

la fundación



Fundación MAPFRE magazine#40 | September 2017
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**SOCIAL AWARDS
2016**

Art

Nicholas Nixon

**Zuloaga in Belle
Époque Paris,
1889-1914**

**Hell
According to Rodin**

Health

**HOW TO PREVENT
AND DETECT A STROKE**

Road Safety

**DO YOU KNOW THE CAMPAIGN
SLOW DOWN?**

Fundación MAPFRE Guanarteme
**TRAINING IN BIG DATA
AND ANIMATION IN GRAN CANARIA**

Insurance

THE POLICY FOR THE TITANIC

VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Nicholas Nixon
Hyde Park Avenue, Boston, 1982

NICHOLAS NIXON

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

Fechas
Desde el 07/09/2017
al 08/01/2018

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.

#expo_nixon
<http://exposiciones.fundacionmapfre.org/nicholasnixon>



NICHOLAS NIXON

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

Dates
From 07/09/2017
to 08/01/2018

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.

Ignacio Zuloaga
Celestina, 1906
Museo Nacional Centro de Arte
Reina Sofía, Madrid
Foto: Archivo Fotográfico Museo
Nacional Centro de Arte Reina
Sofía
© Ignacio Zuloaga, VEGAP,
Madrid, 2017

ZULOAGA EN EL PARÍS DE LA BELLE ÉPOQUE, 1889-1914

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

Fechas
Desde el 28/09/2017
al 07/01/2018

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 los lunes

#expo_zuloaga
<http://exposiciones.fundacionmapfre.org/zuloaga>



ZULOAGA IN BELLE ÉPOQUE PARIS, 1889-1914

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

Dates
From 28/09/2017
to 07/01/2018

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

Auguste Rodin
*Le Penseur, sur élément de
chapiteau, 1881-1888*
Musée Rodin, Paris. S.03469
© agence photographique du
musee Rodin - Pauline Hisbacq

EL INFIERNO SEGÚN RODIN

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

Fechas
Desde el 10/10/2017
hasta el 21/01/2018

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

#infiernoRodin
<http://exposiciones.fundacionmapfre.org/elinfiernosegunrodin>



HELL ACCORDING TO RODIN

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

Dates
From 10/10/2017
to 21/01/2018

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

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.
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Domingos y festivos de 11:00 a 19:00 h.

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de la entrada a las salas Fundación
MAPFRE Recoletos



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Location
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Paseo de Recoletos 23, 28004 Madrid

Permanent Exhibition

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

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



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the picture



Many thanks for your good work

The cardiologist Valentín Fuster, the transport company ALSA, the psychiatrist Luis Rojas Marcos and Aladina Foundation were the winners in the 2016 edition of the Fundación MAPFRE Awards.

With 30,000 euros prize money in each category, these awards are intended to support the initiatives of individuals and companies who, in a disinterested fashion, devote their time to improving the living conditions of the rest of society. ✕

**For this edition, 740 nominations
were received from all over the world**

la fundación Fundación MAPFRE magazine Chairman of the Editorial Board Antonio Núñez Tovar Director Javier Fernández González Published by MAPFRE Communication Division Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid. T 915 815 073. F 915 818 382. comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Paseo de Recoletos 23. 28004 Madrid T 916 025 221. informacion@fundacionmapfre.org Editorial Production Moonbook S.L. contenidos@moonbook.es Infographics Gorka Sampedro Printed by Edipack Grafico, S.L. Legal Deposit M-26870-2008 ISSN 1888-7813 The publication of this magazine does not necessarily imply agreement by Fundación MAPFRE with the contents of the articles and works therein. The reproduction of articles and news is duly authorized, provided express authorization is sought from the publishers and the source is acknowledged. Cover image Ignacio Zuloaga, *The Eve of the Bullfight* (fragment), 1898. Royal Museums of Fine Arts of Belgium, Brussels. © Ignacio Zuloaga, VEGAP, Madrid, 2017

Summary

FUNDACIÓN MAPFRE AWARDS 2016



ZULOAGA IN BELLE ÉPOQUE PARIS,
1889-1914



Ignacio Zuloaga
Portrait of Émile Bernard, 1897-1901
Private collection, Bilbao
Photo: Juantxo Egaña
© Ignacio Zuloaga, VEGAP, Madrid, 2017

NICHOLAS NIXON



The Brown Sisters, 1975
Fundación MAPFRE Collections
FM000341



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PROFESSIONALS AND MORE



THE FUTURE IS ALREADY HERE



FOUR AND A HALF HOURS IN WHICH TO ACT





Social Awards 2016

TEXT: ÁNGEL MARTOS

740 individuals or institutions from all over the world were nominated for one of the four categories of the Fundación MAPFRE Social Awards in this latest edition, 85 percent more than the previous year. This growth figure clearly reflects the rising interest and increasingly international nature of these awards, which seek to highlight their good work and thank all those who, in their daily endeavors, devote time and effort to others, to the society as a whole in which they live. The second, also very important, conclusion

is that an ever-increasing number of people are committed to change in order to improve the world around us.

The ceremony was presided over by Her Majesty Queen Sofia, who, in turn, had received a Fundación MAPFRE award in the previous edition, and hosted by the journalist Pedro Piqueras. The event was also attended by Juan Ignacio Zoido Alvarez, the Spanish Interior Minister. These are annual awards with prize money totaling 120,000 euros and their aim is to recognize

“We have challenged ourselves to leave the world a better place than the one we were born into”.

the work of institutions and individuals that strive to improve society as a whole.

This year, the **Award for the Best Accident Prevention Initiative** was granted to **ALSA Grupo** for its program **World Class Driver**, a series of measures designed to continually enhance the knowledge and skills of its drivers, underscoring strict compliance with all traffic and safety regulations, particularly as regards speed limits. The result has been a 35 percent reduction in the number of accidents. Jorge Cosme, chairman of the multinational transport company, expressed his gratitude for an award that “will provide a new stimulus to further improve our safety program.”

“We have challenged ourselves to leave the world a better place than the one we were born into,” confessed the entrepreneur, filmmaker and philanthropist Paco Arango on collecting the distinction received by his **Aladina Foundation**. The **Best Social Action Initiative Award** was for its **psychological care program for children and adolescents with cancer, and their families**. “Apart from the economic value of this award, which is just what we need, it is most important that our work is recognized, as this is the only way that Aladina can keep growing,” Mr. Arango declared.

The mentally ill and homeless people were the protagonists of the prize for the **Best Health Promotion Initiative**, which Queen Sofia presented to **Project HELP**, directed by **Dr. Luis Rojas-Marcos**. During his speech, the doctor stressed that “the merit should be shared with many others who played an essential role in its creation, and who believed in the therapeutic, humanitarian and moral value of this mobile crisis intervention model to bring relief to thousands of mentally ill, neglected people.” Thirty years after its launch in New York City, this program caters to the needs of 11,500 patients each year. Its effect has mushroomed, thanks to the model being reproduced in major cities throughout the United States and Europe. “In the end, the most important lesson I’ve once again learned these days is that our daily task consists in helping each other, and that the best business is the common good,” Dr. Rojas-Marcos stated.

The **José Manuel Martínez Lifetime Achievement Award** went to **Valentín Fuster**, for his

40-plus years in the field of researching and actively fighting cardiovascular diseases. “I feel extremely proud to receive such a prestigious award for my whole professional career from Fundación MAPFRE, which in the past has been granted to people I profoundly admire, such as Her Majesty Queen Sofia and Plácido Domingo,” the doctor confessed. In his acceptance speech, Fuster admitted that he found it difficult to recall 40 years of medical research as something personal, “especially when one is well aware of the importance of one’s collaborators.” His latest projects are aimed at stemming the rise of cardiovascular diseases through education on a healthy lifestyle, the study of nutrition, obesity, hypertension and controlling one’s emotions. “If we want the world to change, we must support young people; young people are the future,” he concluded. ⊗





Lifetime Achievement Award

José Manuel Martínez

Valentín Fuster

TEXT: ÁNGEL MARTOS

When you meet Dr. Valentín Fuster (Barcelona, 1943) and shake that smooth, firm hand which has saved so many lives by getting damaged hearts to beat normally again, investigating the causes of the disease and death, you clearly understand that concept of civil hero and the need for recognition.

The director of the CNIC (Spanish Cardiovascular Research Center) and of the Cardiovascular Institute at the Mount Sinai Hospital in New York, he deploys his knowledge and tenacity on both sides of the Atlantic and yet, in this titanic endeavor, he has never given up dealing directly with patients. “Yesterday I saw 17,” he remarks with the pride of one whose feet remain on the ground, despite so many accolades.

Responsible for the enormous advances in determining the causes of myocardial infarction, a pioneer in the use of aspirin to prevent cardiovascular disease and the polypill to treat it, among

many other achievements, he has now received the “José Manuel Martínez Lifetime Achievement Award” from Fundación MAPFRE.

Looking back, he assures us that, if he were to start over again, he would put all his efforts into studying the brain. Because it is the root of our needs and desires, of our decisions and habits, the secret of a healthy life.

Do you recall the first time you saw a beating heart?

Yes, we saw hearts in autopsies, when we were in the first or second year at college, but later we saw living organs directly in operating rooms, or indirectly through imaging technology.

Have you ever held one in your hand? What’s that sensation like?

It’s difficult to explain, because when you have a heart in your hand, as we – particularly, as surgeons – have had, and

you need to change things or surgically modify it, you are thinking about the more mechanical aspects. A more profound perception and comprehension of the heart is acquired when it is viewed from without.

Does the heart still hold secrets for you?

It’s a continuous motion machine that does not need to be repaired every three or four weeks like aircraft do. It’s a mystery and a miracle.

Speaking about miracles and research in the same breath seems contradictory.

That’s a hard question to answer. Research and creativity are extremely important in order to discover what we still do not know. However, we must bear in mind that we are far from knowing everything that we need to know. And certainly, in regard to the heart, it is very hard to understand how these valves open and close every



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JURY

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Award winner in 2015

Rebeca Grynspan
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Bieito Rubido
Director of the ABC daily newspaper

MEMBER & SECRETARY

Julio Domingo Souto

second for 50, 60 or 70 years, without deteriorating... Unless we contribute to this happening.

The best-known event related to your specialty is the heart attack, whose very name expresses the surprise factor of an unforeseen event.

This is a disease of the coronary arteries which gives rise to a myocardial infarction. It starts at around 15 or 20 years of age, due to a series of risk factors. By the time they reach 50, two thirds of the population already have the disease. So heart attacks are unexpected from a superficial point of view... We humans tend to believe we are invulnerable and to think that everything that occurs, happens all of a sudden. But it's because we did not wish to prevent it.

You are receiving this Fundación MAPFRE award precisely for your research work, but also for the benefits it has brought with regard to the prevention and treatment of cardiovascular disease.

I've gone through three phases in my professional career. The first two were intensely dedicated to the investigation of disease, specifically myocardial infarction. But there comes a time when one realizes what the root of the problem is: the society in which we live, a

The heart is a mystery and a miracle

world in which, moreover, the economy and finance are so important. Treating a disease is very expensive, preventing it much less so. This is why we continually have to turn to much younger ages.

You could say that we have won the scientific battle, yet lost the cultural battle, don't you think?

Indeed, science lags far behind human attitudes. If I ask you about smoking, high blood pressure, high cholesterol or a lack of exercise, you know very well that they are risk factors, but unfortunately society does not react as it should.

What can be done about this?

I've been working with *Sesame Street* (the long-running children's television program) for many years now, and they have very important data on how our behavior as adults depends on the environment in which we lived between three and six years of age. We have worked intensely with this age group, 70 hours during which these children are taught about health, how the body works, the question of nutrition, physical exercise and how to control their emotions. We prepare them so that, later on, they will know

what to say when they are offered alcohol, tobacco, etc. We are now working with 50,000 children in four countries around the world. And the results from 10 years of follow-up are spectacular. We also have programs for adults... but we don't change. Children listen, adults do not.

What little faith you have in us adults!

Well, we are talking about an epidemic, the number one cause of death in the world, namely strokes and heart attacks... There is hope at a very different level to what people believe: the projects we have carried out with adults have been successful when the community is engaged. A system similar to Alcoholics Anonymous, but for health issues, in which people help each other to combat obesity, smoking, high blood pressure... The community motivates a lot.

How do you build these groups of "patients anonymous"?

One study we have has been carried out in seven Spanish regions. Through the town councils, we have brought together people with risk factors in groups of ten for monthly meetings, and it has been an absolute success. This shows that the individual, working with other individuals, whether it is due to peer pressure or whatever, works much better.

There are tremendously talented scientists in Spain, on a par with the very best in the world. If we want this world to change, let's start by turning to the youngsters



Have you changed any of your own habits?

Frankly, I've been highly motivated from a very young age.

What do you think of public policies that penalize less healthy foods, such as refined sugar?

Last week we presented a study in Washington that analyzes how we should approach society to initiate a change. Do we do it at the individual or at the community level? Do we do it with rules? I'm convinced of the latter. Just look at the history of smoking habits... If you want to stop this epidemic, you have to compel the food industry to reduce salt, sugar

and fat contents. The insurance companies, for example, are already beginning to apply significant premium rates according to the risk factors. That's the way things are going.

A lifetime award invites reflection. If you had to highlight something you have learned, what would it be?

I believe that we are not placing sufficient emphasis on the tremendous role to be played by young people, if we are able to motivate them. There are so many parents who have asked me to talk to their sons or daughters as they are passive, not motivated. In each of the six projects we run around the world, there are about 20 people involved. They

are individuals under the age of 30, and many of them are people that society said were passive. If we want this world to change, let's start by turning to the youngsters. They are the ones who can lead us to a more promising future than simply thinking about ourselves and the society in which we live.

Should science receive greater recognition in Spain?

In Spain there are tremendously talented scientists, on a par with the very best in the world. My opinion is that these individuals, men and women, should be given much more support. I'm one of those who believes it's better to give a lot to a few, rather than little to many. This is something we need to learn from the USA. ⊗





Best Health Promotion Initiative Award

Luis Rojas Marcos

TEXT: ÁNGEL MARTOS

In 1981, the first year of Ronald Reagan as President of the USA, the statistics say that there were 107,495 robberies and 1,841 murders. This was a record that marked the turning point for a city at war, chaotic and disorganized, taken over by drug traffickers and other criminals. In the words of Luc Sante, one of its most lucid chroniclers, rather than the Big Apple “the city might more truthfully answer to the twin appellations by which it was known to tramps: the Big Smear and the Big Onion.”

That was also the year in which the psychiatrist and researcher Luis Rojas Marcos (Seville, 1943) was appointed by the mayor of New York, Edward Koch, as director of Psychiatric Services at the eleven general hospitals, and emergency and outpatient departments around the metropolis. “An open, tolerant city, a breeding ground for ideas where the opportunities chase you, and not the other

way around,” Dr. Rojas Marcos recalls, “it welcomed me when I was a young, inexperienced and inquiring, yet could barely string two words together in English.” His most lauded contribution in this post was the creation, in 1987, of Project HELP, the first mobile medical service to treat and hospitalize those vulnerable, homeless people who were severely mentally ill.

Thirty years later, Fundación MAPFRE has conferred on him its award for the “Best Health Promotion Initiative”, from among over 740 nominations from Europe, the United States and Latin America, with a cash prize of 30,000 euros. The jury for this award – consisting, among others, of the president of the Royal National Academy of Medicine, Joaquín Poch, and the Director General of Public Health, Quality and Innovation, Elena Andradas – underscored “the relevance of this program, which has served as a model for implementing similar mobile services in other

cities, and has managed to make many countries comprehend that the mental health of the most disadvantaged is a vital issue within the national health-care system.”

Comprehension that, for Rojas Marcos and his team in the 1980s, was simply a matter of sensibility, of humanity: “We saw how mental patients were flooding to the Emergency Dept.; there was a group living on the street who set up their dens in the subway tunnels, and in the parks... From time to time one of them died and it made the newspapers. I remember a lady who died in her cardboard box outside the subway station... It was then that we said something had to be done,” recalls the Spanish psychiatrist.

The news stories many mornings lead us to believe that the world is crazy. But what would an expert’s diagnosis be?

The world is not crazy – it’s a minority that suffers from mental illness. What happens is that we pay attention to what is different.



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Córdoba

Why are we still so afraid of it? We've made progress on the elimination of certain prejudices, but, at the same time, others seem to have arisen.

