover such important

The sustainable food movement is coming on strong and there is growing awareness within the general population of the impact of our dietary choices



Nowadays the focus is falling on those small decisions which, as citizens, we make each day and which increase or decrease the overall impact on our environment

aspects of sustainability as the water footprint (the amount of water consumed to produce that food), the carbon footprint (amount of carbon dioxide – a greenhouse gas – generated, both in its production and in its transport), crop yield per unit of harvested area (lower for Eco production), or the impact on the ecosystem, and animal or plant diversity. Thus, in a European supermarket (as the author himself witnessed), we can come across truly peculiar cases, such as apples from New Zealand with an Eco label. It is clear that, in their production, they may have adopted the very best organic cultivation

practices. However, the carbon footprint generated by their conservation and shipping over 15,000 km to their final destination more than offsets all the other ecological aspects of their production.

To all of the above we could also add ethical concerns in food production. And this not only extends to animal welfare, under the spotlight as a result of rather distasteful practices – particularly in meat production – which come to light from time to time. Further aspects include respect for the local economy, social welfare and labor rights in the food production regions. One example could be the price

increase of crops such as quinoa, which went from being a staple in the diet of certain areas of Latin America, to being a luxury the local population cannot afford. All because of that fad, legitimate to some degree, for exotic foods, even though, at a nutritional level, they may offer no more than the legumes those countries importing quinoa have traditionally consumed.

As regards health, it is worth mentioning that the health halo effect enjoyed by organic products cannot be corroborated when the nutritional properties of the foods are analyzed. Aspects such as the richness of the soil, cultivation conditions,



variety, climatology, harvest time, conservation and transportation are much more relevant than whether or not the organic production regulation has been followed. As for traces of pesticides, it should be noted that, whether they are synthetic or natural, the solution for consumers is exactly the same: washing fruit and vegetables properly prior to consumption. At the same time, we thus avoid the risk of food poisoning due to microorganisms that organic production does not prevent.

What can we do then, with this mishmash of terms? We have left one of the most recent – although increasingly

heard – for the end: “local and seasonal.” There is quite a lot behind these three words: local or neighborhood production avoids transportation over unnecessarily long distances, with its associated carbon footprint, in addition to contributing to the economy of the surrounding area. And seasonal, so that we can be sure that, at all times of the year, we are consuming produce at its optimum harvest time, once again avoiding the need to import products from halfway round the world.

What is therefore the healthiest diet for ourselves and the planet? The researchers attempted to answer this question

in an article published in the prestigious medical journal *The Lancet*. And the answer comes close to one of the options associated with vegetarianism, more interesting from a nutritional point of view, namely the flexitarian diet: a plant-based diet, with the occasional consumption of fish, especially and, to a lesser extent, of meat. If, in addition, we strive to ensure that these foods are local, seasonal products, we will reduce the environmental impact even more. But we should not think that, just because our shopping cart is full of Eco-label products, we are doing the environment and our health a favor. ☒





Visit our digital edition to see the video on how to treat burns

Burn victims in Spain: soothing data

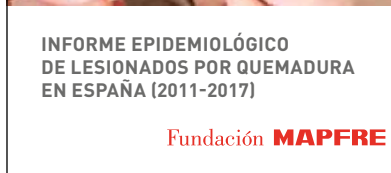
TEXT: LAURA SÁNCHEZ IMAGES: ISTOCK

We have all suffered them to a greater or lesser degree. Their etiology, diagnosis and treatment has been, and still is, the subject of extensive studies, but not their epidemiology: who, when, where, how and why do we get burned? The *Epidemiological Report of Burn Victims in Spain (2011-2017)* answers these questions and provides a soothing balm of information, positive data and encouraging treatments.

“The most profound thing about us is our skin”, affirmed a poem by Paul Valéry. We relate to the world around us through that great membrane that forms our body’s largest organ. Approximately two square meters for an adult, it weighs five kilograms and is able to protect, communicate, feel, regulate our temperature, interface with the environment and determine all the particularities of our body. “Life shelters under a membrane, which separates it from the exterior [...]. Life is possible because it hides and takes cover behind certain boundaries that safeguard it” the architect Luis González-Boado wrote in his article “The skin. The membrane.”

