

la fundación

Fundación MAPFRE magazine#48
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FUNDACIÓN MAPFRE SOCIAL OUTREACH AWARDS

Art

**BOLDINI AND SPANISH PAINTING
IN THE LATE 19TH CENTURY.
THE SPIRIT OF AN ERA**

*Touching Color.
The Revival of Pastel*

EAMONN DOYLE

Health

WOMEN AND SPORT

VISITA NUESTRAS EXPOSICIONES VISIT OUR EXHIBITIONS

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Fundación **MAPFRE**

Eamonn Doyle
i (serie) no. 36, 2013
Cortesía de Michael Hoppen
Gallery, Londres
© Eamonn Doyle, cortesía
Michael Hoppen Gallery, Londres

EAMONN DOYLE

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

Fechas
Del 12/09/2019 al 26/01/2020

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



EAMONN DOYLE

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

Dates
From 12/09/2019 to 26/01/2020

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

Giovanni Boldini
Coppia in abito spagnolo con pappagalli, c. 1873
[Pareja en traje español con papagayos]
Colección Banca Carige, Génova

BOLDINI Y LA PINTURA ESPAÑOLA A FINALES DEL SIGLO XIX. EL ESPÍRITU DE UNA ÉPOCA

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

Fechas
Del 19/09/2019 al 12/01/2020

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Lunes de 14:00 a 20:00 h.
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BOLDINI AND SPANISH PAINTING AT THE END OF THE 19TH CENTURY. THE SPIRIT OF AN ERA

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Louis Anquetin
Jeune femme lisant un journal, 1890
[Joven leyendo un periódico]
Tate, Londres. Ofrecido por
Francis Howard 1922
© Tate, London 2019

TOCAR EL COLOR. LA RENOVACIÓN DEL PASTEL

Lugar
Sala Fundación MAPFRE
Casa Garriga Nogués
Diputació, 250. 08007 Barcelona

Fechas
Del 03/10/2019 al 05/01/2020

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.
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TOUCHING COLOR. THE REVIVAL OF PASTEL

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

Dates
From 03/10/2019 to 05/01/2020

Visiting hours
Monday from 2 pm to 8 pm.
Tuesday to Saturday from 10 am to 8 pm.
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the picture



2018 Fundación MAPFRE Social Outreach Awards

At the ceremony to present the 2018 Fundación MAPFRE Social Outreach Awards, Antonio Huertas, our Foundation's president, stressed that "between all of us, we have the chance to build a better, more human world, with greater justice and solidarity, if we can apply all our knowledge to reducing gaps instead of widening them." Knowledge, he added,

that "has made us more aware than ever before of the need to reorient our development model toward more sustainable actions that are more respectful to people and the environment, and fairer to the generations that will follow us." In this issue of the magazine you can find all the details about the award winners and the presentation ceremony. ✕

la fundación Fundación MAPFRE magazine Chairman of the Editorial Board Ignacio Baeza Director Javier Fernández González Published by MAPFRE Corporate Communication Editorial & Advertising Dept. Ctra. de Pozuelo 52. 28222 Majadahonda. Madrid T 915 815 359 - 915 815 . comunicacion@mapfre.com www.fundacionmapfre.org Distributed by Fundación MAPFRE Marketing Area. Pº de Recoletos, 23. 28004 Madrid. informacion@fundacionmapfre.org Editorial Production Moonbook S.L. contenidos@moonbook.es Printed by Edipack Grafico, S.I. 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 Eamonn Doyle, *i (series)* no. 7, 2013 © Eamonn Doyle, courtesy Michael Hoppen Gallery, London

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TOUCHING COLOR. THE REVIVAL OF PASTEL



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*L'enfant à la pomme ou Gabrielle,
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Collection of Mrs. Leone Cettolin Dauberville
© Jean-Louis Losi

JAUME SANLLORENTE



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EMPOWERING PUPILS SO THEY CAN GET A JOB



NO MORE INVISIBLE CYCLISTS



WHY DO GIRLS GIVE UP SPORTS?





2018 Fundación MAPFRE Social Outreach Awards

TEXT: RAMÓN OLIVER IMAGES: ALBERTO CARRASCO

The Fundación MAPFRE Social Outreach Awards ceremony held at the Casino de Madrid on June 12 served, among other things, to confirm that, far from showing signs of waning after these ten long years in existence, this contest is clearly in an excellent state of health. The fact is that this eleventh edition aroused even greater interest, anticipation and admiration than ever, something that is reflected both in the number of initiatives presented (681 nominations from all over the world) and in the media attention it received. These awards are thus firmly established as a national and international benchmark event when it comes to acknowledging the work of individuals and institutions who stand out for their generosity, solidarity and commitment to society in the scientific, cultural and social spheres.

As on previous occasions, Her Majesty Queen Sofía presided over the event which was also attended by the Economics and Business Minister, Nadia Calvin, with the journalist Pedro Piqueras acting as master of ceremonies. Opening the event, the Fundación MAPFRE President, Antonio Huertas, declared that “we’re living in the most important times of social transformation in our history.” Truly profound changes, he went on, in which “technology helps us overcome many diseases and social barriers, but which reveal there is still so much to be done.” The Fundación MAPFRE President stressed how social commitment is a shared responsibility and he encouraged all of us to help build “a more human, supportive world.”

In this appeal, Mr. Huertas was particularly addressing business leaders, calling on them

to act with responsibility and values, while stressing that profitability and ethics must go hand in hand. “Economic objectives cannot be achieved by any means. Businesses must strive to achieve a world that is increasingly inclusive, fair and caring,” he stated. In this regard, the Fundación MAPFRE president urged everyone to follow the example of those who, without doubt, are already treading this path: the winners of this edition, all of them proving disruptive in their respective spheres of activity.

Projects such as AGRINDUS, Award for the Best Agricultural Initiative, a new category introduced in this edition. The production of milk and other foods in a more local, natural manner, so as to make a decisive impact on the health of consumers, is the overriding aim of this already veteran Brazilian company. On receiving the award, its CEO Roberto Jank underscored the pressing need to commit to more sustainable production models, in which “we use nature’s limited resources – such as water or soil – more efficiently.”

The Award for the Project with the Best Social Impact went to Surgery in Turkana, a project set up in 2004 by four surgeons at the Ramón y Cajal Hospital in Madrid. It brings hope, in the form of medical care, to one of the poorest regions of the planet. Thanks to the volunteering work of the numerous Spanish doctors now participating in this project, last year saw 836 patients receiving treatment and 260 surgical procedures being performed in this area of northern Kenya. As its founder Elena Mendía explained, this work combines science, health, justice, life and dignity. Because “health is what makes us all equal,” as Dr. Mendía summed it up on collecting the award.

And, if there is one determining factor affecting people’s health, this is undoubtedly their diet.

Surgery in Turkana, Mary’s Meals, AGRINDUS and Emilio Aragón were the winners of the various categories at the eleventh edition of these awards

Providing meals at school to children who would otherwise go without. This is the aim of Mary’s Meals, the Entity with the Best Track Record in Social Causes. Founded in Scotland in 2002, this organization is now present in 18 countries and, last year, was responsible for 1,425,013 children being fed daily in school canteens. This is a project that mobilizes communities wherever it is introduced and allows

mothers to become much more involved in their children’s education. “The children are really keen to study, but they simply can’t on an empty stomach,” declared Elisalex Löwenstein, the organization’s president in Spain, who expressed her gratitude for an award that “makes the world aware of the reality of these children.”