That's right. Bear in mind that the notion of mental illness is relatively recent. Psychiatry was invented 120 years ago and, before that, as there was no understanding, a mentally ill person looked like someone possessed. The Bible even refers to insane people. The word *loco* comes from *locate* (in another place), isolate... Society has always isolated and stigmatized the mentally ill, for fear that they might resort to violence, but also because they are people who do not see reality like the rest of us. And this has done a lot of harm to the mentally ill; they are afraid to say they want to go to a psychologist or psychiatrist, as they don't want people thinking they are crazy or somewhat unpredictable. This poses the biggest barrier between mental illness, the patient and the recovery or, at least, improvement.

Starting in the 1950s, in the USA they decided to *relocate* the locos, if I may continue with the play on words. That is to say, instead of being locked up in psychiatric ghettos, it was thought that a mentally ill person could be reintegrated into society with pharmacological and outpatient care.

There are cultures, in Spain, in Europe, where happiness or the concept of happiness is frowned upon

It is also one of the longest words in Spanish and English: they were deinstitutionalized. In Europe (except Germany) and in the USA there was a movement to deny the disease and, at the same time, the huge cost of maintaining these centers outweighed other factors. So, they were closed, but there was no idea of creating community programs. In Spain many were lucky enough to have their families take charge of them. However, in the USA, the role of the family does not reach such lengths and they think it's the obligation of the State. As a result, those patients, who could not negotiate the social bureaucracy, ended up on the streets, putting their lives in danger.

On your website, you explain how "in 1955 the U.S. psychiatric hospitals housed 552,150 chronically, severely ill patients, whereas in 1980 there were only about 150,000, despite the lack of mental health services in the communities." How did you manage to make the authorities aware once again of the problem they themselves had created?

I was lucky that the mayor at the time, Ed Koch, who died recently, realized right away that something had to be done. But, of course, all this requires resources, psychiatrists, nurses, social workers... finding a hospital that is willing to admit these patients, and locate an institution that could also admit those in need of long-term stays. We took a long time to do all that.

Do you remember the morning you set the ball rolling?

We started one day in October and, for one reason or another, the press knew about it. The night before I had gone with the mayor to see patients we were going to pick up the next day. And I remember the presence of the TV cameras, as this was a decision that drew a lot of attention. Also doubts from the journalists: Why were we doing it? Were we trying to conceal them? Were we taking the patients off the streets against their will? It was the whole debate around what freedom is. Is freedom to be hallucinating, without eating, sick, with infections, or is it escaping from the prison of disease?

I was really struck by your words of thanks for the mayors who supported you – Koch, David Dinkins, Rudolph Giuliani...

Of course, without their help it wouldn't have been possible. Nor without the cooperation of the families of the patients, the public hospitals and all the

The word *loco* comes from *locate* (in another place), isolate... Society has always isolated and stigmatized the mentally ill, for fear that they might resort to violence, but also because they are people who do not see reality like the rest of us

Luis Rojas Marcos with Valentín Fuster at the award ceremony



professionals – psychiatrists, nurses and social workers – who were ready and willing to work day and night on the streets, with extraordinary dedication.

Thanks to his straightforward style and writing clarity, Dr. Rojas Marcos is a prolific author of articles and books (one of them, *Heart and Mind*, co-written with a fellow winner at this year's Fundación MAPFRE awards, the eminent cardiologist Valentín Fuster). In them he shines the spotlight on the challenges facing Western societies in the shape of violence, drugs, epidemics, poverty, racism, terrorism and the stigma of mental illness. He expresses a desire, tinged with

a resolutely optimistic outlook, when it comes to facing and overcoming adversity.

Medicine shows us that any time in the past was not better. Why then does the future still terrify us?

The fact is that, first of all, our memory is programmed to remember better the positive rather than negative things. Then there are cultures, in Spain, in Europe, where happiness or the concept of happiness is frowned upon. You don't go to a meeting and say: I'm happy or I'm optimistic, because you would be branded as ignorant or naive. In the U.S. happiness is glorified, their culture values optimism.

A prize likewise invites recollections of positive aspects and being optimistic about the future. How do you feel about this recognition from Fundación MAPFRE?

This award goes far beyond the medical or health-care value of this mobile crisis unit, because it also implies the obligation of society to take care of those most vulnerable people, such as those mentally ill people who do not understand reality, who live on the street. It has given me the opportunity to brush up on lessons I've learned throughout my life. One of these is how important it is to help each other, and another is that the best investment that exists really is the common good. ⊗



Award for Best Accident Prevention Initiative

ALSA

TEXT: ÁNGEL MARTOS

Over the last decade the world of the professional driver has become occupied territory. Whether due to the disruption of the collaborative economy, with its ride-sharing apps, or to the technological revolution, with the announced arrival of autonomous vehicles, the professional driver is being challenged: by amateurs or robots.

The transport company ALSA has found a third way, based on empowering its professionals by means of the safety of their driving skills. The bus is already the safest mode of transport on the roads. The report by the Rail Safety and Standards Boards

Limited reveals that the risk of a fatal accident in a bus is almost 6 times lower than if you travel by car, 48 times lower than going by bike, 108 times lower than traveling that distance as pedestrians, or 321 times lower than completing that journey on a motorcycle. How can that statistic be improved? With a road risk prevention program entitled World Class Driver, which has earned this year's Fundación MAPFRE award for the Best Accident Prevention Initiative. For Jorge Cosmen, chairman of the company, being committed to safety "is the best way to offer our customers better service."

How many times a year do you travel by bus?

Every six weeks or so I try to take an intercity one. And I take urban buses fairly often, in London or Madrid.

When you are the safest mode of road transport, how do you manage to improve even more?

We have a group of wonderful people in ALSA, starting with the drivers. They are the ones who have the responsibility of implementing all these active preventive safety measures in order to ensure that everything runs as smoothly as possible. This is a question that is ingrained in our DNA.

José Manuel Inchausti Pérez

Antonio Guzmán Córdoba

Manager of Fundación MAPFRE's Health Promotion Area

Gregorio Serrano López

Director General of DGT (traffic authorities)

Teófilo de Luis Rodríguez

President of the Road Safety and Sustainable Mobility Commission in the Spanish Lower House

Gary Smith

President, Child Injury Prevention Alliance (CIPA)

Inés Ayala Sendar

Member of the European Parliament, and of its Transport Committee

Herman de Croo

Chairman, European Transport Safety Council

Jesús Monclús González

What kind of actions can be encouraged?

There are concrete measures, such as the campaign promoted by Fundación MAPFRE for the use of seat belts on buses, for example, in which we have participated actively. Seat belt use in private vehicles has changed a lot over the last 20 years, and the same is happening now for public transit with bus passengers. This will take some time, but we must have conviction and persist with promoting this cause.

We users are still difficult, aren't we?

What is usually difficult is changing people's habits, something that, above all else, is achieved through conviction. That is why developing the road safety culture in Spain is so important. It has evolved a lot thanks to institutions such as Fundación MAPFRE and its public recognition of those individuals and institutions concerned about making the roads safer, bus passenger safety in our case.

How did your World Class Driver safety program come about?

Years ago, when road safety initiatives started reducing the accident rates, we in ALSA wanted to go a step further and the management team launched a global plan called Eliminating Risks, which includes several projects. One of them is *World Class Driver*, whose prime objective is for ALSA drivers to be the safest on the roads. We also wanted it to set a

The objective is for ALSA drivers to be the safest on the roads

benchmark for other companies in the sector.

ALSA is present in several countries. Can the same safety policy be implemented in all the markets in which you operate?

Sometimes it can be difficult, but we cannot have different safety measures for different geographical areas. Driving habits in Morocco, for example, are different from those we might find in Spain or in North America. But that is no excuse for the requirements – the demands we impose on ourselves – not being the same, because in the end we are all human beings.

The financial prize accompanying this award will be earmarked, precisely, for your road safety education activities in that North African country.

Yes, we have been operating there for almost 20 years and we believe that working together with schools in Morocco to foster road safety, educating the children and their teachers, can help change certain habits. It is also a way to give back to Moroccan society part of what it has given us as a company providing a service there.

When will we see an ALSA vehicle without a human driver?

We are collaborating with several global manufacturers on various programs related to electric vehicles and autonomous driving. We are working on the development of these prototypes and, in Spain, we have a system that could prove highly advanced. But we then face the challenges posed by current infrastructure and legislation.

Companies are investing ever-increasing sums in safety and, at the same time, consumers are placing themselves in the hands of non-professional drivers in the name of the so-called collaborative economy. Isn't that paradoxical?

Everything that is known as the collaborative economy has two facets: the development of technology, which enables a better service to be offered with geolocation, and then there is the regulatory question. Technology is something that companies must invest in, so as to be able to offer customers the best service, without a doubt. But then the playing field must be the same for everyone. In this regard, we believe that safety and the training of the people who are going to drive must indeed, in some way, be common to all. We believe that, at this moment, there are highly significant differences that will tend to converge, but this will take time. ⊗



Award for Best Social Action Initiative

Aladina Foundation

TEXT: ÁNGEL MARTOS

“I was born into a healthy, loving family; I have enjoyed good health and love; I was educated in the best schools and universities; I’ve been able to fulfill my dreams, but I suffer tremendously thinking ‘why me?’ when many others cannot.” Paco Arango (Mexico, 1966), singer, entrepreneur, producer, writer and film director, heir to the VIPS Group, was struck by this conflicting notion in 2001, when he was producing the

successful Spanish TV series for TVE ‘Ala... Dina!’ “I told myself that I had to return my luck, urgently, in some way... I asked someone in what way I could help, that I wanted to give up some of my time to some complicated solidarity cause. A week later he called me and said: ‘Start at the Niño Jesús Hospital, with children with cancer.’” Four years later the Aladina Foundation was formed and, now, it has received the Fundación MAPFRE

award for Best Social Action Initiative, for its psychological care program for children and adolescents with cancer and their families, which caters to over 1,500 people each year.

Aladina Foundation is a success as an organization, but also in terms of recognition. How do you receive this?

Our work is truly vocational and so we warmly welcome any awards

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Manrique



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we receive, but within five minutes of leaving here we are working again for the children... The awards are important as this is the only way that the Foundation can keep growing. We make a lot of noise in Aladina; I have wonderful people in it, but at the same time we wear our heart on our sleeve. We cry, every time we lose a child we all cry together. We know them all by name and that is rather unusual; it makes us very unique in so many ways.

Do you remember the first child you met as a volunteer?

Yes, of course... All of them. One of the girls ended up being a volunteer with me. And, sadly, she died when she was 28. She was going to be a Paralympic athlete, as she had lost a leg. And another was a boy who... we lost him.

Such personal treatment, which is essential in your work, is also, at the same time, highly demanding. How do you protect yourselves?

There's no way. Crying, loving... In my case, I have great faith, I believe in Harry Potter, I've always said so. [laughs] And I believe these children go to a better place. It's not just that I believe it, I have no doubt about it. But it's impossible to protect yourself. If a volunteer doesn't cry with a family member, then we must be doing something wrong.

How did your psychological care program for children with cancer come about?

We help the children but, above all, the parents, especially for that 20 percent of children who do not recover from cancer

It's really funny, because when a volunteer comes and wants to learn what I do, I honestly have to stop and think, and I don't know how to explain it. It is self-taught, in the sense that it arises from huge doses of empathy, with respect, from the doctors down. With the children we know what works, we know what doesn't work, and we know how to take the blows. Then, it's a question of going with the flow...

I feel it is really important that your attention extends to the rest of the family.

The ones we help the most are the parents. Even with a newly diagnosed child, I always tell them that I'm much more concerned about them, because the child... it's not that they have a good time, but... In the event that the medication fails, which is the case for 20 percent of the patients, we take care of the parents for a whole year, with grief therapy. We arrange a group of families who have suffered the same loss under the guidance of a

psycho-oncologist. I only attend on the first and the last day. At the beginning, I ask them to score from one to ten how they feel. Most of them say zero. I say: zero does not exist. They insist: zero. And their expressions indicate there's no way they'll be back for the next session. However, they keep coming and the last day is a kind of miracle, because there are no scores under five, which, in itself, is a sign of getting on with their lives.

You were very sure about that 20 percent mortality rate. Can we not reduce that figure?

80 percent get better, but that's a very ambitious figure, as we would have to look at how that 80 percent are. A certain percentage of children suffer great physical and emotional sequelae. The first thing that has to change is to get chemotherapy to target the disease and not the whole body, because it wreaks havoc. There's a machine that Amancio Ortega has just bought for Barcelona and I'll explain to you how important it is: chemotherapy affects all of a child's body, as though we were putting the child in the microwave. But with this machine, the therapy targets the tumor.

Personal gestures such as that of the founder of Inditex are very important, as is yours.

Well, mine is really tiny. I just wish I had his fortune, as there's so much to do. The important thing is to be aware that, in the smallest, most unexpected places, a small action can change the world for the better. ❖



A conversation with Nicholas Nixon

TEXT: CARLOS GOLLONET

*Bebe and I, Savignac de Miremont,
France, 2011*

© Nicholas Nixon, courtesy of Fraenkel
Gallery, San Francisco

On the occasion of the publication of the catalog dedicated to the Nicholas Nixon retrospective, Carlos Gollonet, chief curator of photography at Fundación MAPFRE, spoke for several hours with the American photographer. You can read the full interview in the catalog and in our digital edition. We reproduce some excerpts here.

You did not get into photography very early. What were your main interests in those formative years?

What most interested me was 20th century English and American literature. I worked in a bookshop that had lots of art books and I started to take them home, to learn. My family had no books or music, and did not travel, so I was enthralled with the atmosphere in Ann Arbor, Michigan. In the summer between my third



NICHOLAS NIXON

Born in Detroit, Michigan, in 1947, Nicholas Nixon graduated in American Literature in 1969. After his postgraduate studies in Photography at the New Mexico State University, he combined his classes as a photography professor at the Massachusetts College of Art in Boston with his work as a photographer. His interest in portraiture and social photography has resulted in well-known series such as *The Brown Sisters* (1999-2012) or *People with AIDS* (1991). Since 1976, the year in which his first solo exhibition was held at the MoMA in New York, his work has been exhibited in numerous galleries and museums, and he has received prestigious awards.

and fourth year at the University of Michigan, I took a photography course. Two days later I spent all my savings on a Leica M3.

In St. Louis I took photos of anyone or anything for twenty-five cents. You could say they were assignments, but I was determined to take advantage of the situation to take good photographs for myself.

You were laying down what would be your way of working from then on: tripod, large-format camera...

In 1969 I saw a picture by Walker Evans, *Saratoga Springs, NY, 1932*, and that accentuated, voluptuous, amazing, descriptive quality, especially the rain-soaked sidewalk, totally stunned me. A large-format camera truly remains the only way to achieve that.

You formed part of *New Topographics*, a key exhibition for American landscape photography.

That was before my exhibition at the MoMA, so I was proud, yet had mixed feelings with respect to forming part of a trend. I think it was more important for all the others than for me.

And your first solo exhibition was at the MoMA...

The first exhibition at the MoMA was really important, as was my first Guggenheim Fellowship. After that, people sought me out and I had the wonderful privilege of never having to worry about promoting myself in any way. The freedom that implies is priceless.

From 1977 onward, people were to be your prime target.

I always see something tremendously powerful in people and given that, as a general rule, they like this recognition,

a kind of mutual contract is entered into, rather like seduction. People like posing for the camera.

Bebe, your wife, is also one of the protagonists of the *Brown Sisters*, the well-known portraits of the four sisters.

For many years, Bebe's father took a picture of the whole family which he used as a Christmas card. Undoubtedly, seeing them had something to do with wanting to take them. But I also rebelled against them because everyone was smiling and it felt false, a kind of lie.

How do they feel now they are so popular? Do you feel more pressure each year?

I don't think any of us feels any pressure. In fact, we all love it; it's like a chance to get all five of us together.

There is one question floating in the air when one sees the series: how long will you continue the series?

I want to keep doing it as long as I and at least one of them are here. I believe that they have implicitly promised something like that.

When you see your work, do you think of something you would have liked to do and have not yet done? What is the next thing you will be doing?

I would have liked to do my projects on people better. To have asked even more of them, and of myself. To have been better. I've really enjoyed doing this retrospective.

Now I'll start with something new. I don't know exactly what yet, but I think it will involve more of those characters of mine. Perhaps unknown individuals again, I'm not sure, but I feel quite daring in this respect, if it's not too presumptuous of me to say so. ⊗



Nicholas Nixon

TEXT: VICTORIA DEL VAL

IMAGES: © NICHOLAS NIXON. COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO

From September 7, 2017 through January 8, 2018 Fundación MAPFRE is hosting at its Bárbara de Braganza Hall in Madrid the largest retrospective exhibition to date of the work of American photographer Nicholas Nixon, who occupies a prominent, singular position in the history of photography of the last few decades.