When we burn ourselves, we lose that first protective layer, leaving the way open to infections and organ failures. In fact, a burn

is deemed the most painful and destructive traumatic aggression that a human being can suffer. However, interestingly, while its etiology, diagnosis, and treatment have been extensively studied, the epidemiology of burns at



Epidemiological Report of Burn Victims in Spain (2011-2017), produced by the Spanish Associations for Burns and Electrical Injury in collaboration with Fundación MAPFRE

the global level still generates debate: it is really difficult to compare rates and data between countries and continents. The WHO is the agency responsible for conducting the most comprehensive studies to date. Nonetheless, their complexity and the time it took to complete them rendered them outdated shortly after publication.

Spain is no exception as regards experiencing difficulties in collecting and analyzing these data. And that was precisely the reason why Fundación MAPFRE and the Spanish Association for Burns and Electrical Injury (AEQUE) decided to work together on the production of the *Epidemiological Report of Burn Victims in Spain (2011-2017)*.

“We had already been collaborating for ten years with the APTB (Spanish Professional Firefighting Association) on the

publication of the largest national study of fire deaths in Spain, but we hadn't looked into the hospital treatment of those with burn injuries," declares Jesús Monclús, manager of Fundación MAPFRE's Accident Prevention and Road Safety Area. This new study enables us to complement data and build up a more complete picture by combining the two key sources of information in this field: fire departments and specialized health centers."

"It wasn't an easy process," explains Dr. Enrique Monclús Fuertes, president of AEQUE and medical coordinator of the Major Burns Unit at the Miguel Servet University Hospital in Zaragoza. We've taken so long to obtain reliable data because we didn't have homogeneous information; we didn't know how to collect and contrast data between regions. That's why the Health Ministry's network of Reference Centers, Services and Units (CSUR)¹ was created twelve years ago to establish a series of criteria for optimum data collection. What we've done now, after quite a few years, is to present the public with information corresponding to the period 2011-2014 compiled by the Health Ministry from data

¹ Collaborating hospitals: Vall d'Hebron University Hospital in Barcelona, Juan Canalejo University Hospital in A Coruña, La Paz University Hospital in Madrid, Getafe University Hospital in Madrid, Virgen del Rocío University Hospital in Seville, La Fe University Hospital in Valencia, and Miguel Servet University Hospital in Zaragoza.



provided by the seven National Reference Critical Burns Units that exist in Spain. We will soon be able to publish the final conclusions covering the whole decade."

The study reveals that, every year in Spain, an average of 6,500 people require emergency care in a hospital after sustaining a burn injury. To put it another way: on a daily basis, over 18 people are treated for this reason, of which 20 percent – three of four people – will require hospital admission. Unfortunately, of that 20 percent, almost five percent (exactly 4.4 percent) will not be able to overcome their injuries and will die as a result of their burns. In other words: of the 6,500 people in need of emergency care each year for burn injuries, 59 die.

As regards the causes of these burns, Dr. Monclús Fuertes makes a clear distinction between adults and children. An open flame is

the most common cause for the former, while the little ones tend to be scalded by hot liquids (pots, kettles or teapots with boiling water or, in the case of babies, baths at too high a temperature for their fragile skin).

"With regard to children, there is one fact that we consider especially relevant: the number of children of pediatric age admitted to hospital with burns has dropped considerably in recent years. In fact, the under-14 age group is the one that registers the lowest number of hospital admissions," says Dr. Monclús Fuertes. And it must be said that there is a big difference between boys and girls, with the former accounting for 69.4 percent of the sample. The reason for the lowest number of cases at these ages may be due to the prevention campaigns and accident prevention education, both at home and at school."

Does being male entail a greater risk of suffering burns? The figures are categorical: almost two out of every three admitted to hospital are males. And this pattern is repeated for all age groups, save those over the age of 65, where the tendency is reversed: in this age segment, it is the women who represent nearly 60 percent of all those admitted.

One hopeful sign: the number of interventions that burn victims have to undergo has fallen steadily over the last few years. The reason for this is bromelain, a treatment now employed in all of the Reference Burns Units in our healthcare system and which is producing extraordinary results. “We started using it in 2015,” Dr. Monclús Fuertes explains. The medication is extracted from the stem of the pineapple plant and it is applied in ointment form. It eliminates damaged tissue in just a few hours, when, previously, this took many days and several interventions with a major burns patient. Right now, the average number of interventions these patients require is 1.1 and falling. The average hospital stay is 13 days and also falling. With every year that passes, our patients are going home earlier.”