Someone who is fully acquainted with the problem of child hunger is this year’s winner of the José Manuel Martínez Lifetime Achievement Award, the versatile, all-round artist Emilio Aragón. Musician, comedian, actor, movie director, producer and someone who, throughout his lengthy professional career, has also clearly demonstrated his solidarity facet, working intensely on behalf of organizations such as Action Against Hunger. On picking up his award, he had words of praise for the other winning projects. “The work carried out by institutions such as those recognized today makes me regain hope,” he affirmed. Referring to the problem of child hunger, he pointed out that “it all starts with good nutrition, especially during the first 1,000 days of life.” Aragón appeared optimistic when he stated that the current generation “is the first one that could really end hunger in the world.” On the other hand, he warned of the information overload issue to which we are all exposed, as it can lead to the message being diluted. “Events like this give us the chance to remind society that there is a serious problem in the world: hunger.” ⊗



José Manuel Martínez Lifetime Achievement Award

Emilio Aragón

TEXT: CRISTINA BISBAL IMAGES: ALBERTO CARRASCO

We have known him as the son of Miliki, as the clown Milikito, playing the family doctor Nacho Martín, and now as Bebo San Juan in his latest album, dedicated to Cuban music. He is a director, screenwriter, producer, businessman, singer, pianist, comedian, soundtrack composer and, even, orchestra conductor. Despite being so busy, he manages to find time for his humanitarian work. Emilio Aragón has spent over 20 years collaborating with Action Against Hunger. A longtime member of this NGO, he is now vice chairman and proud of it as though it were his child. Perhaps, in part, it is; they began almost at the same time: “A friend called me because he knew I was collaborating with other organizations. And he asked me to focus my efforts with them, as they were just starting out at that time.” No sooner said than done. Since then, it is the social institution to which he is most committed “given its transparent, accessible, clean track record and, above all, one of the organizations with the greatest reaction capacity when it comes to

responding to any situation.” But it is not the only one. He is also a member of ‘Dales la palabra’, focusing on children with hearing problems. Emilio engages in these causes for a personal reason: “I believe that, in this society, we should all pull together. At the present time, with so many outstanding causes, if I can play my part, just do my bit, if my little contribution can be of some help... well, all the better. I’m not trying to be any more than another piece in the puzzle.” Indeed, he would maybe have preferred to go unnoticed. But he knows that his popularity serves as a springboard for the causes he supports. “There is so much information out there, so many headlines, that society sometimes forgets that we NGOs exist. With major events such as the one last year in Madrid’s Royal Theater, the aim is to get people to connect with us. But I’ve never done anything to put the word out.” The reality is that people find out. And that helps many other anonymous individuals learn about the work of the organizations with which

he collaborates and join the fight against hunger. This is why Fundación MAPFRE deemed him a worthy winner of the José Manuel Martínez Lifetime Achievement Award. This accolade recognizes “the humanitarian support he has constantly offered social organizations combating hunger and poverty, and promoting inclusive education.” Because, throughout his career, “he has proved capable of conveying values such as generosity, humility and a capacity for hard work.” Many of these values were passed down to him by his family, with whom he led a nomadic youth. “Until I was 14, my sisters, my parents and I lived wherever my father found work. And we all headed off with our luggage in tow.” From his native Cuba to the United States, Colombia, Argentina or Puerto Rico. Indeed, he has dedicated his latest album – *La vuelta al mundo* [Around the World], in which he talks about his family, his father, his wife and music – to two of these countries. A project that began as a family venture and has



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JURY FOR THE LIFETIME ACHIEVEMENT AWARD

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When movies arrived, it was thought that was the end of the theater; when TV appeared, that was it for cinema. And so on. I believe that, in the end, there's room for all kinds of audiences. The important thing is that there exists a platform enabling you to express yourself, expressing ideas and things you wish to share with the public.

For example, humor, without which daily life would be much more complex, don't you think?

Of course. In that sense, I've been lucky to have a mother who instilled in us a way of viewing things, an attitude that means you always have to be in a good mood.

Indeed, you were a humorist in the past. But, let's talk about the future... I hear there is a movie in the making. Tell us about it.

Yes, indeed, I've got plans for a movie: if all goes well, we'll start shooting next spring. But I can't say anything yet, because the mere premise of the film reveals a lot. I'm going to be the director and screenwriter. But I don't even know who's going to play the parts. I'll just say that it's on my Christmas wish list (laughs).

How do you cope with the passing of the years?

The important thing, obviously, is your head – your drive and enthusiasm to do things. In that sense, I'm just as keen as on the first day. As eager as ever. Despite the fact that my kneecaps remind me I'm not the same age any more...

now gone public. "The fact is that, between my children, my sisters, my wife and office colleagues, they were all getting at me and I ended up putting the record out," he declares. The artist has signed this project as Bebo San Juan. The first name is the diminutive his grandchildren call him. And the surname is the capital of Puerto Rico.

You define yourself, first and foremost, as a musician...

That's what I studied and trained to be. Then life began taking me down other roads, to other places and I just opened other doors. Although I'd like to think that I'm a storyteller. There are many ways to do this: with a song, a TV series, a movie, a book...

You would have been really happy in the Renaissance...

In fact, many of my fellow musicians or artists also master

other disciplines. There are many people around me with loads of interests too, longing to do other things. What is true is that the Renaissance artists would really enjoy the present day with so much technology, so many possibilities for giving expression to a song or a work of art. What's more, these are truly interesting times with the technology available: I'm convinced that cinema is going to evolve toward something different from what we know now. Even the way we experience the theater is going to change. I believe new times are coming and I hope we'll have the good fortune to be able to know and enjoy them.

Does it not scare you the way everything shoots past in this culture of immediacy?

No way. What's more, there have always been scaremongers. It's always been the same.

Evidently, that man born in Cuba 60 years ago still has a lot to offer in the professional arena. But even more so in the personal sphere, as he revels spending time with his two grandchildren. “Being a grandparent is wonderful. Anyone who’s a grandparent knows what I’m talking about, how magical and wonderful it is. One of the marvelous things about being a grandparent is that it’s not like with your children – you don’t have to educate them. You can spoil them and then just hand them back to their parents,” he laughingly declares. Of course, children have always been one of his weaknesses. “It’s in my DNA. My father dedicated his whole life to children. I also devoted a period of my life to working with them. Throughout my life, my work has almost always had something to do with the family and, of course, children form part of the equation. And now that I’m a grandfather, even more so.”

Hope as a way of life

Emilio Aragón offered these data in his speech of gratitude for the José Manuel Martínez Lifetime Achievement Award: acute malnutrition has fallen by eight percent over the last ten years, while chronic malnutrition or stunted growth has declined by 40 percent over the same period. These figures provide grounds for hope, “the basics that keep us alive,” according to this director and singer. The hope of ending hunger in the world thanks to



organizations like Action Against Hunger, which facilitates access to treatment based on ready-to-use therapeutic foods.

Because, as he tells us, “it all starts with good nutrition, especially during the first 1000 days of life.” And nutrition is the building block for fulfilling any other human right such as education, gender equality,

health, etc. A malnourished child will never learn as well in school as a healthy one and, as an adult, will never produce as much as a healthy child, thus perpetuating the cycle of poverty and hunger.” To break this circle, there exist organizations like Action Against Hunger and there are people like Emilio Aragón. ⊗



Elena Mendía, one of the founders of the “Surgery in Turkana” project, received the award.

Award for the Project with the Best Social Impact: Surgery in Turkana

TEXT: RAMÓN OLIVER IMAGES: ALBERTO CARRASCO

Carmen Hernández is the director of this wonderful project set up in 2004 (she joined in 2007) by four surgeons at the Ramón y Cajal Hospital (Madrid) after a group of ophthalmologists from the same hospital convinced them to visit this remote northern Kenyan county called Turkana. Since then, the numbers involved have steadily increased in an astonishing manner. So much so that, on their latest trip just a few months ago, a total of

21 volunteers embarked on the venture. Carmen, of course, was one of them: “We are the health system for these people, as there is no other way to access medical services in Turkana.”