Focused principally on portraiture, and with a clear interest in the descriptive possibilities of the camera, the work of Nicholas Nixon (Detroit, Michigan, 1947) reveals a tension between the visible – the content (of extraordinary clarity and compositional skill) – and the invisible, the thoughts and concerns prompted by his pictures.

His work on photo series explores singular worlds with notable social concern, revealing to us unnoticed aspects of reality pertaining to the artist's private experiences. However, given their everyday nature, we can identify with them and they easily evoke in us the echo of memories and emotions. The slowness, lengthy periods and absence of dramatic

elements all define an oeuvre that has unfurled over nearly five decades of consistent dedication. Nixon uses a simple technique that is practically obsolete, yet impeccable; the use of large-format cameras imposes a closeness and the cooperation of the subjects to reveal nearby worlds which grab his attention: the elderly, the sick, the intimacy of couples or the family.

This is the largest retrospective of his work exhibited to date, with over two hundred photographs.

The first camera Nicholas Nixon had was a Leica, following the example of Cartier-Bresson, whose work was one of the first to have an impact on him. But he would very soon start exploring the possibilities of larger format cameras, first of all 4x5 inches. This is the one he used to take the pictures that open this exhibition: views of the outskirts of the city of Albuquerque, new spaces on the frontier between the city and the desert, surprisingly mature work for a young student of photography.

Some elements that we will find in his first important series, the *Views* of cities, already appear in these photographs: clarity, definition, view from a high vantage point. Coinciding with his move to Boston, Nixon went one step further, as he had already

decided on an even larger format, 8x10 inches, and this camera would be his main tool from then on. With this format, the negative was so large that it did not need enlarging and the result was incredibly sharp images.

The views of Boston and New York form part of the first series Nixon produced in 1974 and 1975. These photographs formed part of one of the most influential exhibitions in the history of photography, organized in 1975 by the George Eastman House, *New Topographics: Photographs of a Man-Altered Landscape*.

From 1977 Nixon focused primarily on portraiture, a genre that fits well with his personal interests and values which are transferred over to his daily work. Sporting his camera, he traveled along the Charles River, near Boston, and, later, around other poor southern neighborhoods in Florida or Kentucky. The photographs are taken on riverbanks, on beaches and, above all, on the porches of houses, transitional areas between the public and private realms. He continued this project until 1982, while progressively refining his expertise in the use of a large-format camera, as though it were a lightweight manual camera that can go unnoticed. The pictures



View of Battery Plaza, New York City, 1975

never lose their spontaneity, despite the lengthy, complex process, and the compositions become more complicated as the series progresses.

Around 1984 Nixon's work took a new turn. He started focusing on a theme that would end up becoming the new series he was to work on throughout the following year, and to which he has recently returned: the elderly living in residential homes which he visited as a volunteer.

This work was to occupy him for several years, though the topic became a recurring theme over several decades, given his work as a volunteer in elderly care facilities and hospitals. This led to a new relationship between the photographer and his subjects, as he knew them personally. This

direct experience and his interest in these people at the end of their lives were present from that time on. There was also a remarkable change in the way of addressing the theme, a closer physical approach; he took close-ups, sometimes details of hands or gaunt faces betraying a lifetime of experiences.

The next project Nixon tackled was an obvious continuation from the previous series. This was *People with AIDS* (1988), which later took the form of a book. It contains the sequence of fifteen lives affected by AIDS, as well as letters and conversations transcribed by Bebe, his wife. Some artists and intellectuals, who saw how friends and acquaintances were dying, played an active role in achieving heightened visibility of the disease and treating it as

such, above and beyond moral or social implications. Nixon is not an activist, but in this project he was very clearly engaged in the need to offer a real, honest chronicle of these lives, as he moved into their private sphere, striving to understand the suffering of the patients and their nearest and dearest.

Nixon has been photographing his wife since they met in the 1970s, his son Sam since his birth in 1983 and, two years later, his daughter Clementine. Nixon delighted in intimate moments, the proximity of his camera suggesting something tactile, as though he were caressing them with his camera. The photographs of his children continued into adulthood; Bebe, on the other hand, has been an ongoing theme, with the intensity of their relationship taking a visual form. His portraits convey passion, which is even more evident with the passing of the years. This collection of images became a diary of their life together, since Nixon worked continuously and Bebe was always there, lending herself to a collaboration thanks to which we have some of the most intense portraits of contemporary photography, on a par with those of Rebecca Strand or Georgia O'Keeffe a century earlier.

From the year 2000 Nixon no longer worked on limited series, but rather returned time and again to his main obsessions. In his

Couples series he does not prepare the scenes, but rather participates in them. Once he has created a climate of trust, the picture emerges of its own accord – he simply has to shoot. Torsos, arms, mouths, almost abstract forms that speak of the intensity, both physical and emotional, that exists in a relationship. The nude has never been easy in photography, as it has been associated more with sex than with portraiture; hence the value of these photographs that convey intimacy, passion and joy, everyday images of how we share our lives.

In the first decade of this century Nixon returned to the rooftops of Boston for a new version of the views taken in the 1970s. He is a lifelong photographer, whose career is already in its fifth decade, having never ceased to investigate and experiment.

The intense attraction he feels for his projects – to which he returns over the years – leads him to adopt a different view of the city, whose forms are a defining feature: the extraordinary visual confusion created by the beltways around the cities, the confrontation between the old city and the new, which are mixed together like an exotic garden where the native plants survive among the foreign varieties. Both far-off and close-up views serve as an excuse for him to continue experimenting with an even larger format camera, an 11x14 inch model, which enables much more to be perceived than what the naked eye can see.



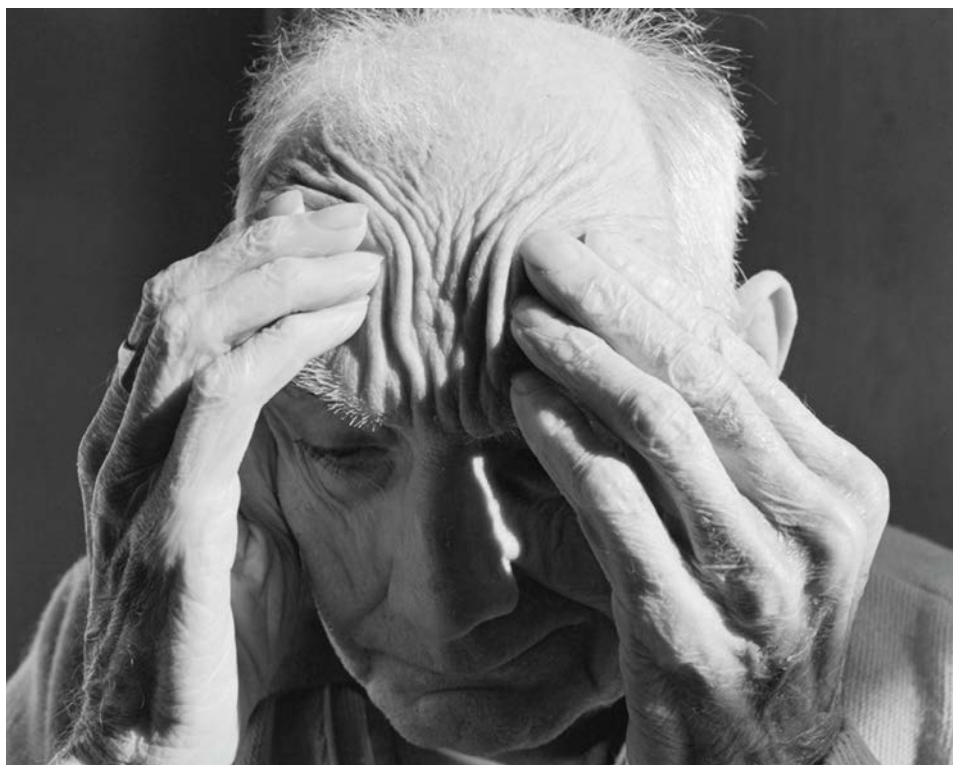
The Brown Sisters, 1975
Fundación MAPFRE collections
FM000341



The Brown Sisters, 1995
Fundación MAPFRE collections
FM000361



The Brown Sisters, 2016
Fundación MAPFRE collections
FM002498



F.K., Boston, 1984

Nixon's work has progressively matured toward more intimate, more personal themes, exploring the contents of his earlier work, where the attraction for abstraction and synthesis become principal factors. Over the last decade Nixon has focused on portraiture: close-ups, sometimes just the face, principally nudes. In these the superfluous is eliminated so as to focus better on the character. His concentration on the face has to do with the confidence in the individual expression, in the power of the subjects and the role played in their own representation, including their complicated relationship with their bodies. Nixon facilitates the necessary interplay between the photographer and the model to break down that

barrier. As a result, we are shown a wide variety of motifs: newborns, children, hospitalized patients, the elderly revealing their fragility, and the mysterious resilience of human beings.

The Brown Sisters is, without doubt, the most famous work by Nicholas Nixon; this is a series of portraits of his wife Beverly Brown (Bebe) and her three sisters, taken every year since 1975. From this simple starting point, Nixon has created one of the most convincing investigations into portraiture and the passing of time of contemporary photography.

These photographs have the air of a family album that takes us back to past moments and emotions. But what is disconcerting, yet fascinating about this series, midway between documentary

objectivity and emotional intimacy, is the change, the rhythm within the reiteration. Each picture starts taking shape and meaning when joined with the others, and it is within the series that it acquires its full force.

This series was the first acquisition when Fundación MAPFRE started up its photography collection in 2009. It also forms part of such important collections as those of the MoMA in New York, the Museum of Fine Arts in Houston, the National Gallery of Art in Washington, or Fondation A Stichting in Brussels.

Closing the exhibition is a small group of photographs, from among the latest to be taken by Nicholas Nixon. They are less significant in terms of subject matter, but great in terms of their content.

Nixon's gaze fixes on the steps up to his house, where there are a few leaves scattered like constellations of stars, on the curtains swaying in the breeze, on the character looking out from the painting that has always been there, on the last rays of dusk creating shadow play on the porch. The light, always present in his work, and the house, that interior, minimal, real paradise. These photographs have no relevant function, they simply seek pure pleasure, that renewed magic of photography which can evoke moments that will never be repeated. ⊗

THE CURATOR'S CHOICE

CARLOS GOLLONET*

In 1977 Nixon started exploring the banks of the Charles River, near Boston. This project would continue through to 1982. During this time he refined his expertise in the use of a large-format camera, as though it were a lightweight manual camera that could go unnoticed, although his work system was based, precisely, on a collaborative process. Nixon earned the trust of people and got them to reveal that boundless natural quality that makes these images so real. They never lose their spontaneity and authenticity, despite being a continuous display of composition skills.

Hyde Park Avenue, Boston, 1982 is an extraordinary example of that composition which became ever more complex as the series advanced. However, the way he handles the framing is resolved in such a way that it becomes invisible and center stage is taken by the family, social and psychological connotations surrounding these marginal groups. The atmosphere is just another character in the scene; mystery and reality blend together naturally, as in Faulkner's novels, and it is easier to glimpse literary influences than photographic ones in these images.

But, did no one notice that there was a photographer in front of them with a gigantic camera on a tripod, all really old-fashioned, immortalizing that illuminated, spontaneous moment that would be forever recorded? Yes, it appears that the child in the upper-left corner is looking at the intruder, but what about the others? How many stories are we able to discern in this scene? Because, surprisingly, they all appear unaware of the photographer and everything, as in the photo, revolves around the upset girl in the center with the lost look. Perhaps something has happened that has irritated her and the guy on the left gives her a snide look belittling the matter; the girl in the background comes out the door with her brothers to see if she is still angry. In front of her, a mother with her



Hyde Park Avenue, Boston, 1982

child look out of the frame toward something that draws their attention; the group in the foreground likewise, but toward the other side and, finally, a couple kissing passionately at the back as though they were alone... Is it possible to find and isolate more stories in just one shot? I do not think so. But what this photograph teaches us is to stop and think about how active the photographer's creative intelligence must be to recognize, anticipate and record what would never exist, were it not for this extraordinary framing. ✕

* Carlos Gollonet is chief curator of photography at Fundación MAPFRE and curator of the Nicholas Nixon exhibition. He is also an editor of photography books.



Zuloaga in Belle Époque Paris, 1889-1914

TEXT: PABLO JIMÉNEZ BURILLO & LEYRE BOZAL CHAMORRO

The exhibition *Zuloaga in Belle Époque Paris, 1889-1914* can be visited in Fundación MAPFRE's Recoletos Hall in Madrid from September 28 through January 7, 2018. The aim is to offer a new vision of the oeuvre of the Basque painter Ignacio Zuloaga, whose work, much of which was produced in turn-of-the-century Paris, sits in perfect harmony, both thematically and formally, with the modern world. The fact is that this artist's painting, straddling French and Spanish culture, far exceeds the limits established by the traditional historiography of art: works traditionally linked to the so-called generation of '98 and, therefore, to what is known as "Black Spain".

Critics such as Charles Morice or Arsène Alexandre, poets such as Rainer Maria Rilke, or artists such as Émile Bernard or Auguste Rodin were among those who, at the end of the century, felt that the Basque painter's work was a crucial reference in the artistic drive toward modernity. Following this viewpoint, largely unknown in Spain, the exhibition we are presenting here aims to show how Ignacio Zuloaga's artistic production combines a profound sense of tradition with a totally modern vision, inextricably linked to the Paris of the Belle Époque and the Symbolist movement with which he identified. It was in that dynamic pre-war Paris of the bright lights, the center of literary and artistic taste, where Zuloaga stood out in his own right with his recognizable style, following a parallel path to that of many of the best artists of the time: the "elegant" James Abbot Whistler, the "dandy" Boldini, or those representatives of Belle Époque painting par excellence, Sargent, Jacques-Émile Blanche or Antonio de la Gandara, among others.

A period of a few years that was to end in 1914, not due to the development of the career of Zuloaga – who, once he had found his own voice and his place on the international stage, would continue working within the same parameters – but rather because Paris and Europe were to be completely transformed by the Great War. This was a key period for the modern world, during which a frontier was established that would lead to the consolidation of a new scenario: that of contemporaneity.

Ignacio Zuloaga, his early years

The work of Ignacio Zuloaga straddles two cultures – Spanish and French – as he arrived in Paris for the first time at the end of 1889 and lived there, off and on, for more than 25 years. Upon his arrival in the French capital, among others, the painter met up with Santiago Rusiñol, Isidre Nonell, Hermenegildo Anglada Camarasa, Joaquín Sunyer and a young Pablo Picasso. Together with Jacques-Émile Blanche, he attended lessons given by Henri Gervex, an admirer of Édouard Manet, at the Academie Verniquet. Most probably it was also there that he met Degas, an artist he

Ignacio Zuloaga
Portrait of Émile Bernard (close-up), 1897-1901
Private collection, Bilbao
Photo: Juantxo Egaña
© Ignacio Zuloaga, VEGAP, Madrid, 2017

admired greatly and of whom he said: “I feel the most profound admiration for this man. He is the greatest artist of our time.”

In 1892 he traveled to Andalusia, where he was to return in 1895 for a longer stay. In Alcalá de Guadaíra and Seville, he came up against a reality very different from that of Paris – a society, customs and values that the Romantic travelers considered exotic, and which Spanish writers and painters depicted in their stories and pictures. Zuloaga was no stranger to this tradition, and he represented it in such controversial works as *Eve of the Bullfight*. This piece was rejected by the Spanish committee for inclusion in the Paris Universal Exhibition of 1900,

at which Sorolla, on the contrary, reaped great success.

The Paris of Zuloaga

Between 1892 and 1893 the Basque painter attended the Académie de la Palette, where, apart from Gervex, he also benefited from the corrections of Eugène Carrière – a future witness at his wedding – and Puvis de Chavannes. He came into contact with Louis Anquetin, Henri Toulouse-Lautrec, Jacques-Émile Blanche, Maxime Dethomas, his future brother-in-law, and Maurice Barrés. He also met Paul Gauguin, the most renowned artist of the Pont-Aven group in Brittany. Thanks to the mediation of Paco Durrio, he exhibited two paintings at Le Barc de Boutteville

in 1891, next to the Symbolists and Nabis: Maurice Denis, Edouard Vuillard, Paul Sérusier, Pierre Bonnard, Toulouse-Lautrec and Émile Bernard. The Basque artist participated in the subsequent editions of this exhibition – in 1892, 1893 and 1894 – as well as the one dedicated to portraits entitled *Les portraits du prochain siècle*, which took place in the same gallery in Rue Le Peletier in 1893. From then on, the artist applied to his painting some of the principles that guided these painters, striving to unite form and content, while affording a strong spiritual content to the work. In the exhibition we can find examples of these confluences and friendly relationships in works



Ignacio Zuloaga
Portrait of the Countess Mathieu de Noailles, 1913
 Bilbao Fine Arts Museum
 Inv. 82/50
 Photo: © Bilboko Arte Ederren Museoa-Bilbao Fine Arts Museum
 © Ignacio Zuloaga, VEGAP, Madrid, 2017

such as *Self-Portrait* by Gauguin, dedicated to Carrière, *SousBois* (*Le Huelgoat*) by Serusier or in *Vue de la terrasse de Saint-Germain-en-Laye*, to cite but a few examples.