All Burns Units in Spain have reported a sharp decline in the number of burn victims treated in emergency departments during the SARS-CoV-2 pandemic (a reduction of between 80 and 90 percent). Even so, these units have had to introduce changes and reorganize personnel,



material resources and admission procedures for burn victims in order to separate positive and negative COVID cases: “we only registered four positive cases up to the month of August,” says Dr. Monclús.

What has not changed, in the opinion of the doctors at these units, is something which Baron Dupuytren – the famous 19th-century French surgeon who revised and corrected the classification of burns – warned about way back in 1839: “Burns have always been subject to the most bizarre forms of empiric treatment,” Baron declared. Over one hundred and eighty years have gone by, but his statement still stands.

“Although burns are a very common occurrence, most of the time people don’t know what to do and they resort to a great many household remedies

that only worsen the burn,” Dr. Monclús explains. “The first thing we must do is move away from the source of heat that is causing the burn, even though this may seem obvious. Then, if some clothing has been burned, remove it and move aside any metal objects (such as jewelry) that may have been burned also. Next, we must run cold water over the burns for two to four minutes. It is important not to apply ice, only cold water. When we’ve cooled the affected area, we’ll see the magnitude of the burn and we’ll know whether we need to go to a medical facility. Never burst blisters. The doctors need to assess them as well. Never apply toothpaste or remedies such as egg yolk. Always apply cold water for a few minutes and, to promote healing, maintain the area moist.” ✕





Next stop for social innovation: the final of the Fundación MAPFRE Awards

TEXT: CRISTINA BISBAL IMAGES: OF THE PROJECTS

This coming October Madrid will be hosting the final of the third edition of this important event which rewards projects that will make the world a better place. The pandemic has merely emphasized the important role social innovation already plays in our lives. And, given the situation, Fundación MAPFRE has adapted the event and modified the format of its awards.

The Stanford Graduate School of Business, the graduate business school of the prestigious university of Stanford, defines social innovation as “the process of developing and deploying effective solutions to challenging – and, often, systemic – social and environmental issues, in support of social progress.” Adding that the aim is to seek solutions to social problems that prove more effective, efficient, sustainable and fairer than previous ones. Moreover, the solution developed must offer added value, namely: “That it principally benefits society as a whole, rather than solely individuals.” In other words, one of the fundamental keys of this concept is related to the fact that the objective must be to achieve the common good.

Fortunately, in recent years, social innovation is no longer merely a definition, but rather is a reality that already forms part of our daily routines and our future plans. That reality of business, health, technology, insurance and sustainable, safe mobility. In Fundación MAPFRE we are no strangers to all this. We are well aware of the importance of innovation in our lives. And

that is why, for the third year running, we are holding our Social Innovation Awards. We are doing so, not just despite COVID-19, but precisely because this year they are more pertinent than ever. Because the pandemic has demonstrated once again how important social innovation is when combating inequality in times of crisis.

Combating COVID-19

Concepción Galdón, Social Innovation Director/Academic Lead at the IE University, which likewise promotes this initiative, declared a few weeks ago on the Fundación MAPFRE website: “The global fight against COVID-19 is producing profound transformations in our way of life and is going to lead us to a new

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SEMIFINALIST PROJECTS,
WHOSE MISSION AND RAISON
D'ÊTRE IS TO IMPACT POSITIVELY
ON THE LIVES OF THOSE
AROUND US



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scenario in which innovation and technological advances are going to be the norm. Given this reality, we must remember that a life driven to a large degree by technology may well lead to much greater inequality by adding the digital divide to the socioeconomic inequality that already exists. The way to avoid this is precisely by striving to place innovation and technology at the service of those who need it most.”

This reflection serves to increase the interest in boosting social innovation and, in particular, the semifinalist projects in this edition, whose mission and *raison d'être* is to impact positively on the lives of those around us through their initiatives. Galdón know this only too well. She has witnessed how social innovators

in Latin America have set about endeavoring to support those who need them most. “During the week of April 23-30 the Innova Network – the community of semifinalists of the Fundación MAPFRE Social Innovation Awards promoted by the IE University – welcomed 26 new members. They are all semifinalists in this third edition of the awards in Europe and Latin America. Social innovators from Peru, Brazil, Argentina, Ecuador, Mexico or Spain met up online to share their projects and support each other, sharing their experiences with semifinalists from previous editions,” she remarks.