She is a general surgeon at the San Carlos Clinical Hospital and the Ruber International Hospital. Her specialty, obesity. “My life switches between fat and thin people. Here, I deal with patients who die from an excess of food. There, I treat patients who die from a lack

of food.” In both places, she is driven by the enthusiasm for that place which changed her life. An enthusiasm she transmits to others, passing on her emotion to whoever she is with.

Tell us about the whole process of the trips to Turkana. I believe you go there once a year to operate, don't you?

Indeed so. A large team of us goes there for two or three weeks, between the months of January and February. But, in Africa,

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you have to work in a different way to how you would here. Our patients have no access to a hospital, not just because they can't afford it, but because it's several kilometers away. Months before we arrive, our local team (nurses and clinical officers) travels around the area seeking out surgical cases. Shortly before we arrive, they use trucks to bring up to 700 people to the hospital. We then see the patients to decide which need an operation, after which they are taken back home. It's pretty expensive, but really effective.

A tremendous workload!

Yes, indeed. We sometimes get through 25 operations a day, 12 hours' work. In addition, we do live telemedicine sessions with Madrid. We have incorporated the benefits IT has to offer and can do high quality diagnostics thanks to the help of the radiologist we have in Madrid, a real expert. We have greatly improved the quality of both our treatment and our diagnoses.

How are the cases selected?

The team over there handles that. But it's easy. They know the profile of patients we treat. Falling sick also depends on where you live. The pathologies there are quite simple: people don't die of cancer, as they don't live long enough for that. Cancer is an advanced society's disease. There, they die of diarrhea, malaria, nodules, traumatismos, burns or childbirth complications. The only problem is that the patients there are very

fragile individuals. Surgery must be performed delicately, as any forceful action or bleeding can lead to a patient's death. That is what sets us apart – we do straightforward surgery on very complicated patients.

On a personal level, what made you get so involved in this project?

I believe everyone strives to be happy in life and each of us does so in their own way. I like exploring the world of others and finding out what lies beneath that first layer... always a surprise. The truth is that I'm not easily surprised, but the reactions of the patients there, with the stories they tell, manage to amaze me. But, in reality, I'm so deeply involved because it makes me tremendously happy.

How do you finance your work?

The vast majority of our funding is private. Donor events, concerts, exhibitions... We get our message across via social media and the campaigns we run. If you are not known, you don't exist and, if you don't exist, nobody finances you.

You have grown a lot since you began...

Yes, a lot, but very slowly, which is how it should be done. And we've been learning at the same time. That's why I believe we've corrected mistakes and boosted wise moves. We've also managed to get more doctors involved. That was essential; with so many patients and such a diverse range of pathologies, we needed more than general surgeons.

So we added orthopedic surgeons, maxillofacial surgeons – who deal with children's mouths, cleft lips, etc. – and gynecologists.

What are the main difficulties you encounter there?

Firstly, the ones determined by nature in Turkana: isolation, drought, climate change, extreme temperatures, lack of roads... Secondly, the characteristics of the area: poverty, endemic diseases, the status of women, lack of education, lack of future and, above all else, short-termism. Poverty stems from a short-term attitude. Those who have nothing to eat today don't think about anything else. Tomorrow's another day. That's why they're not afraid, that's why they smile, that's why they're so happy.

How do you see the future for Surgery in Turkana?

We want to keep moving very slowly. Encouraging research; seeing how we can work on diseases really prevalent there, striving to mitigate them and seek solutions. Not just going there to treat patients, but also for prevention. And we'd also like to create schools, a stable core of students and young people who believe in this. Become more aware of the similarities, rather than the differences. That's the philosophy. And that goes far beyond medicine. Each one of us must seek and discover our own Turkana. Turkana is an excuse to think of others; it's not just a place, it's more than that. ⊗



Award for the Best Track Record in Social Causes: Mary's Meals

**Elisalex Löwenstein, president
of Mary's Meals in Spain:**

**“The only reason the kids
don't study is because
they don't eat”**

TEXT: RAMÓN OLIVER IMAGES: ALBERTO CARRASCO

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In November 2002, the Scot Magnus MacFarlane, an aid worker who had already spent ten years traveling to places like the former Yugoslavia, Romania, India or Haiti doing humanitarian work, went to Malawi to help out during the severe famine that was ravaging the country. One day he accompanied a priest inside a hut where a woman lay dying, about to leave behind six orphans. Magnus asked the eldest son, just 14 years old, what his dream in life was. That boy replied that his dream was to eat every day in order to be able to study. That marked the birth of Mary's Meals, an organization present today in 18 countries and thanks to which 1,425,013 children have a meal every day in school canteens.

Why was his conversation with that boy so important?

Because he realized that, for ten years, his approach to the work had been wrong. Generally speaking, any help that arrived was always emergency aid. Teams of volunteers traveled to the affected area, provided the aid in a timely manner and departed. But that won't manage to transform anything. Nothing really changed for those children, once the aid workers returned to their countries of origin. So Magnus decided to change the whole approach. He found a small school of just 200 children and made them a proposal. If we brought food, would the mothers come to cook it? That was how it all started.

Do education and nutrition go hand in hand?

Absolutely. If these kids don't study, it's because they don't eat. There's no other reason. When food arrives, everything changes. Classrooms fill up, the grades go up, children pass exams... For them, it means going from having no future to being able to study and start thinking about tomorrow. And those children are really eager to study.

What role have the mothers in your project?

The mothers play a fundamental role. It's arduous work for them. They walk for hours to get to school, cook in huge pots and are joyfully singing the whole time. This is a change which, moreover, ends up causing a profound transformation of the whole community. This is because coming forward as volunteer cooks has the added effect of getting the mothers much more engaged in their children's education. In addition, they are also responsible for preventing the food being stolen. They organize themselves in shifts and ensure that the food bags do not disappear. Education ends up becoming something important for the community.

How can someone participate in your project?

The easiest way is through the website, where you can make small donations or sponsor a school, thus guaranteeing it has food for a whole year.

Is hunger a problem that only affects the third world?

No, it also affects ours. The difference is that here there are many organizations that can help. But, in those countries, there's no one else. They are completely alone. That's why we go to work in those parts of the world.

How important are the local volunteers in your projects?

Very. The work is coordinated from Scotland – and each of our other offices such as in Spain, Italy, Germany, Portugal and Australia – and they handle the economic, ethical, logistics aspects, etc. But the field work is fundamentally carried out by local members and volunteers. For projects to be successful, it's essential to get the communities fully involved, to the point where 95 percent of the people working full-time in the different countries are local volunteers we are progressively training. We don't send volunteers from Europe.

Does your project stir people's consciences?

More than stir people's consciences, what it does is move their hearts. We want people to realize they can help. That you can offer your donation, your time or your prayers for these children. In Europe my generation went hungry and had other problems, and others came to help us. It's now our turn to do the same for others. These children have no one. Organizations such as ours make them feel they're not alone. ☒



Award for the Best Agricultural Initiative: AGRINDUS

Roberto Jank, CEO of AGRINDUS

“It is our responsibility to produce food efficiently”

TEXT: RAMÓN OLIVER IMAGES: ALBERTO CARRASCO

The food company AGRINDUS has been producing milk and other foods in a natural manner in the São Paulo region for 75 years. It has

gone on to become a mainstay in the community, providing employment for disadvantaged groups and contributing actively in numerous social initiatives.