**Zuloaga and his great friends:
Émile Bernard and Auguste Rodin**

In 1897 Ignacio Zuloaga met Émile Bernard for the first time in Seville. That moment marked the start of a great friendship that was strengthened by their shared vision of art and their common admiration for the “old masters”: El Greco, Zurbarán, Goya, Tintoretto or Titian, among others. That same year Zuloaga painted a portrait of Bernard clearly in tune with the style of the Frenchman – *Portrait of Émile Bernard* – and was even godfather to one of his sons, Fortunato. For his part, the French artist painted *Mendiants espagnols* in which the colorful, yet restrained figures are clearly reminiscent of Zuloaga, and *Danse de gitans*, a gift he dedicated to the Basque painter.

As well as Bernard, over the years Auguste Rodin also became one of Zuloaga’s great friends. The sculptor and painter presented works together at several exhibitions: Dusseldorf in 1904. Barcelona in 1907. Frankfurt in 1908 and Roma in 1911. They traveled together to Spain and exchanged works on more than one occasion. Zuloaga received works such as *Iris*, *L’Avarice et la Luxure* or the *bust of Mahler*, which he kept in his private collection. In turn, Zuloaga gave Rodin *The Mayor of Torquemada*. As well as their

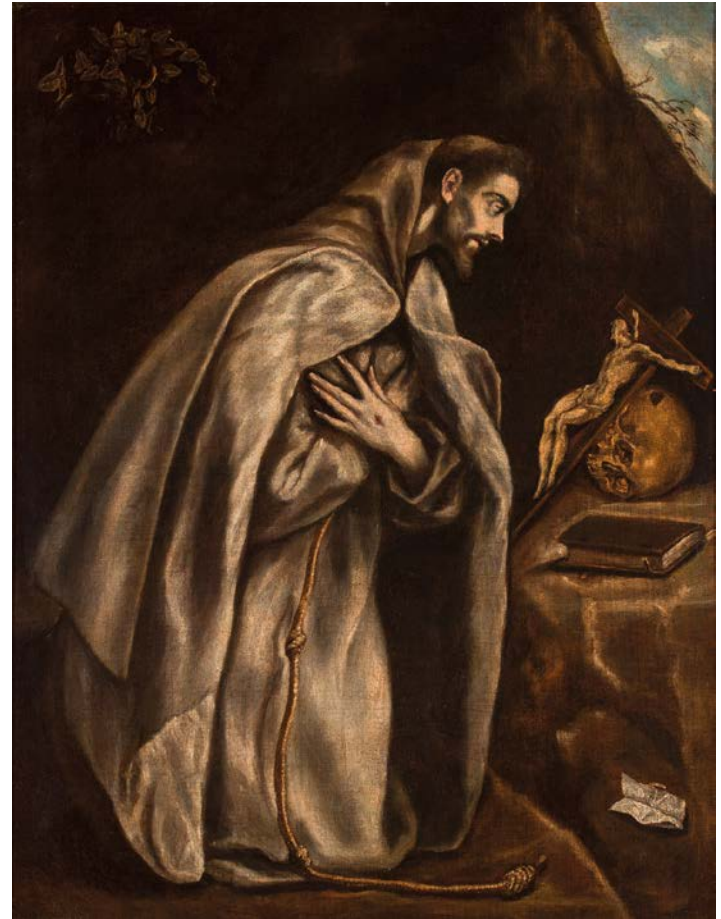
great mutual admiration, they both maintained a timeless quality in their work, taking into account tradition, rejecting the copying of nature as it was generally depicted, seeking, on the contrary, the very essence of their motifs.

The modern portrait

The 19th was the portrait century. In capital cities such as Paris or London, this genre underwent tremendous development as it became a form of social affirmation. The new rising class, the bourgeoisie, transformed the genre and the relationship with the artist: as well as serving as an instrument

of social promotion, it would also become a means of investment. Aware of this transformation, the artist also became a “businessman”, given that these paintings brought in significant economic returns. Giovanni Boldini, Antonio de La Gandara, John Singer Sargent, or Jacques-Émile Blanche were just some of the representatives of this new generation of artists, who devoted a large part of their oeuvre to painting portraits of distinguished members of society.

They were accompanied by Ignacio Zuloaga, who, in a natural manner, formed part of the capital’s intellectual elite and had a



El Greco (Doménikos Theotokópoulos)
San Francisco, 1609
Private collection
(work belonging to the Ignacio Zuloaga collection)
Photo: Juantxo Egaña



Pablo Picasso
La Célestine (La femme à la taie) [La Celestina], 1904
 Musée national Picasso Paris.
 Donated by Fredrik Roos, 1989
 Inv. MP1989 5
 Photo: © RMN-Grand Palais
 (musée national Picasso - Paris) /
 Mathieu Rabeau
 © Estate of Pablo Picasso.
 VEGAP, Madrid, 2017

forceful that Zurbarán, isn't he? What a splendid painter! I think he's cruder than Velázquez, more naive, more Spanish."

Back to the roots

Many of the works that Zuloaga painted of this Black Spain for which he is so well known should be understood in the context of that cosmopolitan Paris in which he lived and developed his artistic style. A city in which the Symbolists played an increasingly major role and where the pursuit of authenticity led to many artists escaping from the capital in search of a pure, uncontaminated world. The prime example is that of Gauguin, but there were others such as Bernard or Cottet, in addition to the Basque painter, who seemed to make a round trip: from France he returned to Spain in search of his roots, his Spanish roots, the most authentic Zuloaga.

Upon his return, the painter met up with some of his fellow travelers, with whom he shared iconography: dancers, matchmakers or dwarfs are also depicted by Picasso or Anglada Camarasa.

The *Portrait of Maurice Barrés*, which closes the exhibition, is an excellent example of this journey, as it unites the two fundamental aspects of his artistic oeuvre: the French and the Spanish, at the same time paying homage to the figure of El Greco, one of the most admired artists at that time. Not just at a stylistic level, but also because, like Zuloaga, his work exemplified modernity coupled with a profound sense of tradition. ⊗

prominent role in that milieu known as the Paris of the Belle Époque. This new wealthy clientele sought to be immortalized by the most celebrated painters, as we can see in the famous *Portrait of the Countess Mathieu de Noailles*.

Looking at Spain

At just 20 years of age, Ignacio Zuloaga invested 50 francs in the purchase of a painting attributed to El Greco. From that moment, he began to assemble a collection of works, paying special attention to the Spanish painters he most admired: El Greco, Zurbarán, Velázquez and Goya. Around 1908 the core works of the collection

were already present; up to 12 works attributed to El Greco, most noteworthy among which were *The Annunciation* and *San Francisco*, as well as *Vision of Saint John*, purchased in Cordoba in 1905 and today belonging to the Metropolitan Museum of Art. Testimony of his admiration for Goya are, among others, the three little prints depicting scenes of the *Disasters of War* which he acquired in an auction of the Shchukin (a friend of his) Collection, two of which form part of this exhibit. Zurbarán and Velázquez were other great masters of his. Regarding the former, in one of his letters to Émile Bernard, Zuloaga says: "He's so

THE CURATOR'S CHOICE

PABLO JIMÉNEZ BURILLO*
LEYRE BOZAL CHAMORRO**

In 1898 Zuloaga had painted *Eve of the Bullfight* in the Sevillian town of Alcalá de Guadaira, a work that depicted that world of light and picturesque local customs of what is known as the “white period” of the painter from Eibar: a series of Andalusian-themed paintings – among which it is worth mentioning *The Walk After the Bullfight*, 1901, destroyed in the Second World War, or *Woman From Alcalá de Guadaira*, 1896 – in which the leading themes are bullfighting, gypsy women, and women wearing mantillas. In *Eve of the Bullfight*, from the top of a hill women observe the bulls to be used in the bullfight the next day.

After achieving first prize in 1898 at the Fine Arts exhibition in Barcelona, the work was rejected by the Spanish jury for inclusion in the Universal Exhibition of Paris in 1900, preferring the more social Joaquín Sorolla and his *Sad Inheritance*, among others. This decision provoked the indignation of the artist himself, but also of a large number of critics, who wrote at length about the injustice of the decision and defended his painting, in which they admired the influence of Goya and Velázquez, but also underscored the influence of Manet. Finally, the painting was shown at the La Libre Esthétique exhibition in Brussels before being acquired that same year by the Belgian State.

From that moment on, the bright, cheerful, full-of-life “White Spain”, which drew on naturalist and Impressionist sources, represented by Sorolla, existed alongside the so-called “Black Spain”, influenced by Symbolism and fin-de-siècle decadence: the Spain of deep-rooted, incomprehensible tragedy, sometimes magical, yet always profoundly tragic. According to this view, Zuloaga would be the leading representative of this black Spain, whose genesis can be traced to the severity of the paintings of the Golden Age and the Velazquez aesthetic. This tradition was to experience one of



its high points with the Black Paintings (1819-1823, Prado Museum, Madrid) by Francisco de Goya and, after Zuloaga, was to be found not only in Picasso’s “blue period”, but also in artists such as José Gutiérrez Solana or Antonio Saura, and even in the films of Luis Buñuel and Pedro Almodóvar. This is a world that began in the Golden Age and which, in part, has come down to our day; an immediate past which, as suggested by Stefan Zweig, in his autobiographical book *The World of Yesterday: Memories of a European*, is disintegrating at a rapid pace and is starting to be unrecognizable. ☒

Ignacio Zuloaga
Eve of the Bullfight, 1898
Royal Museums of Fine Arts of Belgium,
Brussels
Inv. 3535
© Ignacio Zuloaga, VEGAP, Madrid, 2017

* Pablo Jiménez Burillo, curator of the exhibition Zuloaga in Belle Époque Paris, is manager of the Fundación MAPFRE Culture Area. He was Plastic Arts consultant for the Juan Ramón Jiménez Centennial and for the Spanish Society for Cultural Commemorations. He is a member of the International Association of Art Critics and of the Executive Committee of the Association of Friends of ARCO. He has been distinguished, first as a Knight and later as an Officer, with the Order of Arts and Letters of the French Republic. In 2013 the University of Medellín (Colombia) published his book of poetry *Esto no es el amor [This is Not Love]*.

** Leyre Bozal Chamorro has been curator of the Fundación MAPFRE Collections since 2009. She holds a degree in History of Art from the Complutense University and has taught History of Art and Semiology at the Istituto Europeo di Design (IED). She has participated in various publications, most noteworthy being *Suite Vollard. Pablo Picasso. 1930-1937. Fundación MAPFRE Collections, The Hand With a Pencil. "Drawings of the 20th century". Fundación MAPFRE Collections, Francisco de Goya. The Disasters of War. Fundación MAPFRE Collections, Return to Beauty. Italian Masterpieces from Between the Wars.*



Hell According to Rodin

TEXT: BLANCA DE LA VALGOMA

At its Casa Garriga Nogués Hall in Barcelona, Fundación MAPFRE presents the exhibition *Hell According to Rodin*, which may be visited from October 11, 2017 through January 21, 2018. This display invites the public to explore the creation of one of the icons of the fin-de-siècle art world: *The Gates of Hell* by Auguste Rodin.

Considered the central work of the French sculptor's career, having worked for more than twenty years on it, this monumental work offers a spectacular view of hell, frenzied and tempestuous, yet also sensual and evocative.

In 1880, the French State commissioned Rodin, at that time still a little-known sculptor, to create a portal for a future Museum of Decorative Arts. This assignment, modest in principle, quickly became the most important project of his career. Over the following decade, the artist worked feverishly on the architectural dimension of the *Gates*, reflecting on the composition of the sculptural group, as well as the characters that arise, mill around and emerge from it. Rodin took the Inferno

from Dante's *Divine Comedy* as his source of inspiration, but as he progressed with the work, he became increasingly influenced by the ambiguity and sensuality of *The Flowers of Evil* poems of *Baudelaire*, which he illustrated in 1887-88.

The numerous groups and figures of the damned which Rodin included in *The Gates of Hell* constituted a veritable repertoire of forms he would return to until the end of his career, with ever-renewed inventiveness and expressive capacity unprecedented at that time. Fascinated by the body, whether painful, violent or erotic, Rodin designed, modeled and incessantly reworked his creations in order to capture and express all the impulses of the soul. Many of his best-known works arose from this project. Among them, *The Thinker*, *The Kiss*, *Ugolino*, or *The Three Shades*. A reading of *The Gates of Hell* therefore enables you to appreciate the majority of Rodin's oeuvre. It offers a synthesis of his stylistic research and a starting point for numerous variations made possible by his preferred techniques: fragmentation, assembly, enlargement, reduction, repetition, the unfinished...

The exhibition brings together a hundred sculptures and some thirty drawings, of tremendous

expressive force and delicacy, which have rarely been on display, as well as several early figures and maquettes that allow us to follow the sculptor's creative process and the evolution of the portal over the years. Thus, this exhibition allows us to admire *The Gates of Hell* and the sculptures that formed part of, or emerged from, it but also to observe the evolution of Rodin's whole career, and witness the creation process of one of the most emblematic fin-de-siècle artists.

The Hell According to Rodin exhibition has been organized by Fundación MAPFRE and the Musée Rodin in Paris, with exceptional loans from this museum.

Rodin in 1880

The exhibition begins with a small section given over to the initial designs, both on paper and in three dimensions, which Rodin produced in order to determine the overall structure of the portal. These initial proofs show how the artist was initially inspired by renaissance models such as *The Gate of Paradise* by Lorenzo Ghiberti, with a geometric, rational design, and how, little by little, he threw off the shackles of that rigid approach to create a more complex, interwoven portal, which better reflected the fin-de-siècle spirit.

Previous page:

Despair, ca. 1881-1885

Musée Rodin, Paris S.03836

© photographic agency of the musée Rodin - Pauline Hisbacq



These early concepts also allow us to observe how he approached the principal figures from the very beginning: *The Three Shades* – an evolution of the figure of *Adam*, which at first was going to flank the door together with *Eve*; *The Thinker* – which represents Minos, the judge who assigns each of the damned to one of the circles, but also Dante meditating upon his own work and, by extension, any creator and, even, Rodin himself; and *Ugolino* or *The Kiss* are all already recognizable in the earliest sketches of the *Gates*.

The inspiration of Dante

The second section of the exhibition explores the way in which Rodin interpreted the Inferno from Dante's *Divine Comedy*. Like many other artists before him, Rodin was fascinated by the Italian poem, written in the

early 14th century by the Florentine poet Dante Alighieri. At no time did the sculptor intend to offer a linear reading of the poem, nor describe the nine circles Dante passed through to reach Paradise; rather, he sought a free interpretation, in which he moved away from the anecdotal and strove to convey the essence of the suffering of the damned. His links to the text are subtle, sometimes tenuous, and it is often the notes accompanying the works, particularly the drawings, which enable us to comprehend his relationship with the *Divine Comedy*.

Rodin shows special interest in certain episodes, which he develops in numerous drawings and sketches before sculpting them, while others are ignored. Thus, for example, the story of Count Guido da Montefeltro, which occupies a residual place in Dante's poem,

Tympanum of The Gates of Hell, 1887-1889

Musée Rodin, Paris S.05729
© musee Rodin (photo Beatrice Hatala)

appears to have greatly interested Rodin, who devoted a large number of drawings to it. He also produced many drawings and sculptures related to the story of Paolo and Francesca, and to that of Ugolino devouring his children; but, in general, his efforts were centered on the representation of anonymous condemned souls – which he often refers to as 'shadows'. Most of the figures which Rodin produced at that time were men who were lost in thought, engrossed in their own fate as they reflected on their guilt and punishment. As time went by and the work progressed, Rodin moved ever further away from the initial source. The motifs he created began to take on new meanings and to adapt to new inspirations. Indeed, as they were not very defined,

most of the drawings inspired by Dante could refer to several themes taken from his *Inferno* and they lent themselves to further research on completely different topics, suggesting interpretations that could prove contradictory. The motifs created by Rodin had a polysemous dimension, as had most drawings and sculptures from the early 1880s onward.