Adapting to the times

With these meetings the semifinalists demonstrated

the pressing need to adapt to current circumstances. Not only with their online encounters, but also with several projects that were specifically created to help those most in need during this crisis. Many of the social entrepreneurs belonging to this Network manufactured face masks using 3D printers; they created a collaborative information platform with data and georeferenced sites related to COVID-19; they offered psychological consultations free of charge; they devised measures to help tenants struggling to pay the rent; they helped raise awareness in society about the disease; they pledged their commitment to the StayHome campaign...All this has shown that it is possible to tackle and overcome this crisis in a fairer, more inclusive fashion.

One of the fundamental aspects of social innovation projects is that their ultimate goal must be to achieve the common good

But they are not the only ones who have adapted themselves. In Fundación MAPFRE we have also done so, with regard to these awards. We reconfigured the format of the three semifinals so as to be able to hold them online. The three juries (one for Brazil, one for Latin America and another for Europe) – made up of experts in different areas of expertise and social entrepreneurship, all prestigious authorities in the social innovation field – analyzed each of the projects, assessing their innovative potential and social impact, their scalability and feasibility, as well as the ability and experience of the team. Their deliberations resulted in the choice of the nine finalists we present below, those who will be participating in the Grand Final to be held this October.

Health is what matters

In the Improving Health and Digital Technology (e-Health)



© 14life

category, Brazil participated with a project from the Laura Fresatto Institute. The **Robot Laura** initiative brings affordable, efficient cutting-edge technology to public and philanthropic hospitals in Brazil. Its ultimate goal is to save lives by reducing hospital mortality rates and the

duration of admissions. It achieves this by using artificial intelligence to analyze the patients' data and send alerts every 3.8 seconds to their care team, so as to highlight the current situation of patients at risk of clinical deterioration.

From the analysis of a large volume of data, in a matter of



© Electrowave



© Saving the planet

microseconds, the automatic learning algorithm detects patterns and, with a high degree of reliability, determines the likelihood of a favorable or unfavorable outcome to the event analyzed, very similar to the process of deduction we humans employ.

Hope is the name of the finalist project from Peru whose purpose is the early detection of the human papillomavirus, which causes cervical cancer, as practically 100 percent of cases of this kind of cancer are associated to that virus. This is an easy-to-use, low-cost self-sampling kit which, once acquired, offers the possibility of being used anywhere. The sample is then collected and taken for analysis. The result is later sent by email or SMS to the patient. An early

diagnosis of the disease is thus achieved. To date, over 5,000 test kits have been distributed and, of these, nearly 600 tested positive. As a result, these patients were able to obtain a diagnosis and start their treatment to prevent the development of cancer.

However, the most interesting thing is that, being a non-profit organization, the money raised from the purchase of each kit is used to send one to underprivileged women, so that they too can remain free of cervical cancer. This helps bridge the enormous access gap which denies many women the possibility of detecting this disease early.

Spain reached the final with **Pauto**, a project conceived and developed by i4life, Ingeniería para la Vida [Engineering for Life].

They set themselves the challenge “of using technology to enhance the elderly’s quality of life,” explains Marián García Prieto, the company’s founder.

Pauto is a smart device attached to a walking stick capable of emitting visual and haptic stimuli that help patients with Parkinson’s or Alzheimer’s who suffer freezing of gait (FoG) episodes. Two laser diodes emit a line and a point capable of stimulating the brain. A built-in vibration serves as a second stimulus in severe cases. Moreover, geolocation offers the possibility of alerting family members in the event of some danger.

The importance of insurance

Insurance innovation is of great interest to the public in general

and underprivileged minorities in particular. **Electrowave**, for example, manages to reduce the risk of electrical hazards. This project submitted by Brazil consists of a platform that provides information on power anomalies and the quality of the energy supply in general.

Specifically it provides real-time monitoring so as to identify fluctuations, spikes and power outages. Since it employs Wi-Fi technology, it can be installed quickly and easily. All that is needed is to plug the device into a power outlet and set up the Internet network. This is how the data is transmitted. Given that it is so straightforward, its cost is really low and affordable.

Among the projects chosen by the jury for the Latin American final, Peru is once again represented in the Insurance Innovation category. **Saving the planet you have innovative health insurance** is all about eradicating tuberculosis, a disease that still affects thousands of people in Peru (14 percent of all cases in Latin America producing three deaths every day) and is closely associated with poverty, overcrowding and malnutrition. So much so that the Pan-American Health Organization estimates that the population most at risk from this disease “are migrants, minorities, refugees and persons deprived

of liberty, those who suffer discrimination with scant access to health care.”