But, above all else, AGRINDUS has marked a milestone both nationally and internationally by committing itself to a model of sustainable food production



PRESIDENT

José Manuel Inchausti Pérez

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Manuel Otero
Director General of IICA (Inter-American Institute for Cooperation on Agriculture)

Juan Sáez
Assistant General Manager of Combined Agricultural Insurance at MAPFRE

MEMBER & SECRETARY

Mercedes Sanz Septién

that is environmentally-friendly and which, in some way, reconciles human beings with nature. These are the values that have made it a worthy recipient of the Award for the Best Agricultural Initiative in this latest edition of the Fundación MAPFRE Social Outreach Awards.

In terms of our diet, must we return to the origins?

Indeed so. We've been producing milk, oranges or meat for 75 years now. We do everything on our farm in a natural, efficient manner, and in equilibrium with the environment. The most important thing is the equilibrium with water and the soil, two resources that are finite for humanity. Because, while the world population keeps growing, the planet does not. This is why we producers have an enormous responsibility to produce food efficiently.

Is the local component important in your business model?

It really is. We produce and distribute exclusively for the state of São Paulo, where there is a population of close to 40 million people, and we serve food each day to some 300,000 consumers. In this way, the products don't have to be transported over long distances. Quality products, fresh and natural for local consumption.

Is traceability a factor deemed increasingly important?

In our case, we don't buy milk from third parties; everything

is produced within our farm under strict quality controls. From the seeds to the packaging used to contain our foodstuffs. We are thus able to guarantee traceability right from source. Throughout this process, the communication with consumers is highly important, as this is the factor that gives them peace of mind regarding the food products they consume.

You define yourselves as a 'Sustainable Agribusiness'.

Our model is based on sustainability. To achieve this, the whole process revolves around a virtuous circle with everything in perfect equilibrium. We use animal excreta as fertilizer for the production of forage, in such a way that there is no interference with the environment and everything is produced in a rational, totally natural manner.

Do we attach sufficient importance to what we eat?

Increasingly so. Today there are products such as almond milk, vegetable milks, lab-produced meat... That's why it's becoming ever more important and necessary to possess a clean label that guarantees the traceability and natural quality of your products.

You have started up the A2A2 project. What does this entail?

A2 is a protein that is present in cow's milk and also in that of many other mammals, including

us humans. What has happened is that, over time, cows underwent a genetic mutation and that A2 protein was transformed into A1, much more difficult to digest. Most abdominal pains and other digestive problems people encounter with milk consumption can be attributed to intolerance to the A1 protein. Our milk is completely natural and contains the A2 protein, so that people can digest it much more easily.

You also attach great importance to animal welfare.

Cows are very methodical. They need ample space to graze and ruminate, a climate with mild temperatures, regular schedules, good water, silence, and food in abundance. Providing the animals with all of these elements is the best investment you can make, because the ample returns will more than offset it. In every sense. With good breeding, longevity, good milk... Taking care of the animals is the most important thing, both for them and for us.

Is AGRINDUS a company for the people?

It's a company on behalf of and for consumers, who are happy to have a different, top quality product. And also for our workers, who are a really important part of the company. Some 300 people live and work on our farm and some families have been with us for five generations. That is something we are extremely proud of. ☒

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

Art for all

Madrid

EAMONN DOYLE

Bárbara de Braganza
Exhibition Hall
From 12/09/2019 to 26/01/2020



Eamonn Doyle
i (serie) no. 36, 2013
© EAMONN DOYLE,
COURTESY MICHAEL
HOPPEN GALLERY,
LONDON

Madrid

**BOLDINI AND SPANISH PAINTING IN THE LATE
19TH CENTURY. THE SPIRIT OF AN ERA**

Fundación MAPFRE Recoletos Exhibition Hall
From 19/09/2019 to 12/01/2020



Giovanni Boldini
Cléo de Mérode, 1901
Private collection

Barcelona

**TOUCHING COLOR.
THE REVIVAL
OF PASTEL**

Casa Garriga i Nogués
Exhibition Hall
From 03/10/2019
to 05/01/2020



Louis Anquetin
*Jeune femme lisant
un journal, 1890*
[Girl Reading a Newspaper]
Tate, London. Presented by
Francis Howard 1922
© TATE, LONDON 2019



Madrid

ESPACIO MIRÓ

Fundación MAPFRE Recoletos Exhibition Hall
Permanent Exhibition



La Haya

RICHARD LEAROYD

Fotomuseum Den Haag

From 05/10/2019 to 05/01/2020

Richard Learoyd
2016-69
(3 branch apples)
© RICHARD LEAROYD.
COURTESY OF THE ARTIST
AND FRAENKEL GALLERY,
SAN FRANCISCO



Brassai
Bal des Quatre Saisons, rue de Lappe. c. 1932
Estate Brassai Succession,
Paris
© ESTATE BRASSAI
SUCCESSION, PARIS

Ámsterdam

BERENICE ABBOTT

Huis Marseille

From 07/10/2019 to 01/12/2019



Berenice Abbott
West Street, 1932
International Center of Photography, Purchase, with funds provided by the National Endowment for the Arts and the Lois and Bruce Zenkel Purchase Fund, 1983 (388.1983)
© GETTY IMAGES/BERENICE ABBOTT

Ámsterdam

BRASSAI

FOAM

From 13/09/2019

to 04/12/2019



Boldini and Spanish painting in the late 19th century. The spirit of an era

TEXT: LEYRE BOZAL CHAMORRO

At its Recoletos Exhibition Hall in Madrid, Fundación MAPFRE presents this exhibition dedicated to the works of the Italian Giovanni Boldini, in dialog with other Spanish artists who formed part of the Parisian circles of the *Belle Époque*. It can be visited from September 18, 2019 through January 12, 2020.

For painters and sculptors, the study trip to Rome had always formed a substantial part of their traditional training. The city was the appropriate backdrop for classical learning. French pupils from the *École de Beaux-Arts* competed for the *Prix de Rome*, an award won, among others, by such important figures in the history of art as Ingres, Couture or Bouguereau. Gradually, however, in the 19th century, Paris replaced the Italian capital and became the cradle of modern art. The economic and social development of the French capital, its literary, artistic and institutional salons, the importance of the collectors and the art trade, as well as the attention paid by the press to artistic events, were just some of the reasons that led to Paris acquiring growing importance.

Giovanni Boldini (Ferrara 1842-Paris 1931) was one of the most prolific Italian artists of the second half of the 19th century. He enjoyed great success over his lengthy career, but also caused controversy among critics and the general public.

Giovanni Boldini
Cléo de Mérode, 1901
Private collection

Loved yet questioned by those he was first in contact with, such as Telemaco Signorini and Diego Martelli, he was later understood and admired, in his years of greatest success, by the most sophisticated Parisians — the Goncourt brothers, Proust and Degas, Paul Helleu and the aesthete Montesquiou — to the extent of being deemed the representative of “maximum beauty” at the turn of the century.

When the artist settled in Paris in 1871, the Franco-Prussian War — which triggered the fall of the Second Empire and the birth of the Paris Commune — had led most of the Spanish painters who had come to live in the French capital over the previous decade to abandon the city. Among others, Fortuny had returned to Rome, and Martin Rico, Eduardo Zamacois and Rogelio of Egusquiza to Spain. Raimundo de Madrazo remained in Paris, where he came into contact with the painter from Ferrara. During that period, both of them threw themselves into producing numerous small and medium format paintings, as well as portraits to satisfy the new bourgeois taste. *Scena galante en el parco di Versailles*, *Berthe esce per la passeggiata* by Boldini, or the portraits of Aline Masson by Raimundo de Madrazo, are fine examples of this. We must not



Giovanni Boldini
Mary Donegani, 1869
 Istituto Matteucci, Viareggio

forget that Mariano Fortuny, who was to die a few years later, was the great forerunner of this type of 18th century or genre scenes which delighted collectors and dealers of the time.