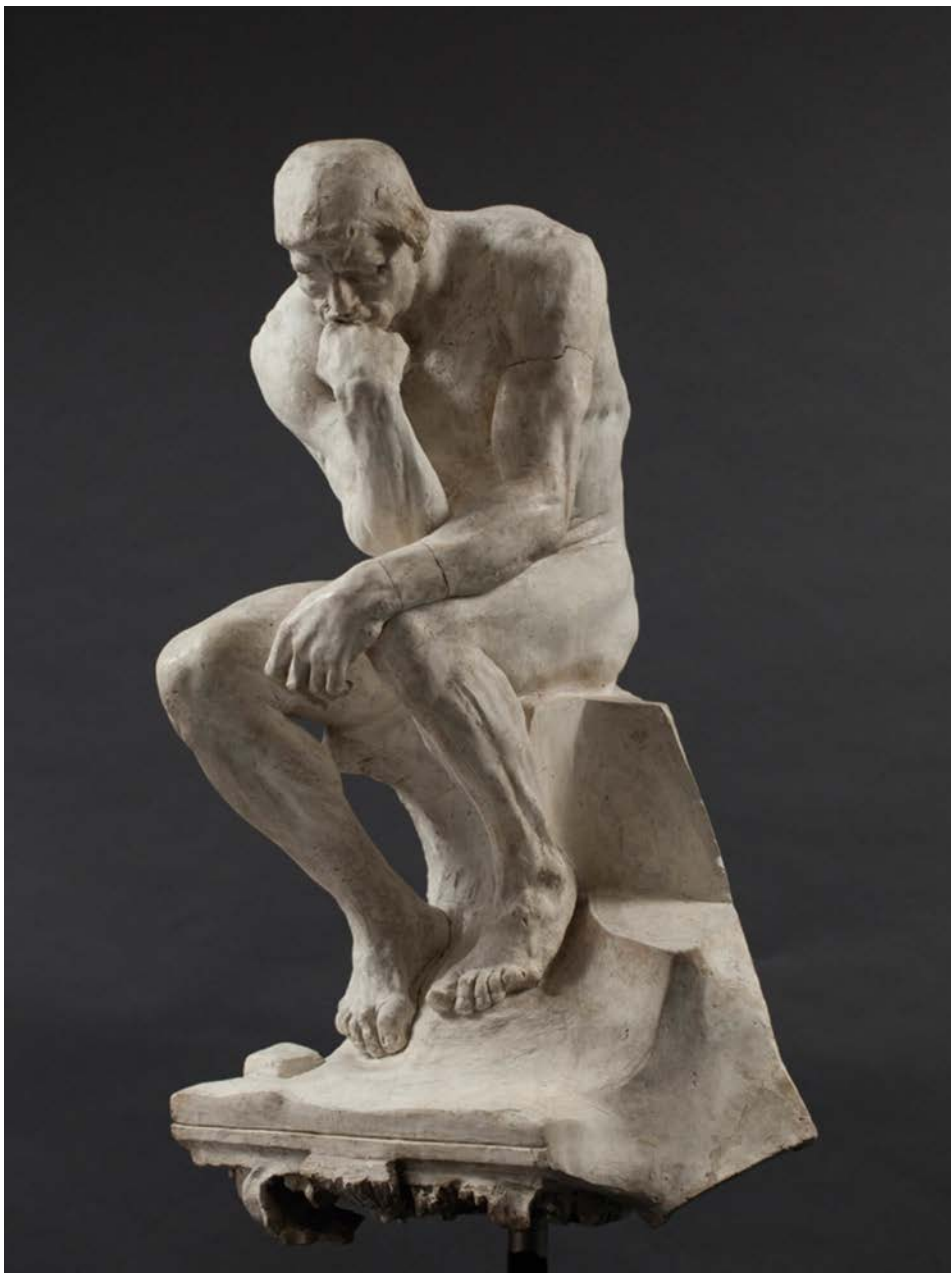
The Baudelairean moment

In the mid-1880s, Rodin was commissioned to illustrate a copy of *The Flowers of Evil* by Baudelaire, one of the works that would have the most influence on the sensitivity of this French fin-de-siècle artist. As was the case with Dante's *Inferno*, Rodin did not do so much work as an illustrator, but rather responded to those poems, which revolve around human passions. He often attempted to transcribe the atmosphere of a few verses, instead of trying to summarize the poem as a whole.

The third section of the exhibition shows the relationship between the drawings made for *The Flowers of Evil* and the sculptures that form part of the *Gates*, a reflection on the transformation of the work influenced by the spirit of Baudelaire's poetry. The poems that make up this work had an immediate influence on Rodin and, therefore, on the forms that he was creating for *The Gates of Hell*, affording them a much more ambiguous, sensual nature. In contrast to his earliest figures for the *Gates*, in which he reflected



Ugolin and His Children, 1884
 Musée Rodin, Paris. D.09393
 © musee Rodin (photo Jean de Calan)



The Thinker, on an element of the capital, 1881-1888
Musée Rodin, Paris S.03469
© photographic agency of the musee Rodin - Pauline Hisbacq

The endless search for ideal moldings

The next section is dedicated to Rodin's preoccupation with the more architectural aspects of the *Gates*. Given that the museum for which the *Gates* was intended had not yet been built and, therefore, he knew nothing of the appearance of the façade in which the *Gates* were to be integrated, the sculptor was forced to create an architectural structure of his own. The *Gates* obviously became an autonomous work that would never have been able to be opened, but is influenced in a number of ways by this origin. In principle, it had to serve as an entrance, a means of accessing a special place, but also had to show visitors and passers-by, in the public space, an example of what the art of his time could produce in the field of sculpture applied to ornamental work.

In the absence of an architectural project in which it should have been inserted, Rodin conceived not only the door panels, but also the whole surround. The *Gates* are thus organized through large vertical and horizontal lines, which Rodin enlivened with various moldings, and with prominent volumes that create a highly powerful play of light and shade. For this he drew inspiration from the countless civil and religious buildings he admired on his travels around France and Italy throughout his life, with a

primarily on the punishment, Rodin now moved on to meditate on temptation and its consequences. He swiftly abandoned the moral vision of the world put forward by Dante and replaced it with a vision that was amoral – did not pass judgment on those condemned – and much more intimate, in

which the Inferno ceased to be a place and became a state of the soul. Women began to play an increasingly leading role, as they are exhibited more toward the spectator and interact between themselves. The *Gates* are thus loaded with eroticism, dynamism and voluptuousness.

predilection for the late Gothic and early Renaissance. He compiled graphic documentation consisting of pictures pasted on the pages of an album and architectural drawings made directly in front of the monuments, which he continued producing even after he abandoned work on the *Gates*. However, he modified the characteristics of certain elements of the traditional decorative vocabulary such as the acanthus leaves and foliage, creating profiles which, from the base right to the top, are varied and never identical.

Live forms, beyond the *Gates*

Finally, the exhibition closes with a large section that recounts the evolution of the *Gates*, paying special attention to the independent existence of many of the figures created for it. At the end of 1880, the project for the Museum of Decorative Art was abruptly abandoned and the *Gates* were left without a destination. Already a renowned artist, Rodin received several important commissions that were to keep him busy for the best part of the next decade. It was then that he ceased working on *The Gates of Hell*, although it remained in his studio, like a huge backdrop. However, when he was nearly 60 years old, he decided to return to it and put it on display at the Alma Pavilion, the major retrospective exhibition organized on the occasion of the Universal Exhibition of 1900. For reasons that are still unclear, Rodin exhibited his masterpiece devoid of all the figures that made up the work, which

left the public and critics totally disconcerted. The *Gates* were then left practically abandoned and it was not until the end of his life, in 1917, when he decided to recompose it in order to be able to finally cast it.

Over that period of intense creation that started in 1880, Rodin had designed a huge repertoire of figures and sculptural groups. Despite the fact that they were not all integrated in *The Gates of Hell*, or at least not immediately, from that date up to the end of his career, the sculptor reused figures, groups and fragments that were transformed into the starting point for a large part of the remainder

of his work. Some of these motifs became autonomous works and were exhibited in plaster or other materials such as bronze or marble, while others were assembled with different elements, giving rise to new works. Yet others were enlarged in a complete or fragmented form from 1890 onward. This process resulted in a profound modification of their physical presence in the eyes of the spectator and means that they can be considered new versions of old works. This is the case of such emblematic works as *Despair*, *Fallen Caryatid* and even *The Thinker* and *The Kiss*. ❖



*Third maquette of
The Gates of Hell, 1880*
Musée Rodin, Paris S.01189
© musée Rodin (photo Herve
Lewandowski)



In the heart of the Karakorum

TEXT: RAFAEL CONDE PHOTOS: SEBASTIÁN ÁLVARO

Sebastián Alvaro is a journalist who, for 27 years, directed the award-winning adventure documentary series on TVE (Spanish state television): *Al filo de lo imposible*, which set the benchmark as regards reporting on the world of adventure and exploration. He is the author of numerous books on adventure travel and collaborates with various radio programs. In 2001, together with the Sarabastall Association, he started up the Hushé humanitarian project, located in a village in northeast Pakistan.

I was telling our story in the European Parliament and no one could believe it. They thought it impossible that some crazy Spaniards could be engaged in a cooperation project there at the height of Taliban power



How did the Hushé project come about?

I have always felt a special attraction for the Karakoram Range in the north of Pakistan. I started out loving its mountains and ended up loving its people. On the trips I made to that region to shoot documentaries for *Al filo de lo imposible* I met Karim, in my opinion the best porter in the Karakoram. He accompanied us on all our expeditions from 1983 onward, becoming a friend and just another member of our mountain climbing team. One day he said to me: you have to come to Hushé, my village, to help my people. I went to see it and I felt it was an exceptional place – a lost village in a remote valley, the ideal place to situate Shangri-La. From that moment I started helping them as much as I could, providing them with money, medicines and other materials, as some NGOs often do. One day I went to give a talk in a village of Zaragoza called Caspe, and it was there that I proposed the idea of the Hushé project to the Sarabastall Foundation. Together we decided to set it up.

How have these first 17 years of the project gone?

The first year we simply went to talk to the people, to see what their needs were and, from there, we devised a project which has education at its very core. This follows the tenets of Spanish Regenerationism, namely that only education sets you free and can change your life. Speaking of this in Pakistan, where children lack the most basic things, was almost revolutionary.

First we insisted on the need for education, an essential pillar. To date, we have provided scholarships for over 400 children. Next, we began working on health and hygiene. This year I'm taking eight doctors and nurses to Hushé. We also changed their crop cultivation system to ensure that their diet was more varied and better. That was a fundamental change, which goes far beyond economic aid. And finally, we built a mountain refuge hotel, which will be their main means of support, within the idea of the valley's sustainable development. It had outstanding results last year.

The example has spread to other villages

Yes, indeed, to other villages in the same valley. We started with the highest village and are now working our way down. When an avalanche swept away a whole village, we helped rebuild five houses. And so, bit by bit, our work is expanding. One major achievement is

seeing how the first girls we schooled have now become midwives. Last year a 16-year-old girl, married at the age of 14, was at death's door giving birth to her second child. Fortunately, one of the first two midwives we had trained was there and, together with the doctor, they assisted the birth of the child and saved the mother's life.

We also want to build a students' residence. We're not going to start a revolution, but we do want to make it clear that boys and girls have to receive education – the girls too – and, in northern Pakistan, that is a bombshell.

In your profession, there is a lot of solidarity, people who are clearly sensitive to the problems of the disadvantaged they report on, but few have turned to action.

I've always been a practical, vehement man. When I come to the conclusion that something must be done, I go and do it. The project is going so well because I surround myself with really good people who go to work in Pakistan for a month or two, paying their way. They are doctors, teachers, nurses who devote their month's vacation to this project. No money in the world could pay for their efforts. I was telling our story in the European Parliament and no one could believe it. They thought it impossible that some crazy Spaniards could be engaged in a cooperation project there at the height of Taliban power.

As always, I see you full of project ideas, but I'd say with even more enthusiasm now, if that's possible. Is that true?

Yes, in many ways it is, although most of the projects, such as the Hushé one, do not provide me with any material benefits, but they do give me great personal satisfaction and that's what is truly worthwhile in life. I've understood a way of looking at life that has more to do with enthusiasm, with passion. I sign up to any noble cause people put before me; for example, the documentary about schizophrenia my son has just finished. This was proposed to me at a psychiatry congress: what could you do with five people suffering schizophrenia that might serve to combat the stigma of mental illness? Anything, I told them, and we decided to take them to the Naranjo de Bulnes mountain peak. In the end, we have told a lovely story that will serve as a tool to help people understand what this disease is all about. ✕

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The sinking of the Titanic

TEXT: ANA SOJO

Curator of Fundación MAPFRE's Insurance Museum

It is hard to imagine an accident that is better known, more commented and recreated than the sinking of the *Titanic*.

The full name of the transatlantic liner was *RMS Titanic* or *Royal Mail Ship Titanic*, given that, apart from passengers, she also carried mail under contract with the Royal Mail.

It was built on the orders of the White Star Line company to cover the passenger route from Southampton to New York. As we know, she went down during the night of April 14, 1912. 1,514 of the 2,223 people on board died. It is considered one of the deadliest shipwrecks in history in times of peace.

The Fundación MAPFRE Insurance Museum preserves among its collection a copy of the Lloyd's Register of Shipping for the years 1912 and 1913, which reflects the sinking of the *Titanic*. Lloyd's Register of Shipping was an exclusively maritime classification society. It takes its name from the 17th century London coffee house frequented by merchants, marine underwriters and shipowners, all of them engaged in business related to shipping. Edward Lloyd, the owner, invented a system of exchanging information by circulating a printed sheet of the news he received.

It should be noted that, apart from this historical connection,

Lloyd's Register bears no relation to the insurance market Lloyd's of London.

The society published the first *Register of Ships* in 1764 to give both underwriters and shipowners an idea of the state of the ships they insured and chartered. With information on all merchant ships of over 100 tons, this register has been published annually ever since.

The book contains a brief reference to the loss of the *Titanic* where it is stated that "the ship hit an iceberg and sank at lat. 41.16° N, long. 50.14° W on April 14, 1912."

The sinking marked a turning point in maritime navigation. As a result of the



Model of the *Titanic* on display at the Julio Castelo Matrán Naval Models Museum

The *Titanic* in figures

Almost **100 million hits** when we search on Google for the word *Titanic*.

Close to **300 books** in Spanish in the ISBN database with the word *Titanic* in the title, and **572 books** in the Library of Congress also contain the same word in the title.

More than **129 titles** of audiovisual material (movies, series and documentaries) on the *Titanic* according to the IMDB (International Movie Data Base).

Countless exhibitions, presentations and displays of original objects.

Several expeditions to research and salvage items from the wreck and, finally, the construction of **an exact replica** of the ship that will set sail in 2018 under the name *Titanic II*.

tragedy, and in response to the conclusions of the Board of Trade inquiry headed by Lord Mersey (set up to investigate the incident), the British Government initiated the first International Conference on the Safety of Life at Sea (SOLAS). The participants in the conference met in London in 1913 and 1914. Thirteen nations reached an agreement on the use of fire-resistant, watertight bulkheads, life-saving appliances, fire

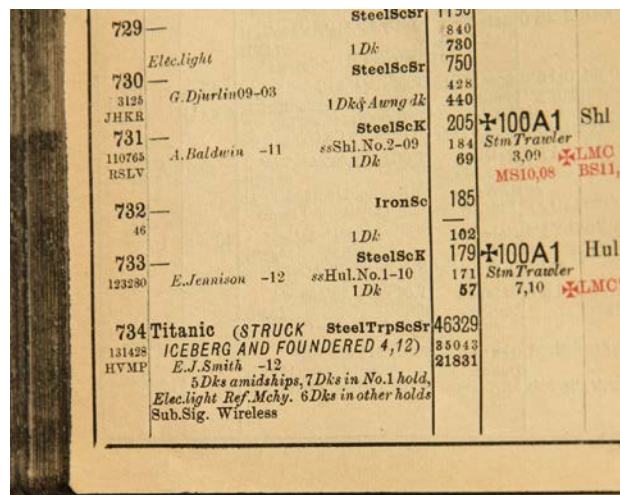
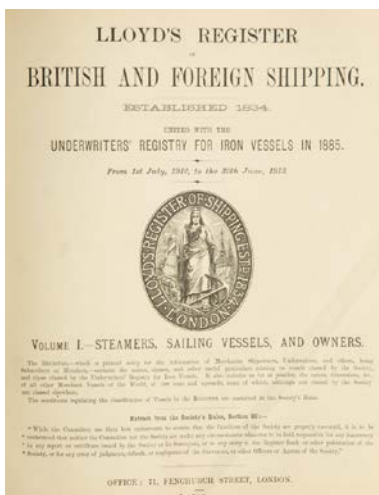
prevention and extinction equipment, lifeboats, etc.