The project presented by ASPAT, a non-profit organization, provides access to health insurance for destitute people affected by this disease. In order to be able to pay these expenses, funds are raised through solid waste recycling activities.

Pensium is the project representing Europe in the Insurance Innovation category. It targets senior citizens who can no longer live alone and are forced to live in a nursing home or to rely on home care. It enables them to afford these costs without them or their relatives selling their house,



© Pensium

Social innovation is no longer merely a definition, but rather is a reality that already forms part of our daily routines and our future plans



© Guiaderodas

seeking a mortgage or seeing their capital eroded.

The program is based on renting out the home the elderly person owns, an arrangement that may be canceled at any time. Should the rental income not cover the costs of the assistance, Pensium advances the money needed in exchange for continuing to manage the rental agreement until the full amount is recovered. In this way, the family and the owner benefit from the revaluation of the home, while benefiting from the money for their care during their lifetime.

Mobility? Safe and sustainable

For people with disabilities and limited mobility, knowing in advance the accessibility of places they are going to visit is a great help. That is precisely the idea behind **Guiaderodas**, the finalist project from Brazil in the Sustainable Mobility and Road Safety category. This is a collaborative app in which any person, with or without a disability, can evaluate the accessibility of the locations they visit, so that this information is then available to anyone who wishes to consult it.

Declared the Best Inclusive Digital Solution in the World by the UN, one of its greatest merits is the fact that it is free of charge. It features evaluations of locations all around the world, rating them takes just 30 seconds and then anyone can access them. In fact, there are already reviews of more than 2,000 cities in 112 countries.

Ecuador is the country of origin of the finalist project in Latin America for this final category, **Clipp-MaaS**. This is a multimodal platform that enables users to learn about

and use any transit option within a city. Because, to a large degree, the mobility of a place determines the quality of life it offers.

It is thus possible to view all the potential routes on every mode of transport in the palm of your hand, on a mobile device, and choose the most convenient. Moreover, it enables people to pay electronically and customize the mobility plan according to user preferences.

Spain reached the final in the Sustainable Mobility and Road Safety category with its **Egara Cane**, an electronic assistance system for the blind and visually impaired. It can detect obstacles that are at a height half-way between the hip and the head, thanks to three ultrasonic sensors located in the lower part of the handle.

When these sensors detect an obstacle, the person using the cane will receive a signal on the wrist strap that is connected to the handle. It also has an



© Egara

orientation sensor so as not to alert the user when the obstacle is not in their way. It has three operating modes that enable users to adapt the functionality of the cane, depending on the moment and circumstances: walk mode, daily mode and crowded mode.

One of its strong points is that this intelligent assistance system is adaptable to all traditional canes for blind people. ✕

Bring on the fourth edition

October 30 marks the start of the fourth edition of our awards in three categories:

- 1) Health Improvement and Digital Technology (e-Health).
- 2) Economics of aging: Ageingnomics.
- 3) Accident prevention and safe, sustainable mobility.

Would you like to join our network of social entrepreneurs?

Social innovation and the SDG

Many theories suggest that social innovation really took off following the financial crisis of 2008, when there emerged a tidal wave of doubt questioning the global economic development paradigm. From that moment on, many companies, mainly those for whom technology is at the heart of their activity, understood that people and the social objective should outweigh capital goals. Since then, entrepreneurship in social innovation has grown steadily and become an

important part of the economy and society itself.

An obvious example of this growing importance is that it is very present at the World Economic Forum, an institution which has even considered the possibility of social innovation helping ensure the Sustainable Development Goals are attained. In this regard, François Bonnici, head of the Schwab Foundation for Social Entrepreneurship, wrote in an article

that the truly revolutionary nature of these entrepreneurs is their commitment to developing systemic approaches. "The practices of these social innovators are not merely technical solutions to problems; rather, they demonstrate that system-wide changes in policies or market rules do lead to transformative change for people and lasting restorative solutions for our planet," declares this member of the World Economic Forum.