Between 1864 and 1870 Boldini had worked in Florence with the *Macchiaioli*, producing a series of small-scale portraits such as *Mary Donegani*, which foreshadowed the revolution this genre was to undergo. Contrary to the type of paintings then so ‘à la mode’ in Paris, these ‘macchie’ [patches] painters had to give in little by little to the whims of the Parisian market and produce paintings that would prove popular. This was the case with Boldini, but others

who also specialized in this type of ‘à la mode’ paintings included Eduardo Zamacois with *Return to the Convent*, Román Ribera Cirera with *Lady in Evening Dress*, Raimundo de Madrazo himself with *Aline Masson, in a Mantilla*, or León Garrido with *La Place de Clichy*, who soon began to sell their works, mainly through Adolphe Goupil. This art dealer, together with the U.S. collector William H. Stewart, was to become one of the most important figures in Paris at the end of the century. Between the two, they acquired works by all the artists we wished to bring together in this exhibition.

Overcoming his initial predilection for the ‘macchie’ of the *Macchiaioli* group, and for Meissonier and Fortuny, Boldini progressively introduced a new sensitivity into the gallant portrait genre that would also be seen in the paintings by important Spanish artists. *Madame Picard* or *Cléo de Mérode* fully reflect this style of the Ferrara-born artist, based on the intuition of the moment and movement depicted with rapid brushstrokes. Along with John Singer Sargent and James Abbott McNeill Whistler, Giovanni Boldini, Joaquín Sorolla and Ignacio Zuloaga, they became some of the most important portraitists of the *Belle Époque*, producing a gallery of portraits that faithfully conveyed the spirit of a whole era.

In this regard, we wanted to divide the exhibition into six sections, offering for the first time in Spain a comprehensive selection of Giovanni Boldini’s

oeuvre. It is further complemented by the works of a series of Spanish painters — like Mariano Fortuny, Raimundo de Madrazo, Román Ribera, Rogelio de Egusquiza, Francesc Masriera or Eduardo Zamacois — who had a direct or indirect relationship with the Italian painter.

I. Boldini in Florence: the invention of the *Macchiaioli* portrait (1864-1870)

During the 1860s the Michelangiolo café became the meeting place for the Florentine intelligentsia. This was where the members of the *Macchiaioli* group met up, artists wishing to produce ‘dal vero’ paintings, joined by Giovanni Boldini upon his arrival in the Italian city; together, they would contribute significantly to the renovation of genre painting and portraiture. Both in the *Portrait of Mary Donegani*, and in that of the painter Bepe Abbanti, we can appreciate how, with swift, subtle brushstrokes, Boldini is capable of subverting the rules of the genre by giving his figures expressive qualities that were to become one of the most characteristic features of his painting.

II. The initial French style of Boldini (1871-1879)

On arriving in Paris in 1871, Boldini abandoned portraiture for nearly a decade to devote himself successfully to the ‘à la mode’ painting. Influenced by the style of Meissonier and Fortuny, he worked on small scale paintings depicting genre and costumbrista

Overcoming his initial predilection for the ‘macchie’ of the *Macchiaioli* group, and for Meissonier and Fortuny, Boldini progressively introduced a new sensitivity into the gallant portrait genre that would also be seen in the paintings by important Spanish artists



Giovanni Boldini
Coppia in abito spagnolo con pappagalli, c. 1873
 [Couple in Spanish Dress with Two Parrots]
 Banca Carige collection, Genoa

scenes in which Berthe, his model for over ten years, was usually the protagonist: walks through the gardens of the Palace of Versailles, 18th century style clothes, or depictions of daily life in which Berthe strolls around the park and sits down to rest. Also anecdotal paintings showing scenes of a Spanish nature – the fact is that everything Spanish was considered exotic – so much in vogue during the Third Republic. Paintings that express the well-being achieved by certain strata of society during that period, urban scenes that clearly show the hectic pace of the metropolis in that ever-changing world.

III. Echoes of Boldini in Spanish painting at the end of the century
 Throughout the second half of the 19th century, a considerable number of foreign artists flocked to Paris, considered at that time a cultural epicenter. Just like Eduardo Zamacois, Raimundo de Madrazo or Mariano Fortuny, these painters

were drawn to the French capital with the intention of completing their training and participating in this cultural laboratory that the city had become. They soon became known for their small genre paintings known as *tableautins* that delighted the city’s bourgeoisie. There was a proliferation of costumbrista paintings, predominately scenes set in the 17th and 18th centuries – *The Choice of a Model*, by Fortuny; as well as interior scenes – *Dreaming During the Ball*, by Egusquiza; those of a popular, anecdotal nature, such as – *Return to the Convent* and the *Seated Buffoon*, by Eduardo Zamacois; or of entertainment, such as *Leaving the Masquerade Ball*, by Raimundo de Madrazo and *Leaving the Ball*, by Román Ribera.

Together with this kind of depictions, landscapes and outdoor



Mariano Fortuny
Beach at Portici, 1874
 Meadows Museum, SMU, Dallas

The perspicacity of Boldini allowed him to introduce into his work the changes in sensitivity of the society in which he lived. At the end of the 1870s he became one of the most important of the so-called ‘worldly portraitists’

scenes were increasingly popular. In *Beach at Portici*, without a doubt Fortuny’s most important landscape and one of his last works before his death, the painter gave free rein to his taste for color, presenting us with an *en plein air* painting which brought him closer to the *Macchiaioli* and to the Impressionists through a “summary of his summer”, in a very free fashion, liberated from the ‘straitjacketing’ imposed by commissioned works.

IV. Boldini, painter of modern life (1880-1890)

The perspicacity of Boldini allowed him to introduce into his work the changes in sensitivity of the society in which he lived. At the end of the 1870s he became one of the most important of the so-called ‘worldly portraitists’. The determining factor in this change of direction for his career was his relationship with other younger artists such as Paul César Helleau, John Singer



Sargent or Jacques-Emile Blanche. No less important was his contact with Spanish artists, like Joaquin Sorolla, who were also in the French capital.

Starting in the early 1880s Boldini depicted the city of Paris in all its splendor: busy squares and streets filled with café terraces and passing carriages. With this same spirit, the artist portrayed female figures with half-body images filled with color. These aspects of his production show that his personal relationships with the Spanish colony active in Paris were still alive and well, in particular with Raimundo de Madrazo, whose portraits of Aline are surprisingly similar to Boldini’s figures; and also with Román Ribera, whose everyday scenes have been attributed – in some cases quite recently – to Boldini himself.

V. Spanish painters and portraiture: the spirit of an era

During his time studying in Rome, influenced by artists such as Fortuny, Joaquín Sorolla painted nudes such as *Resting Bacchante*. This type of paintings – which, to a greater or lesser degree, explicitly convey sensuality – are far removed from others the Valencian artist would paint years later. This is the case of *Female Nude* which more openly depicts the physical, intimate nature of a woman, now stripped of adjectives. The viewer has ceased to be a voyeur, as is the case for a large part of Boldini’s

nudes, because the female figure is no longer treated as an object of desire, or not solely as such, but rather the woman is also a companion.