Titanic and insurance

On January 9, the brokers Willis Faber & Co. arrived at the Lloyd's underwriting office to insure the *Titanic* and her sister ship, the *Olympia*, on behalf of the White Star Line.

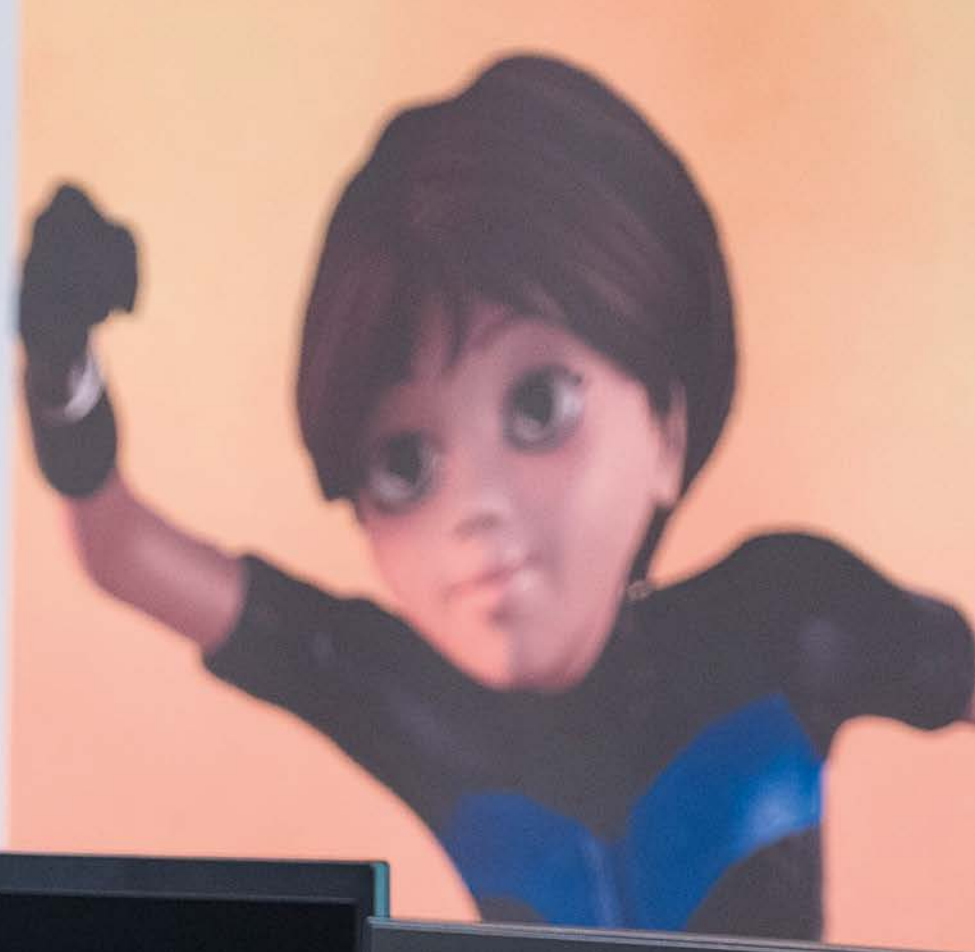
Each hull was insured for one million pounds, around 95 million pounds nowadays. Many names were added to the Lloyd's underwriting slip, covering

quantities ranging from 10,000 to 75,000 pounds. The underwriters paid White Star Line the full sum within 30 days of the tragic accident. There is also abundant documentation on the life insurance policies paid out to the passengers, and the numerous claims arising from the disaster. ☒



Sources:
<https://www.lloyds.com>
<http://www.lrfoundation.org.uk/hec.info@lrfoundation.org.uk>
<http://www.prudential.co.uk>
<http://www.imdb.com/>

Previous page and above: cover and page excerpts from *Lloyd's Register of Shipping*. Insurance Museum



The future is already here

TEXT: RAQUEL VIDALES IMAGES: FUNDACIÓN MAPFRE GUANARTEME

Fundación MAPFRE Guanarteme, whose sphere of activity is centered on the Spanish Canary Islands, is running an employability program to train youngsters in the new professions which, thanks to Big Data and the Internet of Things, are drastically changing the needs of the labor market. Data management in its numerous forms, including in audiovisual applications, is increasingly a skill called for in the job offers posted by companies.

“I’ve been looking for a course like this for ages. In the Canaries there’s never been anything like it. And overseas, on the Peninsula, the few that I saw were too expensive and I couldn’t afford them.” These are the words of Yonay Benítez, 29 years old, one of the 20 students selected from the 80 candidates who applied last March to attend the 3D Animation course organized in Gran Canaria, thanks to a collaboration agreement between the Cabildo (local authorities) and Fundación MAPFRE Guanarteme.

From a young age, Yonay had no doubt that he wanted to work in graphic design and audiovisual production, but he had never had access to top-flight training in this field. “When I finished high school, I started working in all kinds of jobs: factory machine operator, supermarket delivery boy, and I even joined the Army. Meanwhile, in the evenings, I studied what I really liked on my own at home: computer-aided design. Little by little I learned more, set up a website and started getting work. Until one day a company in Canada called to offer me a work-experience internship. I didn’t hesitate to leave, because it was very difficult here to keep learning and work in this sector,” he recalls.

This was five years ago. After four years in Canada, Yonay decided to return to Gran Canaria last summer. Without a lot of job prospects, he spent several months

trying his luck in the market, until he heard that a 3D animation course was being organized in his city. It was designed by the University Center for Technology and Digital Art in Madrid with the collaboration of the company *Ánima Kitchent*, a major Spanish-Mexican distributor of contents for children and young people, which is currently producing the *Cleo y Cuquín* series (a modern version of *La familia Telerín*). “I couldn’t imagine anything better. I’ve learned a great deal; few people have access to such specialized training. I hope to find work soon,” Yonay declares.

Yonay’s dream proved possible thanks to the specialized training programs being run by the Corporation for the Economic Development of Gran Canaria, in collaboration with Fundación MAPFRE Guanarteme. The idea is to organize courses in sectors with high employment potential in the coming years, partnering with leading companies in these areas so as to foster an industrial fabric capable of absorbing the professionals trained on these courses. It is an infallible way of creating quality employment.

There is no doubt that audiovisual production is a booming sector in this regard. And, within this field, 3D animation is on the rise in both the film and television or advertising worlds. The result is that, in the next few years, they are going to need a lot of professionals with very

50,000

MILLION EUROS OF BUSINESS
AND MORE THAN SIX MILLION
WORKERS IN THE BIG DATA
MARKET IN EUROPE

A whole series of industries and professions are being developed around Big Data, which are going to account for a large part of the jobs on offer over the next few years



specific knowledge: three-dimensional animation, screenplay, facial animation, interpretation, synchronization of dialogs, poses and teamwork tools, as well as knowledge of the key aspects of the production systems at major companies such as Disney, Dreamworks, or Blue Sky.

The animation course began in April and consisted of 600 hours. On the open market, such tuition could cost up to 6,000 euros, but those selected only had to pay 500 (400 if they were currently unemployed). The company *Ánima Kitchent* intends to hire this fall those who demonstrate the best qualities for working on the projects the company is embarked on this season.

21st century gold

It is said that data is the gold of the 21st century. Or oil. But, unlike these two raw materials, its value does not lie in the data itself, but rather in the ability to process it to draw conclusions. That is why more and more companies need data experts who know how to handle Big Data processing and machine

learning tools. These technologies have been integrated into the daily routine of a great many companies and are changing the way we do business.

For this reason, another sector that is undoubtedly booming is Big Data. That is to say, the processing of massive amounts of data to design commercial actions, predict behavior patterns or even system failures, and develop future strategies. Most of the information that moves our world today is digital, and it comes from a huge number and variety of sources. How do we store this data in a world of finite resources, how do we process it and how do we glean information from it? This is basically what Big Data is all about.

There are already technology companies in which human intuition is prohibited for making decisions: if someone resolves to undertake some action, they have to produce the data to justify it. Their strategic and tactical decisions no longer rely on the views and intuitions of executives, but rather are based, above all else, on objective data.

The idea is to organize courses in sectors with high employment potential in the coming years, partnering with leading companies in these areas. It is an infallible way of creating quality employment

The data provide these companies with valuable information about how their customers behave when they enter their stores, how they respond to products, what interests the offers spark in them, their satisfaction with the service... This helps them to understand much better what their customers are demanding, what they do and do not like, and even what they may like in the future.

Big Data can also be very useful in the insurance industry: for example, to be able to successfully calculate the premium users should pay, based on the data obtained on the way they drive. In pharmacies, to monitor in real time the effect of drugs on diseases and to assess their effectiveness. In banking, in order to learn of market risks in real time, based on the data obtained from transactions and quotations. And, in transport, to modify routes in real time on the basis of traffic or weather data.

For all these reasons, Big Data is the other major training commitment made this year by the Cabildo of Gran Canaria and Fundación MAPFRE Guanarteme: a course to train highly qualified Big Data professionals, taught by experts from EOI, one of the leading business schools in Spain. Thanks to the agreement between the three institutions, 25 selected students are attending this course that also began in April and will end in November, with a duration of 200 class hours. Although the course is valued at 7,800 euros per participant, the final cost for each of them was 360 euros.

Experts estimate that, in Europe, there is already a Big Data market worth 50,000 million euros with more than six million workers. Around the world,

Training talent

Mathematics. Analysts. Engineers. Graphic designers. These are some of the profiles that are being introduced into companies committed to data processing as a key management tool. "Not only private companies, but also in the public sector we are going to see Big Data professionals soon. We public officials will be able to make better decisions using real, objective data," says Raúl García Brink, director of the Economic Development, Energy and R&D&I Area in the Cabildo of Gran Canaria, the department which, in collaboration with Fundación MAPFRE Guanarteme, has launched Big Data and 3D animation training programs on the island.

The high qualifications necessary to fill these job positions calls for very specific training. "We wanted to offer a course that truly serves to prepare people for performing this work. Not just a module, but in-depth training," Mr. García Brink affirms. However, training alone

is not enough; a business fabric needs to be created to accommodate these new professionals, so that this talent does not end up emigrating. "That is why we are also working to convince companies to start introducing Big Data tools. We organize events and activities to make them better known, for example, in a key sector in Gran Canaria such as tourism," adds the director.

In the case of 3D Animation, the work with companies has been ongoing for some time. "We have proposals from several international companies in the audiovisual sector to set up business on the island, given the tax incentives here. In fact, we already have one. And we want this ecosystem of companies we are helping to create to hire local workers. That's why we are training professionals: so they can have an opportunity here," concludes Mr. García Brink.

this market will generate 900,000 jobs in six years and it is estimated that companies which make intelligent use of data increase their productivity by eight percent.

The experts also point out that there is no need to be afraid of the digital transformation of companies: it is true that many jobs will be automated, but this has occurred constantly throughout history, without this leading to a decline in employment figures. Simply, with the passing of time, those posts that become outdated are replaced by others that require new skills: such as Big Data or 3D animation. That is why we must start getting ready. ✕



Detox: fad or fact?

TEXT: ÓSCAR PICAZO
DIETITIAN-NUTRITIONIST
FUNDACIÓN MAPFRE

PHOTOS: ISTOCK

The “detox” fruit juice craze is here to stay. There is an ever-greater range of this kind of products. But, how much truth is there in it? Can they really help improve our health?

Fruit juices, smoothies, shakes, and even diets now bear the “detox” or “purifying” label. These terms evoke a sense of well-being in consumers and may even serve to soothe their conscience with respect to summer holiday excesses.

And there is an ever-increasing number of establishments offering this type of product. It is a trend which, like others, is imported from countries where it has been in vogue for some years, thanks in part to the rise of the

Internet, sometimes able to amplify health messages that do not always have a solid scientific basis.

What is a detox product?

The first difficulty we encounter is actually trying to define what a “detox” product is. To be able to make this type of health claims, it is necessary to comply with the regulations. It is the task of the European Food Safety Authority (EFSA) to assess and regulate the effectiveness of dietary supplements, additives, and food components, and, where applicable, to endorse health claims (and detoxification is not among these).

Therefore, within the catchall of “detox” products we find all sorts of shakes, juices or smoothies, usually made from a mixture of fruits and/or vegetables, and some components declared to be “superfoods”, another category born more out of fashion

than objective parameters: ginger, kale, açai, etc. There are also programs or diets designed to “detoxify and purify” the body, which are more complex, last longer and, of course, cost more.

Do they really work?

It is true that the components of this type of smoothies are, in principle, healthy. But we cannot attribute properties to these food mixes that go beyond their nutritional content. There is nothing in these smoothies, or even diets, that will make it easier for the body to excrete more toxins than it would under normal conditions. It is true that the deficiency of some vitamins, or a low intake of antioxidants, may give rise to imbalances, and to an increase in oxidative stress. However, it is not necessary to turn to this type of “miracle” products to achieve an adequate intake of nutrients. In fact, a diet based on mostly raw foods has been shown to have adverse effects on our health. Failing to cook food hinders the absorption of nutrients, even if we turn to liquefied and shredded foodstuffs.

Another issue associated with detox juices and raw food diets is the question of enzymes. However, given that they are proteins, they are denatured and lose their function when they encounter stomach acids.

“Intox” juices?

So, if these drinks or beverages, including the diets, do not facilitate the detoxification of the body, what

benefit do they provide? Can they be harmful? The answer would seem to be affirmative. Recently the aforementioned EFSA issued a report in which it identified as an emerging risk the high consumption of oxalates derived from the consumption of this type of smoothies. Spinach, kale or, above all, beet, are some of the foods that are habitually included in these mixtures, and which contain large quantities of oxalates. A single glass of these drinks can contain more oxalates than the recommended daily amount. It is easier to ingest a greater amount of fruit or vegetable in the form of juice, than as whole foods (a challenge the reader can try at home: eat three oranges whole, or drink the juice of the same three oranges). The oxalates are therefore going to be concentrated in that “detox” drink.

An appetizing option?

There is no doubt that the ubiquity of these detox drinks means that, at some point in time, we may be tempted. Moreover, it may be one of the few healthy alternatives when it comes to eating in some establishments. If this is the case, if we simply want to enjoy a refreshing fruit-flavored drink with a certain oriental spicy touch, well that’s fine. But we should not believe that this juice is going to purify our body, ridding it of summer holiday excesses. Learning to eat well and maintaining healthy habits (not dieting) is what is going to facilitate that our antioxidant defenses and our detoxification routes remain “at full gas”. ☒

Risks associated with “detox” juices, such as a high intake of oxalates, have been identified





Four and a half hours in which to act

TEXT: CRISTINA BISBAL

A stroke is a disease, increasingly common among adults and young people, which almost all of us have heard about. However, few of us would know how to recognize its symptoms at first. Julio Agredano, who suffered one six years ago, has made spreading the word his way of life.

“In 2011, at the age of 39, I had a stroke.” This is how Julio Agredano introduces himself. He is the founder and president of ‘Freno al Ictus’ [Stop Strokes], an association (in the process of becoming a foundation) to which he devotes much of his time with tremendous passion. The reason lies in his personal experience. “It was the last day of our vacations in Asturias, before returning to Madrid. And I couldn’t identify the symptoms (loss of strength on one side of my body, dizziness, a fierce headache, loss of balance) – I just thought I was tired. So I went to bed. I convinced myself that ‘tomorrow will be another day’. And indeed, the next day was another day... worse.” By daybreak he had suffered a second stroke, even more severe than the previous one. This time the symptoms left no room for doubt: Julio could not move or speak, and one side of his face had drooped...

It must be borne in mind that the reaction time for dealing with a stroke is short, just four and a half hours from the initial onset of the symptoms. “When I arrived at the hospital, the most effective medication for breaking down the clot (via systemic thrombolysis) could no longer be used. The next, more invasive, step is a mechanical thrombectomy.” It consists of inserting a catheter via an artery in the groin, seeking out the clot and removing it. For this procedure, up to

six and a half hours are needed... This is a very short time window. “It was already too late for all that.” The sequelae would have been much less severe had he gone to the hospital the night before.