Another way to help

TEXT: LAURA SÁNCHEZ IMAGES: OF THE PROYECTS

Playing is a serious game

Like many other children, when he was little, Nahuel González loved pulling toys apart to discover their inner workings. Now that he is an electronic engineer, he continues doing so to help others. Leading the social initiative “Innovar para incluir” [Innovate to Include], this Argentinean specialist in health and education-related areas, is the visible head of an army of volunteer ‘techies’ dedicated to the task of transforming toys: they recycle them, modify their structures and circuits, and adapt them so that children with disabilities can use them without any limitation whatsoever.

“These adaptations have to do with how they can interact with the toy,” González explains. “For example, on a toy guitar with buttons that are too small, we modify these controls so that they work if the child touches a larger surface area, or we enable them to be activated with the child’s foot, shoulder, knee, chin or head.”

In other cases, they work with toys or stuffed animals in which, while not battery-operated, they can add a voice module that enables prerecorded messages to be incorporated. They are then used to carry out early stimulation activities and to work with children



diagnosed with autism spectrum disorders.

“Innovate to Include” operates on two fronts: a training program, which offers an initial, online course free of charge to those wishing to become literacy educators employing technologies for social inclusion; and another entitled “Playing is a Serious Game”, which covers all the work undertaken with society at large to detect children’s needs.

This initiative, in which over 2,500 people throughout Latin America have already participated, has managed to facilitate playtime for over 1,200 boys and girls with disabilities.

More information:
www.innovarparaincluir.com

4,400 positive messages about this coronavirus

Last April, the UN launched a proposal to students, designers, freelancers, full-time professionals, amateurs, advertising agencies or well-known brands. The aim was to create an online meeting place to exchange creative ideas in response to COVID-19. The goal? To raise awareness and, above all, encourage collaboration through messages focusing on any of these six areas: personal hygiene, physical distancing, knowing symptoms, spreading kindness, myth-busting and solidarity. The response was overwhelming. Over 17,000 were presented in different formats (text,



audio, graphic design, music, animation and video) from creators in 143 countries. “Creativity has the power to mobilize people,” explains Dawda Jobarteh, head of the strategic center for the United Nations Sustainable Development Goals.

“When you have creators who think in more than 20 different languages, with extraordinarily varied interpretations of the

same question, you’ll always receive a thrilling range of creative content.”

Of the 17,000 works presented, a selection was made of 4,400 that met the quality standards to be included on the platform and thus be employed to combat the coronavirus pandemic. All of them are available free of charge to anyone who wants to use these messages to raise awareness, encourage collaboration and spread a message of responsibility, unity and solidarity in these tough times.

More information on the project’s website: <https://unitednations.talenthouse.com/>

First of All: artful assistance

“A selection of wonderful opportunities to help others.” This was the slogan to present First of All: a group of Spanish photographers, designers, illustrators, artisans and potters who joined forces to show that their works can serve to help those most affected by the COVID-19 crisis. The initiative was launched in early June as a timely response to this emergency situation. However, over the summer months it went on to become a long-term project: each month an exquisite selection of works donated by their creators will go on sale. The Photography Edition, held in June, brought together the works of over 76 Spanish photographers and all the money raised was donated to the Spanish Food Bank Federation (FESBALL) and its 54 associated food pantries. July was Graphic Works month, with over sixty artists participating.



Luis Asín, *Sin título* - Madrid. 2019

The chosen NGO on this occasion was SOS Children’s Villages; September will see the sale of Artisan works; October will be the month of Design items; in November the Children’s edition will be held and, finally, a special edition will be organized in December.

Angela Esteban, founder of this initiative, explains that this project represents a way to continue positioning solidarity high among our habits, “and do so together, as a community, united and strong.”

More information: <https://www.firstofall.es/info/>

Seen on the web

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

FACEBOOK

@FundaciónMapfre
@fundaciónmapfrecultura
@FMobjetivocero

TWITTER

@fmapfre
@mapfreFcultura
@FMobjetivocero
@FMculturaCat

INSTAGRAM

@mapfrecultura

THE BEST TWEET

@FMgoalzero

Do you know what the elephant effect is? It happens when the rear seat passengers in a car do not wear a seat belt. In the event of a crash, the force of the impact is multiplied and is equivalent to the weight of an elephant. Remember always fasten up!
#FM_WithYou #RoadSafety



Fundación MAPFRE

Not long to the opening of a new photography center in Barcelona. We urge you to learn all about it on social media.