Together with the nude, the portrait is another genre that was evolving. The portrait is the subjects’ mode of affirmation and the city, the metropolis and its environs make up the environment in which they move. In the gardens of La Granja (Segovia) Sorolla presented his daughter, while, at a place impossible to determine, Ignacio Zuloaga painted the elegantly dressed, modern figure of Adela de Quintana Moreno out walking. In indoor settings, Sorolla presents us with the theater actress Catalina Barcenas, and likewise he depicted the natural elegance of his wife Clotilde. The painter Manuel Benedito depicted a practically Symbolist *Cléo de Mérode*, very different from that painted by Boldini, while Casas presented us with a woman without pretenses, without surroundings – *La Parisienne* is present, that is enough, that is all.

Both Zuloaga and Sorolla specialized in this kind of elegant portraits and, together with Giovanni Boldini, John Singer, James Abbott McNeill Whistler, Antonio de la Gándara, Jacques-Emile Blanche and Giovanni Boldini, went on to become some of the most important portraitists of the Belle Époque. All of them tried to modernize a genre that, by its very nature, was intimately linked to the past. Between them all, they produced a gallery of portraits,

Giovanni Boldini
Scialle rosso, c. 1880
Private collection.
Courtesy Galleria Bottegantica, Milan



Joaquín Sorolla
María Watching the Fish, 1907
 Private collection

as *The Pansy*, or the recesses of his studio. In his *Self-Portrait at Montorsoli*, which Boldini donated to the Uffizi Gallery in 1892, the painter enhances his features, not too attractive but depicted with a proud physiognomy, in the Spanish style inspired by Velázquez, the painter he had so admired three years previously in Madrid. Boldini found the coloring employed by the Spanish master the basis of an elitist form of art that inexorably paralleled the painter's evolution toward the most extreme virtuosity. ⊗

halfway between tradition and innovation, which accurately conveyed the spirit of a worldly society, within a decadent world, which was to come to an end with the First World War.

VI. Boldini, portraitist of the Belle Époque, (1890-1920)

In 1897, when he disembarked in New York, Boldini was already known for his initial 'French style' works. The recent return of Sargent to the country made the American public aware of the modern refinement of European portraiture, of which Boldini was the undisputed master.

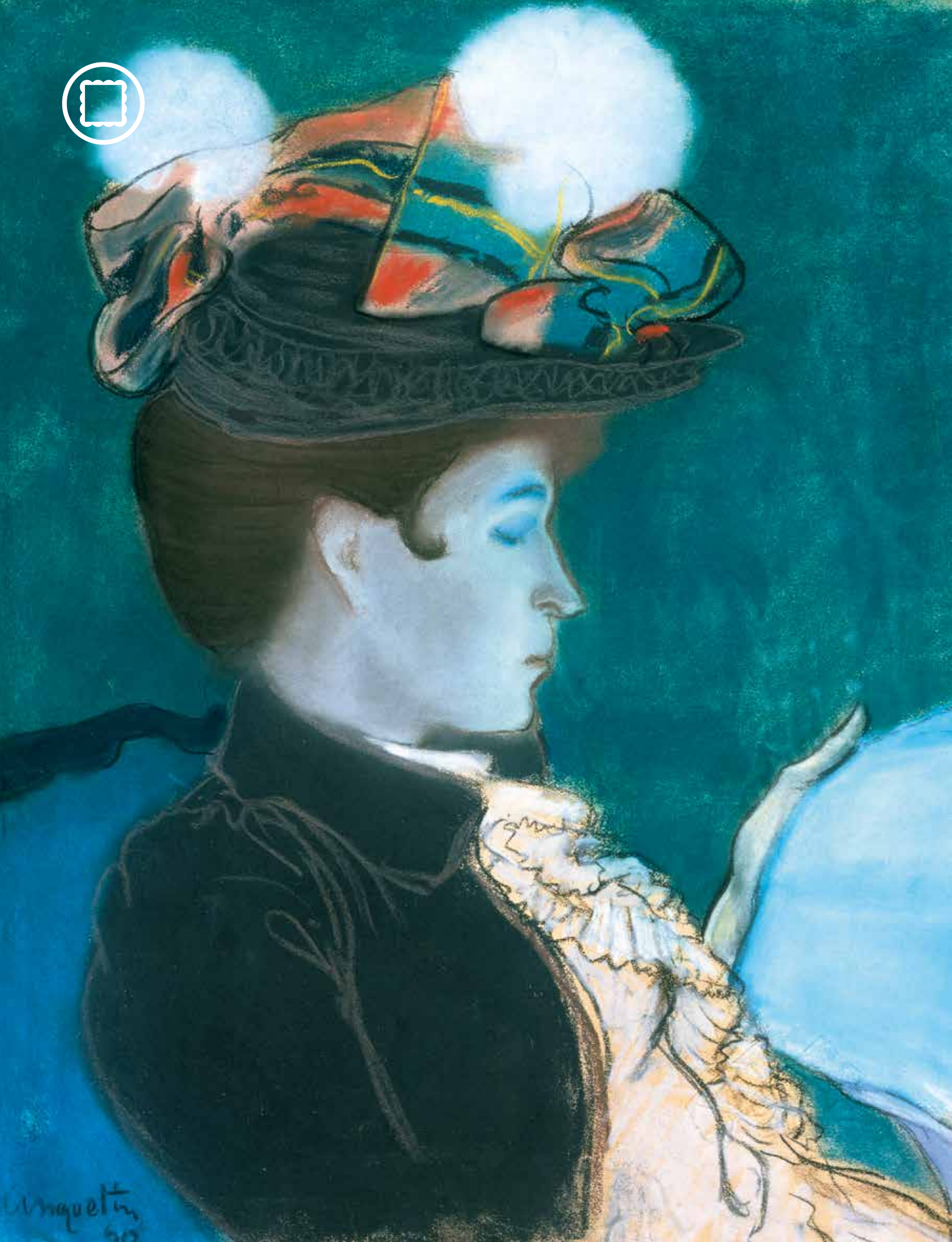
In his *Portrait of Whistler*, the Italian artist identified the mature painter with the figure of a cosmopolitan dandy, dressed in elegant, dark formal attire,

complete with top hat. Despite depicting him seated, the painter gives life to the male figure by affording it movement that makes the "maestro" instantly recognizable even in the midst of a crowd. Analogous is the posture of *Madame Veil-Picard*, who also appears seated, with her elbow on the back of a *chaise longue* and her head resting on her hand; the silhouette, elegantly dressed in shiny black silk which wraps her in sensuality, contrasts with her 'bird-like gaze', which engages the observer.

Increasingly free and dynamic, Boldini's brushstrokes concentrated on portraits, but also on still lifes and studies of female hands, such



Giovanni Boldini
James Abbott McNeill Whistler, 1897
 Brooklyn Museum, New York.
 Donated by A. Augustus Healy



C. Maquet
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Touching Color. The Revival of Pastel

TEXT: FUNDACIÓN MAPFRE CULTURE AREA

The history of art is not just the story of the visual proposals of artists and movements, but also the study of the techniques and materials employed; this exhibition focuses on one of them: pastel, a medium traditionally classified as superior to drawing, but inferior to painting.

While the 18th century has always been considered the golden age for the widespread adoption of the pastel medium, it was not until the 19th century that it managed to gain independence from other techniques such as oil painting. The material's qualities (intense colors, soft appearance, ease of preparation and use) blended seamlessly into a notion of modernity that was taking hold at that time. The precise moment of this technique's revival marks the start of the exhibition *Touching Color*. Curated by Philippe Saunier, it can be visited from October 3, 2019 through January 5, 2020 at the Casa Garriga Nogués Hall in Barcelona.

Divided into ten sections, the exhibit delves into the history of this resurgence of pastel from an international viewpoint and highlights both its landmark episodes and its leading exponents, those who turned it into an art form in its own right.