The reason why Julio did not go to a health center is the same as that applicable to the vast majority of stroke patients: misinformation. Antonio Guzmán Córdoba, manager of Fundación MAPFRE’s Health Promotion Area, explains: “Despite the fact that most people have heard of a stroke, and many of us even know someone who has had one, there is a lot of misleading information surrounding this condition. Few people know what symptoms should alert us that someone is suffering a stroke.” In fact, the most common practice is for the patient to go to bed and wait for the symptoms to pass. So said Jaime Masjuan Vallejo, head of the Neurology Department at the Ramón y Cajal University

Hospital, at the stroke seminar organized by Fundación MAPFRE, COFARES and the DCH (International Organization for Human Capital Managers). A tremendous error.

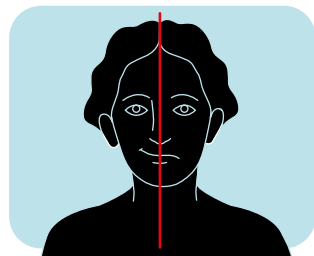
If misinformation is the main problem regarding a stroke, the first thing we should know is exactly what it is. The Spanish Stroke Federation defines it as a cerebrovascular disease caused by the reduction or blockage of the blood flow to, and within, the brain. Blood is prevented from reaching the

Risk factors

- HYPERTENSION
- HIGH CHOLESTEROL
- OBESITY
- TOBACCO
- PHYSICAL INACTIVITY
- ALCOHOL
- DIABETES

Knowing how to recognize a stroke is vital

The first thing to know if someone is suffering a stroke is to use the FAST test, which consists in asking the patient to make a few simple gestures:



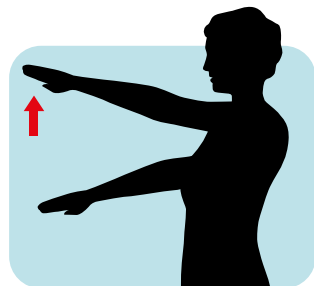
1. Facial drooping

If you suspect that someone may be having a stroke, ask them to smile. The smile must be symmetrical. A stroke causes facial drooping – an asymmetric grimace.



3. Speech difficulty

They must say their name or a simple, but coherent, phrase. If they find it difficult or impossible to speak, this may be a symptom of a stroke.



2. Arm weakness

Ask them to lift their arms together with their eyes closed. They must raise them both. If they are unable to raise one of their arms, this is another warning sign.



4. Time to call

Call the emergency telephone number of your country. It is vital that we act as quickly as possible, so that the patient can receive appropriate treatment as soon as possible.

● Reaction time



It must be borne in mind that the reaction time for dealing with a stroke is short, just four and a half hours from the initial onset of the symptoms.



Given that this is a very short time window, it is important to act swiftly. The sequelae are less severe if the professionals can treat the stroke in time.

brain in the required amount and, as a result, the nerve cells do not receive oxygen and cease functioning. It needs to be taken seriously because, according to the Spanish Society of Neurology, strokes are the second leading cause of death, number one among women; and they affect some 130,000 people every year. Currently, over 300,000 Spaniards have some functional limitation after having suffered a stroke. One in six people will have one in their lifetime...

Julio was lucky, “despite doing everything wrong,” as he himself admits. To begin with, because 80 percent of strokes are due to modifiable causes upon which we can take action. In other words, they are preventable with a healthy lifestyle, a wholesome diet, and doing some exercise. But Julio weighed 103 kilograms, led a sedentary life (“I hadn’t done any exercise in the past 10 years”), always ate out, dined on whatever was at hand in the evening, slept very little, worked a lot...

“I was a sales executive in an IT company and spent at least three days a week away from home. I had a lot of work-related stress.” All this probably played its part in his suffering a stroke, despite his age. We should note that, according to recent studies, there has been a 30-40 percent increase in stroke cases among the under-55s. We should stop associating strokes with the elderly...

So when he came out of hospital, things were not easy at all. “It was a highly complicated year of recovery, with constant dizziness, problems in one leg that made me limp, a continuous feeling of being drunk, speech and coordination problems... Just imagine: you go out drinking one night and the next day you have a tremendous hangover. That hangover was my daily life.” He did not give up. He knew that the only way to deal with it was with a lot of rehabilitation. And he put everything into it: “Four hours a day for a whole year. And as the Social Security doesn’t have the resources



Julio Agredano participating in the Titan Desert

to cover rehabilitation, I paid for it myself, at 45 euros an hour. I was in a position to invest my savings in my recovery, and that's what I did. Because not all private insurance policies cover the treatment of strokes. In this sense, it is important that companies taking out health insurance for their employees should ensure full coverage is included for strokes, as it is an increasingly frequent pathology."

Julio Agredano has no doubt that his current state of good health is directly related to the rehabilitation

The company tackling strokes

Antonio Guzmán Córdoba: "Companies are a powerful communication channel to the public and can play an important role in disseminating among their employees the symptoms that are warning signs, and what to do when faced with them." Those in Freno al Ictus are of the same view. That is why one of its lines of action consists in visiting large companies to give talks about strokes. The results are always positive. Indeed, Julio Agredano is clearly moved as he

recalls how, just a few weeks ago, he received an email from someone who had attended one of these talks. "It started off saying 'Hi, good morning! And that is thanks to you. My father had a stroke a few days ago and I was able to handle the situation, as I knew what the symptoms were. He is now back home and in perfect condition.' Things like that make all the effort worthwhile."

he did. But also to his great resilience and his personal attitude. "I thrive on challenges, on goals. And in 2012 I set myself a difficult one. I saw a program on the Titan Desert, an endurance cycling event over six days, covering a total of 650 kilometers across the desert. It had been years since I last got on my bike, but I told my wife: 'I'm going in 2015.' She burst out laughing." Little by little he improved on his bike, overcoming the sequelae of the stroke. So much so, that he has been in that race – and many more – in 2015, 2016 and 2017. And, along the way, he has talked celebrities into joining him, thus ensuring that many people have heard of Freno al Ictus. "The first year I took the bullfighter Oscar Higares with me; the second time, it was the actor Dani Rovira and, on the most recent edition, the basketball player Iñiqui de Miguel came with me."

And he does this because his priorities changed drastically as a result of the disease. Although he went back to work, he left shortly afterwards. He wanted to start a new life with this new opportunity he had been given: "This is what gets me going every morning. This is what I want: to take my son to school and pick him up again whenever I can, do sports, let the public know what a stroke is, what the symptoms are and how to act, and what has to be done so that the health insurance companies cover it fully and the pharmaceutical companies engage more." Now, that is his path. ✕



At a slower speed, fewer deaths

TEXT: ISABEL PRESTEL



The Slow Down campaign, to which Fundación MAPFRE has signed up, insists that whether or not people respect the speed limits in areas with vulnerable road users can mark the life of a person, a traffic accident victim. Ana Novella Reig, president of Stop Accidentes knows this from personal experience.

Two facts are essential for understanding the importance of the United Nations campaign, Slow Down: in a traffic accident, the severity of the injuries depends mainly on the speed of the vehicle; seven out of ten people do not respect the speed limits in areas with vulnerable road users. It is difficult to understand to what extent these two statements can mark the life of a person, a traffic accident victim. Save where it is told in the first person. As Ana Novella Reig does.

She still gets emotional when she relates the event, even though nearly 16 years have passed since then. “It was October 27, 2001, a Saturday morning. My husband took the children (Jorge, aged 9, and Pablo, aged 5) for a walk in the city center of Valencia, where we live. When they were heading home, he stopped at an intersection, waiting for the walk light to turn green. Suddenly, he heard a squeal of tires and saw a car approaching them at full speed running a red light. He pushed our elder son away from the danger, but he only had time to grab the little one by the hand. The car mounted the sidewalk and knocked Pablo down, wrenching him from his father’s grip and killing him on the spot.” In the vehicle were two kids without a license; at the wheel, a minor. But

that was not the worst thing. “They were doing over 95 km/h on a two-lane street,” says the president and delegate in the Valencian Community of Stop Accidents, a non-profit organization she heard about shortly after losing her young son. “As soon as I contacted them, I realized that their cause was my cause. And I decided to get involved as a volunteer.”

In a traffic accident, the severity of the injuries depends mainly on the speed of the vehicle

That cause is none other than striving to make the general public aware that most accidents could be avoided. “Society has assumed the fact that there is a series of deaths each year in traffic accidents; they are just things that happen. But we must not accept this...” And one of the best ways to avoid this complacency is simply to respect the speed limits.

Slowing down saves lives
Hence Save Lives #SlowDown, the name of the United Nations

(UN) campaign coordinated by the World Health Organization (WHO), and supported by Fundación MAPFRE with an intense social media campaign which spurred the collaboration of its employees all over the world. Because, as stated on the United Nations website, www.unroadsafetyweek.org: “Speeding is a major risk factor. The more your speed, the higher the risk of a crash, as well as the severity of crash consequences. Speeding also affects other road users, such as pedestrians or cyclists. Slowing down is safe.”

Ana Novella Reig knows this from personal experience, but also from what they see in the association: “In nearly 90 percent of traffic accidents, excessive speed is a factor. Even where there is alcohol or drugs, there is also speeding, precisely because of the euphoria that these substances produce in drivers. In other cases, the causes are related to driver distraction. But a distraction at a controlled speed or at excessive speed can mark the difference between life and death.” We can be that categorical.

Backing up this conclusion is pure *physics*: “The lower the speed, the less kinetic or motion

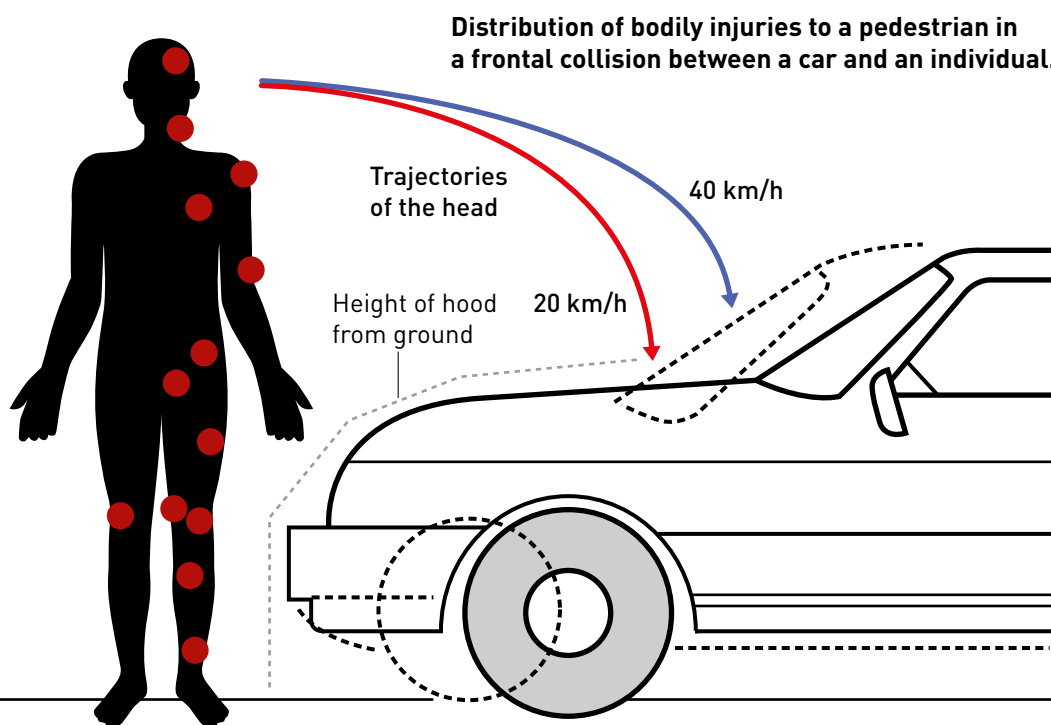
Excessive speed: Crashes and people knocked down

We have seen many campaigns that draw attention to the consequences of speeding. But do we really know the consequences of each kilometer per hour by which we exceed the speed limit? Are we aware of the potential injuries we might cause to other people?

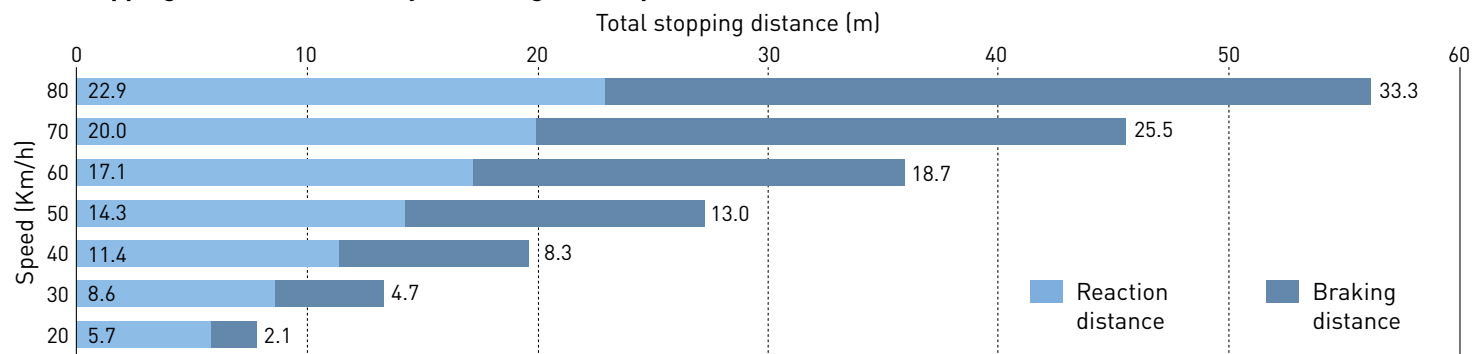
Small automobile

Large automobile

● Areas of the body injured



Total stopping distances in the city according to the speed (from 20 to 80 Km/h).



Source: Fundación MAPFRE

energy will be supported by both the vehicle and the driver or passengers. Therefore, in the event of a collision with another vehicle or a static object, such as a tree or a wall, less energy will be released. Part of that released energy will be absorbed by the objects involved in the collision, and part by the human body, causing injuries. The human body is

vulnerable and is only able to withstand a certain amount of energy without suffering serious injuries,” according to the UN. But another factor to be borne in mind is that the lower the speed, the less distance is traveled while decisions or actions are taken to prevent a possible collision: reaction distance. In the same way, when traveling at a lower speed, the vehicle

will need less time to stop when braking: braking distance. On the other hand, at greater speed, less lateral visibility.

Respecting the rules means respecting others

All this takes on special importance when speaking of areas frequented by vulnerable users, where speed limits are usually lower than on

“Society has assumed the fact that there is a series of deaths each year in traffic accidents; they are just things that happen. But we must not accept this...”

other urban streets, given the vulnerability of pedestrians, particularly children and elderly people. However, a study presented by Fundación MAPFRE last May shows that vehicles driving along these streets seldom respect the maximum speed limits in place there. And that, when the speed limit is lower, the degree to which speeding exists is greater.

Ms. Novella Reig believes that one of the main reasons for this lack of respect for the rules is this: “We think we are immune, we never think anything is going to happen to us, because we are good drivers. But maybe others are not such good drivers; or maybe we can be distracted.” That’s why Stop Accidents insists that “the rules are there for a reason. It’s not hard to drive at 80 km/h when the signs tell you to. There is very little difference in travel time, and what matters is getting there.” And she adds: “Respecting the rules means respecting others.”

She says this from the perspective of one who has suffered a truly dramatic situation: “My son was not sick or crossing incorrectly, nor was he where he should not be. My son was killed. Over time you learn to live with this new situation that has changed your life: the one you had went up in flames. You can learn to live again. But as for getting over it, you never get over it. ✕



#SlowDown a universal message

TEXT: PAULA SUSAETA

WE HAD A CHALLENGE: sign up to, and form part of, the United Nations awareness campaign on the need for suitable speeds on our streets and highways in order to save lives.

WE HAD A GOAL: engage all those in Fundación MAPFRE and MAPFRE in pooling their reasons why we should slow down.

WE HAD A DREAM: manage to make it something personal.

This is a tale of the enthusiasm of a great many people around the world who came together to support a cause that saves lives, with the goal of making a great impact and feeling part of a truly human – yet also really useful – message.

We were seeking the involvement of everyone at different levels.

Each person had to decide what the reason was for asking for speed to be controlled and reduced. These individual messages were turned into images, the images into video clips, and these clips became the cornerstone of the

launch and closure of the week-long campaign in the social media profiles of MAPFRE and Fundación MAPFRE. Throughout the week, the two videos prompted the publication of comments on the subject and, as the United Nations was doing, each person was invited to share their reason to #SlowDown from their personal profile.