Twitter <http://ow.ly/2ALT50Bwls1>
Instagram <http://ow.ly/rwsF50Bwls0>
#FM_WithYou #Cultura #KBrFMAPFRE



fmapfre



The reopening of the classrooms is a very special time and we must be well-prepared so as to minimize risks of infection.

#FM_WithYou #Covid19 #VueltaAlCole

Fundación MAPFRE



This October we are reopening our Recoletos Halls (Madrid). Over 300 photographs to discover how Lee Friedlander views the world. Come on! We're waiting for you.

kbrfmapfre

We are especially proud of our photography catalogs and we know that you really enjoy them. In each one of them, we strive to lay bare the soul and the vision of the artist. You can find all of them in the Fundación MAPFRE KBr bookstore.

#Fotografia
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#BCN #Art #Arte
#ArtistOnInstagram
#Artview
#ArtOfDay
#BarcelonaCity
#BarcelonaLife
#BarcelonaSpain
#PlanesBarcelona
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#FotoDelDia
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#IgersBCN #Barceloneta
#BillBrandt





KBr is...



#FM_WithYou <http://ow.ly/NJjS50BkCQI>
#KBrFMAPFRE



When the vacations come around and you are thinking of taking a trip, remember the recommendations given by the health authorities, especially if you are going to share means of transport with other people. If you are lucky enough to get away, enjoy yourself.

#FM_WithYou #RoadSafety



FM - Health

The overpowering sensation after completing the most tedious tasks is tremendous. Do them first! And the “good vibes” will accompany you throughout the day. These tips will help you manage your time better.

#FM_WithYou#wellbeing



Are you in a muddle with all the different kinds of insurance there are? We offer you some tips so that you can choose the one that best suits you.

#FM_WithYou
#RoadSafety



f Fundación MAPFRE Culture



We want to show you on the map the trips undertaken by Rodin and Giacometti, highlighting some of the places that were important in their lives. We hope you enjoy it. Remember that tomorrow, like every Friday, you can exchange a selfie for a free ticket to #RodinGiacometti.

Download here <http://ow.ly/6XS650AYdSB>

#FM_WithYou #CulturaEnVerano #PlanesMadrid

ig fmapfre

There are many ways of expressing affection; wearing a mask that covers your nose and mouth is one of them. But not only that, it's also a sign of respect to people you don't know.

**Llevar la mascarilla
es una señal de respeto
y con los que más quieres
una muestra de cariño.**

**Fundación
MAPFRE**

#FM_Contigo #Salud #Mascarilla #Covid19 #Amigos #salud #bienestar #saludable #saludos #bienestarysalud #vida #saludybienestar #bienestaremocional #saludyvida #amor #saludables #bienestarfisico #saludmental #bienestartotal #bienestarpersonal #bienestarinfinito #bienestareal #bienestarsocial

tw Fundación MAPFRE @FMgoalzero

In summer, when riding a motorbike, it is important to protect our hands from falls and the sun. There are gloves with special fabrics for this time of year, which are breathable and allow for a fine tactile feel of the controls. Have you already got yours?



#FM_WithYou #RoadSafety

tw mapfreFcultura @mapfreFcultura

We encourage you to take a look at the books in the showcases. We will see the dialog between Rodin and Giacometti over time.

#RodinGiacometti #PlanesMadrid #FM_WithYou #CulturaEnVerano

ig mapfrecultura

Art is a legacy, that is how Giacometti felt. It is a reality that transcends human beings and that is how Rilke describes it.



#RodinGiacometti #FM_Contigo #Expo #Escultura #literatura #turismo #escultura #madrid #travel #arte #art #sculpture #spain #trip #turismonacional #esculturahumana #turismocultural #ok_madrid #turismointerno #artquote



Dibujo de Alberto Giacometti copiado de Rodin s.f. Lápiz y bolígrafo sobre el libro: Carl Buchheist, Rodin und das plastische Problem, Berlin, Bruno Schwanke & Co Verlag, 1921. Fondation Giacometti, Paris

KBr

Fundación **MAPFRE**

Barcelona Photo Center

Paul Strand

Bill Brandt

09.10.20 / 24.01.21



Paul Strand, *Blind Woman*, New York, 1916. Colecciones Fundación MAPFRE
© Aperture Foundation Inc., Paul Strand Archive



Bill Brandt, *Parlourmaid and Under-parlourmaid ready to serve dinner*, 1936
Private collection, Courtesy Bill Brandt Archive and Edwyn Houk Gallery.
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