The 18th century as a mirror

On reviewing pastel artwork of the 19th and 20th centuries, we encounter what appears to be a common thread: references to the 18th century. Given that pastel artists are always tarred with the brush of

being somewhat second-class painters, by invoking the 18th century these artists not only sought a form of legitimacy, but also strove to appropriate the teachings of their predecessors; in their eyes, 18th century art – so light, charming, elegant and natural – was like an invitation to break free from stifling conventions. This is how Jules Chéret viewed it; he electrified his compositions with an energy that critics of the time described as “colorful fanfares” and “flashes of fantasy”.

A feminine art?

In the collective imagination, pastel is an art form intrinsically associated with the work of female artists. Indeed, right from the 18th century, it attracted a diverse range of creative women, with Rosalba Carriera at the forefront, partly because they knew how difficult it would be to gain acceptance in the major disciplines. On the other hand, by turning to pastel, a field still barely appreciated, they could seek the professionalization of this medium.

Without renouncing the use of oil paints, many women had exceptional careers as pastel artists: the Belgian Louise De Hem won a Gold Medal at the Paris Salon in 1901; for her part, the U.S. artist Mary Cassatt soon become aware of the true value of this medium; with her vigorous strokes and bold use of color, Cassatt's pastels modernized the portraiture genre and the recurring motif of motherhood.

Louis Anquetin
Jeune femme lisant un journal, 1890
[Girl Reading a Newspaper]
Tate, London. Presented by Francis Howard 1922
© Tate, London 2019



Mary Cassatt
Mother and Child, 1900-1914
 High Museum of Art, Atlanta. Purchased with funds from
 the Forward Arts Foundation and the Robert D. Fowler family

Jules Chéret
La Sérénade, 1912
 [The Serenade]
 Jules Chéret Fine Arts Museum, Nice Donated by Baron Vitta, 1925
 © Ville de Nice Musée des Beaux-Arts Jules Chéret –Photo Muriel ANSSENS

**Fleeting impressions:
 pastel landscapes**

For a long time, pastel was almost exclusively a portraiture art form. However, in the 19th century, its ease of use encouraged several artists to turn to it in order to

capture the essence of a landscape with very few strokes. From the 1830s onward, when artists started leaving their studios in search of contact with nature, there was a surge in the number of pastel landscapes. Among

these landscapers, Camille Flers was the greatest proponent of the use of these colored sticks. The importance she attached to her landscapes is reflected in her decision to exhibit them at the Salon. Quite the opposite of Eugène

From the 1830s onward, when artists started leaving their studios in search of contact with nature, there was a surge in the number of pastel landscapes



Eugène Boudin
Nuages blancs, ciel bleu, c. 1859
[White Clouds, Blue Sky]
Musée Eugène Boudin, Honfleur
© H. Brauner



Carl Larsson
Paysage d'hiver, c. 1886
[Winter Landscape]
Musée des Augustins, Toulouse
© Daniel Martin
© Carl Larsson, VEGAP, Madrid, 2019

Boudin's decision: in the 1850s, the "king of the skies" (as Camille Corot called him) accumulated numerous draft works in pastel, but he did so for their subsequent use on canvases reserved for the Salon.

The Société des Pastellistes de France: an eclectic collective

In 1885, Roger Ballu (1852-1908), a French Fine Arts inspector, created the Société des Pastellistes de France, with the specific goal of "demonstrating, developing and encouraging the pastel art form." In its 30 years in existence, this Society managed to put pastel in the

spotlight. However, its recognition remained far from perfect, given that the Society's failure to renovate led to its becoming antiquated, isolated from the truly innovative artists. Neither did it adopt the spirit of the modern artists, so open to the unprejudiced use of different media; instead, it remained with those who defended one technique over another, continuing to place the 18th century on a pedestal.

International expansion

One of the signs that pastel was being increasingly deemed a legitimate art form is that, starting in the 1880s,

it attracted an increasing number of artists, especially foreigners. In many cases, after moving to Paris to complete their training, they were enthralled by the contemporary works of Giuseppe De Nittis, whose pastel works of those years were among the most spectacular of his oeuvre. The aura of modernity and elegance surrounding this technique at that time convinced artists like Edelfelt, Thaulow, Kroyer, Larsson, Baertsoen, Khnopff or Guthrie to try out colored chalks and adapt what, to date, was such an inherently French art form to their own countries.

The growing success of pastel during the last quarter of the 19th century was not merely due to its increased legitimacy



Edgar Degas
Chevaux de courses dans un paysage, 1894
[Racehorses in a Landscape]
Carmen Thyssen-Bornemisza Collection,
on deposit at the Thyssen-Bornemisza National
Museum, Madrid
Inv. CTB.1981.11

Renaissance of Impressionism

The manifest interest of most impressionist painters in the pastel medium was not a chance occurrence: this easy-to-use material enabled them to work swiftly outdoors and was fully compatible with their aesthetic leanings. This did not impede the vast majority of impressionists granting pride of place to oil painting. Among these artists, the exception was Edgar Degas, the pastel artist par excellence of the group, and the only one who adopted pastel as his preferred means of expression. Degas appreciated the qualities of pastel, which afforded more brightness — and, therefore, greater presence — to the scenes he depicted.

Incandescent color

The growing success of pastel during the last quarter of the 19th century was not merely due to its increased



Edmond Aman-Jean
Femme allongée. Réverie, 1897
[Reclining Woman. Reverie]
Lucile Audouy Collection
© Thomas Hennocque

legitimacy; what must also be taken into account are the characteristics of the material itself, whose vivid colors are capable of producing effects of enormous intensity. The vibrant pastels by Jules Chéret or Edmond Aman-Jean underscore the singular — and, in more than one aspect, unmatched — virtues of pastel. Totally devoid of any psychological dimension, Aman-Jean’s figures are, first and foremost, magnificent chromatic arrangements. The incandescence of Louis Anquetin’s pastels, such as *Jeune femme lisant un journal* [Girl Reading a Newspaper] forced the stylization of the contours, while the intensity of the colors appear to be the transposition of stained-glass windows.

Symbolist enigmas

Driven by their desire to shake off a faithful, flat reproduction of reality, the generation born around 1860 aspired to reflect dreams and imagination. Pastel was of tremendous assistance: this delicate, powdery medium, with its aura of refinement and fragility, facilitated vaporous, mysterious effects. While the Impressionists favored really sunny, daytime landscapes, the Symbolists appreciated tenebrous atmospheres, more propitious to a sense of mystery. In this sense, the Belgian William Degouve de Nuncques is emblematic: he produced pastel nighttime landscapes, bereft of any human presence so as to better emphasize their silent, eerie nature.

Odilon Redon: the transfigured pastel

Odilon Redon (1840-1916) is considered the most inspired pastel artist of the late 19th and early 20th century: he was the one who dedicated himself to pastel with the greatest perseverance and conviction, affording it categorical aesthetic and spiritual considerations that made it much more than a simple material. After having devoted twenty years exclusively to charcoal (his famous ‘Noirs’), Redon turned to chromaticism through the use of pastel at a time when color

was being declared by various artists as a prime objective. All his works vibrate with transcendent aspirations, in particular his pastels which must be understood as authentic epiphanies.