The ultimate goal was to raise awareness among the public regarding the importance of reducing speed to prevent traffic accidents.

The feeling of forming part of something bigger, with more strength and repercussion, is one of the hallmarks of this action. Because it is the journey that is always worthwhile, and the surprise and the best things are always around the corner.

FB
WAS THE MOST WIDELY
USED SOCIAL NETWORK
IN THE CAMPAIGN

24
COUNTRIES
PARTICIPATING

1,100
PHOTOGRAPHS
RECEIVED



Brazil: to counter violence, love

TEXT: CANDELA LÓPEZ IMAGES: ALBERT EINSTEIN FOUNDATION

To combat violence, investing in security is not enough. It is necessary to foster education, sport, vocational training, the arts, community spaces and, above all, family ties. The role of mothers is fundamental for achieving a more egalitarian society. This is why the Einstein-MAPFRE project is working with women and children in the second largest favela of São Paulo.

“Now I know that I don’t need to hit or yell at my son when he disobeys me, but rather talk to him,” says one mother. “I’ve realized that it is important for the father to participate in looking after the baby,” adds another. Yet another: “I’ve changed how I communicate with the child.” More conclusions: “I didn’t know how to listen, stop and observe my children and my grandchildren”; “I now put myself in my son’s shoes”; “They’ve shown us that it’s a safe place to play”; “Babies are aware of all the situations going on around them”; “I have greater confidence, more patience”...

These are comments from mothers living in Paraisópolis, the second largest favela in the Brazilian city of São Paulo. They are their opinions after participating in one of the workshops run there within the framework of the Einstein-MAPFRE program, fruit of a collaboration agreement signed last March between the

Brazilian Albert Einstein Israelite Hospital Charitable Society and Fundación MAPFRE. For a time these women lived together with educators, health personnel and even storytellers, who reminded them of fables and games from their childhood. They learned basic routines for the care of their children’s health, but also the importance of the maternal bond in their children’s emotional training and, by extension, in the formation of a more egalitarian society.

On returning home, these mothers were much more resourceful when it came to making their home a healthier, safer place. An environment less conducive to violence, better placed to overcome

the stigma of poverty. It is not easy to live in Paraisópolis: its crime rate is one of the highest in the world. Some 50,000 people are crammed into shanty dwellings that contrast sharply with the opulence of the homes in the adjacent Morumbi neighborhood, one of the wealthiest in São Paulo.

The Einstein-MAPFRE project is run in Paraisópolis and surrounding marginal areas, based on one guiding principle: to decrease the levels of violence, investing in security is not enough; it is necessary to create a social structure that eliminates the very roots of that violence. We need to invest in education, sport, activities to strengthen families, protect children, create strong communities fully aware of their rights and obligations toward their neighbors. This is the only way you can create a social substratum capable of escaping from the spiral of violence inherent in living in a favela.

**50,000 people
are crammed
into 14,000-plus
dwellings in
Paraisópolis**

Of special importance is the role of the mothers and caretakers to break out of this spiral: it has been demonstrated that, where the maternal bond is strengthened, positive, constructive changes take place within the family unit, and it is easier to detect social pathologies and risk situations for young people. For this reason, the Einstein-MAPFRE project primarily targets the mothers and caretakers. In the workshops they are not only taught essential facets of care to ensure their children grow up healthy (hygiene, diet), but also how to stimulate their learning and development, both physical and psychological.

The work with these women also aims to reduce the violence they themselves may suffer within their own home. Events organized include talks, personal stories, videos and activities related to gender-based violence, sexual rights and family planning.

Another significant portion of the Einstein-MAPFRE program's resources is earmarked for the promotion of female entrepreneurship, offering workshops, project evaluation, business management training, and support for gaining access to markets and credit. Experts in enterprise creation accompany the women in order to help them succeed in their new venture.

The Albert Einstein Hospital has experience in this kind of projects in Paraisópolis and nearby deprived areas, given that, since 1998 it has been undertaking activities related to health, education and entrepreneurship. And there are many people who have benefited since then within its sphere of activity in São Paulo, especially in the field of pediatric care, but also from its community consolidation activities (sport, plastic arts, dance, music, theater, education

of pregnant women and mothers) and its vocational training courses (in cooking, dressmaking, hairdressing, and skin and nail esthetic techniques).

Darley Maria Bibiano de Souza, 24 years old and married with a six-year-old child, is an example of how the support project for female entrepreneurs works. "Through a friend who was doing a bakery course, I learned of the Einstein training programs in Paraisópolis. First of all, I signed up for bakery (at that time I didn't even know how to make a birthday cake for my son). Then I did another cookery course and one to learn how to make confectionery, and I made the most of the classes. Then one of my teachers told me about a really good cookery course organized by a university. It was difficult to get in, as there were only 30 places and 90 people had applied. But I got in mainly thanks to that teacher, Monica, who helped me to believe that I'm capable of achieving what I want to do," Darley Maria recalls. Now this young woman is working in a restaurant, but, in addition, at home she makes party cakes, sweets, chocolate bars, candies, lollipops, Easter eggs... Although she has a new dream: "To open my own business," she says.

Last April, following the signing of the Einstein-MAPFRE collaboration agreement, Infanta Elena de Borbón, Fundación MAPFRE project director, and Daniel Restrepo, the Foundation's Social Action manager, visited Paraisópolis to inform the local



It has been demonstrated that, where the maternal bond is strengthened, positive, constructive changes take place within the family unit, and it is easier to detect social pathologies and risk situations for young people



Life on the outskirts

More than 6.5 million Brazilians live in settlements known as “favelas”, shanty towns that sprang up around the major cities of the country with the influx of thousands of immigrants from rural or very poor regions, who saw São Paulo and Rio de Janeiro as a land of opportunity for improving their lives. As they had no money to buy homes or land, they started settling in areas close to the wealthy neighborhoods, where they could usually find work, but where it was impossible for them to live.

Thus, those immense agglomerations of precarious dwellings progressively grew, with significant shortages of basic infrastructures, urban services and social facilities. The drawbacks of settling there were outweighed by the proximity to jobs and stores. It is estimated that more than 6.5 million Brazilians currently live in favelas, which is equivalent to 3.6 percent of the country’s population.

Cidade de Deus, the famous movie shot by Fernando Meirelles in 2002, showed the world how people lived in the City of God favela, one of the largest in Rio de Janeiro, from the late 1960s up to the early 1980s, a decade of soaring crime rates in that area mostly related to drug trafficking.

A story of love and volunteering

It all began at a meeting of friends in 1955. That night, a group of Jewish doctors and businessmen gathered in São Paulo to hear a proposal from Dr. Manoel Tabacow Hidal: set up a top-flight hospital, built and maintained by the city’s Jewish community, as a sign of gratitude for the way Jews had been made so welcome in Brazil. A hospital that would attend to one and all, regardless of their race, color, creed or religion. The meeting ended with the plan approved and even with the name of the future hospital already chosen: Albert Einstein. But their intention was to go beyond the simple construction

of a hospital. That same night, the guiding principles of the Brazilian Albert Einstein Israelite Hospital Charitable Society were laid down for undertaking social assistance projects.

Built thanks to generous donations and the work of volunteers, the first stone of the hospital was laid in 1958. In the 1960s several departments started up, although the center was actually opened in 1971. The social responsibility activities also began around that time, especially those dedicated to pediatric care, attending free of charge to the needs of the children in the Morumbi region.

In 1997 the Einstein Program was created in the Paraisópolis community to provide care to 10,000 children of that favela.

Since then, a tireless team of some five hundred volunteers — men and women of different ages, social classes, religions and vocational training — work passionately, committed to the mission of helping the most disadvantaged. Thanks to them it has proved possible to run projects such as the Einstein-MAPFRE program, designed to promote maternal care, early childhood education and support for female entrepreneurs.

inhabitants of the activities run by this joint initiative, one of the most important social cooperation projects that the Spanish

institution undertakes in South America. In the first three months alone, close to 1,000 people benefited from it. ✕



“If we want to, we can”

TEXT & PHOTOS: NORMA NAKAMURA CALDERÓN

In early 2017, the meteorological phenomenon known as *El Niño Costero* brought with it severe storms that caused several rivers in Peru to burst their banks. Norma Nakamura Calderón, who has worked at MAPFRE Peru for the past 20 years and recently took over as the head of Social Welfare, participated intensively in the activities launched by Fundación MAPFRE to provide support to those who needed it most.

El Niño Costero hit in March, bringing with it severe storms that caused rivers in Peru to burst their banks. This caused widespread flooding and severely affected housing, cultivation areas, and roads. In its wake it left cities cut off, shortages of water and food supplies, and deceased, injured and missing persons.

An emergency situation was declared in northern Peru and several areas of the capital.

Fundación MAPFRE immediately went to work, showing its concern for the most disadvantaged, regardless of the distance, and proclaimed the message “If we want to, we can”. The action proposed was to prepare

bags with non-perishable food items, to be given directly to each affected family.

I have always worked in the Human Resources Unit, and I feel fortunate, privileged and grateful to have grown professionally in this unit. It enables me to constantly maintain close contact with all our collaborators, learn about their joys, difficulties and goals, as well as their personal, labor and professional aspirations.

But in this case, from the very first moment, the cooperative attitude of the collaborators and volunteers exceeded all expectations. Incredibly, we became robots with the sole objective of preparing 3,727 bags. The process seemed almost endless until, finally, we were able to say ‘mission accomplished!’

Teamwork not only enables you to achieve an objective, it generates camaraderie. I saw this firsthand; I felt it and I can truly say that it is accompanied by a lot of positive, sincere energy. That was conveyed to me by the CESAL NGO – with which our Foundation’s Social Action Area collaborates – which provided us with support for the delivery of the bags of provisions to the various affected areas in Huachipa.

CESAL is located to the east of the capital, where they perform truly admirable work with children and parents. For this reason, we coordinated the distribution of the packages with

them. They contacted the leaders of the affected communities and outlined the routes for us to get to each of the places we had to visit.

Definitely, teamwork produces good results. That’s what we were, a real team, ready to depart on our mission. We also had the necessary means of transport: a tow truck loaned to us by the Auto Unit and hearses from the Funeral Area. Together with the help of our Procurement and Logistics Unit, and the fortitude of our volunteers, all this made me realize that MAPFRE is a single force, a group of people that feels the need of their fellow man, and responds to that call for help. I felt it was a missionary adventure, like when I used to do pastoral work and I said to myself: “It’s just the attitude – yes we can!”

I must highlight the cooperation of the general public, who brought ready-to-eat meals for those who had lost everything or almost everything, the mobile clinic units and the volunteer medics who offered their support. Those were several days of living with a harsh reality, seeing life in a different light. I’m leaving with a smile of innocence, like a child receiving that longed-for Xmas gift, that many may never be able to experience.

Thank you for this experience, for the opportunity to return to what I used to do, to feel it again and share it... I’ll be back soon. ✕



Another Way to Help

TEXT: ESTHER RODRÍGUEZ SÁNCHEZ

A small gesture with far-reaching results

Bottle Tops For a New Life was launched in 2011, when the SEUR Foundation joined the family of Iker – a child in need of a prosthesis – in their drive to collect plastic bottle tops and take them to a recycling plant in order to pay for it. With such a simple gesture, already put into practice by 13 million people in Spain, Portugal and Andorra, a total of 961,727 euros has been raised to assist over 130 children with health problems. The SEUR Foundation has already transported over 4,300 tons of plastic caps from their shops and collection points to recycling plants, a gesture that serves to help underprivileged children gain access to medical treatment or surgical appliances needed to improve their health. Further information at: <http://www.fundacionseur.org/informacion-del-proyecto-tapones-para-una-nueva-vida/>



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Helping since the days of the Madrid Scene

The Pato Amarillo [Yellow Duck] association was started in the 1980s by mothers concerned about their drug-addict children in the Madrid neighborhood of Orcasitas. Each month it now supplies food and other essential products to 600 families suffering hardship in the district of Usera. With the motto “give a chance to those who do not have one”, they collaborate with the Red Cross, Food Bank or Bomberos Ayudan [Firefighters Helping Out] who organize food collections at supermarkets around Madrid and pass it on to this organization doing its bit to protect the most vulnerable. In addition, Pato Amarillo is a project that forms part of the Fundación MAPFRE campaign #SéSolidario. Through the Cuenta con Nosotros [Count on Us] project, Fundación MAPFRE volunteers channel donations and basic necessities so that associations such as Pato Amarillo can distribute them among the most needy. Further information at: https://www.fundacionmapfre.org/fundacion/es_es/donaciones/conoce-los-proyectos/cuenta-con-nosotros/



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The tears of the Lampedusa doctor

Pietro Bartolo is the only doctor on the small Italian island of Lampedusa, where he has been offering refugees medical care for 26 years. Every day he treats refugees at the Lampedusa Polyclinic who have been rescued from shipwrecked boats by the Italian Coast Guard.

“I’m not just the doctor who examines them, I’m the person to whom they can relate the drama they are going through,” he explains in his book *Tears of Salt*, in which he shares his experiences caring for refugees for over a quarter of a century.

On an island of just six square kilometers, Pietro Bartolo puts a human face on solidarity through his work with immigrants, recognized throughout the world.

Teaching Mexican women to fight against breast cancer

Each year over 13,000 cases of breast cancer are diagnosed in Mexico and a mere 10 percent of them are at an early stage. In order to highlight the importance of early diagnosis, Alejandra Cima set up the CIMAB Foundation 15 years ago.

Its work focuses on the rural villages in which, through talks and free workshops with women, health centers and healthcare professionals, they try to educate people on the importance of diagnosing this disease early.

To this end, the *Favor de tocar* campaign instructs women in rural, marginalized areas of the country in order to promote self-exploration. They also distribute free informative material on healthy lifestyle habits so as to help prevent the disease. Further information at: <http://www.ifrc.org>



Seen on the Web

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

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📷 INSTAGRAM

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THE BEST TWEET
@LOfficialArtES
22 jul.

The #expo_retratos reveals the emotion of each character.
@LOart en @mapfreFcultura



📷 “The World is Beautiful” contest



mapfrecultura #CONCURSO
Albert Renger-Patzsch’s most important published work was entitled *The World is Beautiful* alluding to everything that surrounds us, what the artist referred to as “the things”.

We want you to show us your vision of “the things”, inspired

by our current exhibition **#rengerpatszsch**: nature, industry, series or close-ups. We want to discover your world. What’s it like?

https://www.instagram.com/p/BWc36KbH9_U/?taken-by=mapfrecultura&hl=es

f “Al agua patos” contest

Have you attended our drowning prevention workshops? What did you learn? Tell us about it by painting a T-shirt. Great prizes to be won! Remember to use the hashtag **#Mójate** and mention **Fundación MAPFRE**.



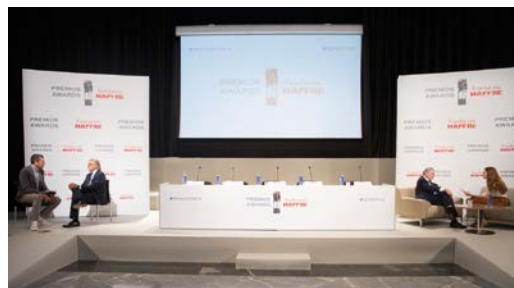
“Al agua patos” contest – Fundación MAPFRE

Participating in our “2017 Drowning Prevention” campaign can win you a prize, through the “Al agua patos” contest. Find out about it here. **FUNDACIONMAPFRE.ORG**

<https://www.facebook.com/FundacionMapfre/#>

🐦 Fundación MAPFRE @fmapfre

What does receiving this award mean for Dr. Valentín Fuster and for @CNIC_CARDIO? Valentín Fuster himself tells us. **#PremiosFM2016**



<https://twitter.com/fmapfre/status/872010183169511424>

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Help us raise awareness about the danger of diving. This summer, **#TírateConCabeza**. **@ASPAYMNACIONAL**



<https://twitter.com/fmapfre/status/882938937551048704>

🐦 Fundación MAPFRE @FMobjetivocero

Don’t miss out on the free first-aid workshops! This summer we’ll be on over 72 beaches.
bit.ly/2rgzcxU **#Mójate**

<https://twitter.com/FMobjetivocero/status/874939326211272704>





International Social Projects

In 2016, Fundación MAPFRE carried out **social programs** in **23 countries**.

Eylin is one of the **113,693 beneficiaries** of our lines of action in **education, nutrition, health and training**.

Would you like to form part of Eylin's future?

We look forward to your visiting us at www.fundacionmapfre.org

F M Fundación **MAPFRE**

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