The 20th century: from symbol to gesture

As for the discussions about pastel’s place within the hierarchy of artistic techniques, the avant-garde artists were clearly pragmatic in this regard; their interest resided more in the renovation of languages and striving to free painting from the yoke of reflecting reality, than in respecting



Odilon Redon
La cime, 1894
 [The Summit]
 Van Gogh Museum,
 Amsterdam



Joseph Stella
Nativity, 1919-1920
 Whitney Museum of American Art, New York. Acquisition
 © 2019. Digital image Whitney Museum of American Art / Licensed by Scala



Pablo Picasso
Étude de mains, Fontainebleau, summer of 1921
 [Study of Hands, Fontainebleau]
 Musée National Picasso, Paris. Donated by Pablo Picasso, 1979
 © RMN-Grand Palais (Musée national Picasso-Paris) / Thierry Le Mage
 © Pablo Picasso Estate, VEGAP, Madrid, 2019

the academic rules. As a result, for them pastel was just another medium which simply facilitated the enunciation of a particular message. That is the meaning it held for Pablo Picasso in his classical period (*Étude de mains*, 1921),

as he turned to this technique with the aim of investigating skin textures, chromatic richness and sculptural density.

The exhibition closes with a work by Hans Hartung, an artist capable of reinventing pastel as an

art form. His work *T1963 K9*, 1963, exemplifies how 20th century artists *touched color* with iconoclastic, multiform hand gestures, thus managing to expand the frontiers of pastel, now free from prejudice and, perhaps, its own history. ⊗

THE CURATOR'S CHOICE

PHILIPPE SAUNIER.



William Degouve de Nuncques
Intérieur de forêt, 1894
[In the Forest]
Musée de l'École de Nancy, Nancy
© Nancy, musée de l'École de Nancy.
Photo Studio Image

The Belgian William Degouve de Nuncques (1867-1935) is undoubtedly one of the most inspired pastel artists of the late 19th century. Indeed, this friend of Jan Toorop, Henry de Groux and Fritz Thaulow (all fervent practitioners of the colored chalk medium) produced a wealth of stunning pastel landscapes throughout the 1890s, all shrouded in a dreamlike, mysterious aura. His compositions, often nocturnal or crepuscular and with a total absence of human figures, seem to be inhabited by an indefinable presence; swans, peacocks, old medieval buildings and even the trees (as seen here in this forest, which seems straight out of a work by Maeterlinck) loom before us, taking on the category of mysterious symbols or grim omens. And there is no doubt that his landscapes would lack such a penetrating charm,

were it not for the fact that they are pastel works. Because, like other artists of his generation (Émile-René Ménard, Fernand Khnopff, József Rippl-Rónai, Henry Le Sidaner, Lucien Lévy-Dhurmer, etc.), Degouve de Nuncques understood all the aesthetic possibilities he could draw from that powdery, fragile, delicate material, which offered access to a vast expanse of dreams and imagination: a skillful use of blending, above all else, together with a frequently bleak palette — ranging from blue, through gray, aqua green, celadon, etc. to mauve — enable him to create intensely poetic twilight atmospheres. The work *In the Forest* (1894) is, in this sense, emblematic: in this undergrowth where any form of life other than vegetation is absent, at no time can the foliage of the trees be distinguished, much less the sky; and, above all, in that

intriguing space given its confined nature, the green trunks take on a disturbing presence, accentuated by the almost radiant nature of the pigments. It is true that the incomparable brightness of the pastel colors and the powdery material offer an undeniably tactile appearance. In stark contrast with all those who place pastel within the narrow confines of tradition, or even turn to it solely for the convenience of its use (absence of drying time, ease of handling) or for trivial commercial considerations (lower cost), Degouve de Nuncques (together with others) gives back to that procedure all its profound necessity. Sometimes likened to Vermeer, the painter infuses in his pastels a supernatural dimension with religious-mystical resonances: indeed, the very delicacy of this medium gives rise to a feeling of

profound recollection, despite facing what we guess is really perilous. Some years earlier, the Symbolist poet Henri de Régnier had already understood that the charm of pastel lay in such fragility: "From a superimposition of disaggregated powders [...] pastel takes — and employs — its melancholic charm," he wrote. And later on: "by means of curious analogies [...] this seems to be the most philosophical way to preserve an identical phantasmagorical memory of the missing appearance [...] Multicolored decrepit powder that, for an instant, through Death, comes between Life and Oblivion." ✕



i (serie) no. 36, 2013



#expoEamonnDoyle

Eamonn Doyle.

Wavelengths

TEXT: NIALL SWEENEY

Fundación MAPFRE will be showing 150 photographs and a nine-screen video installation by Irish photographer Eamonn Doyle (Dublin 1969) in its Bárbara de Braganza exhibition hall in Madrid, from September 12 until January 26, 2020. Living in the center of the Irish capital, Doyle photographs his native city from unexpected angles, revealing an original vision of the place and its people. This is an abridged version of *Wavelengths* by Niall Sweeney. The full text appears in the exhibition catalogue *Eamonn Doyle*, edited and designed by Niall Sweeney, co-published by Fundación MAPFRE, Madrid, and Editorial RM, Barcelona and Mexico City.

Some time in late 2016, as the dust was failing in its attempts to settle on the success of the Dublin trilogy of books (*i*, *ON*, *End.*), and we were still reverberating from the passionate response to our exhibition of the trilogy at Rencontres d'Arles¹ just that summer, myself and Eamonn were sitting in his flat just off Parnell Street in Dublin talking about Krass Clement and his 1996 book *Drum*.² How this book of photographs taken on a single evening in a village pub in County Monaghan was a kind of modernist play about the granularity of time. How this gathering of men occupy the starkly furnished pub together over the course of the night; how the sequence of unspoken positions that they take in the room is as if they have each stalled in the process of acting out the very same sequence of scenes that they now appear in; how they seem to be afloat in the doldrums, waiting for

the rhythm of time's breathing to commence once again; and how all of it could have been staged in a confined set.

We were becoming increasingly aware that there was a proposition within Eamonn's photographs of Dublin, one that was asking what we might do next.

In Eamonn's trilogy we move through a kind of floating world of Dublin. We see the city's inhabitants manoeuvring through a series of obstacles in unknown solo performances of a collective unconscious choreography; we see the city flattening out in front of them, but also becoming them, or rising up around them like false-perspective stage settings. We twist and turn and dive in a multiplicity of dimensional viewpoints. We stand still with them. We follow their gaze out to what lies ahead as they stride past us like giants. We inhabit the headscarves, the bags, the coats and shoes that they inhabit; the concrete they inhabit; the volumes of colour and the shapes they pull in the hard Dublin light. Though there are life-worn faces and apparent hardships, these are not portraits, nor stolen characters; there is no judgement. We are them, embraced within the entropy of scattered objects, the pulled threads, the many cuts, the rounded corners, the rubbed fabric

¹ Les Rencontres d'Arles is an annual, internationally significant photography festival that began in 1970. As a result of *i* and *ON*, Eamonn was invited to exhibit at Arles in the summer of 2016, which developed into the book and the immersive exhibition, *End.*

² Krass Clement, *Drum*, 1996. A facsimile edition of this rare book was published as part of the *Books on Books* series by Errata, Cambridge University Press, 2012.



i (series) no. 7, 2013

of it all — and all of it, all of us, bound together by the same forces that keep our feet on the street, an image in our heads, and the clock ticking.

What was emerging out of the Dublin work was something asking to be “staged”, for Eamonn to deliberately place something, some *one* — a figure perhaps — somewhere between worlds, on the layer of film that slips between the propositions of truth and experience.

**Eamonn
is not really
a “street
photographer”,
with
all the
prescriptive
notions
that come with
that title**

So we talked about what the truth is, and that Eamonn is not really a “street photographer”, with all the prescriptive notions that come with that title and its concepts of what defines a decisive moment. He does take photographs, on his local streets, and there is, of course, a decisive moment. But with Eamonn, the experience is more a process of “field-photography” — that field being the universal field of Michael Faraday and its electro-magnetic push-and-pull that acts upon all things and that has led to our understanding of the entirety of the universe as a kind of constant fabric of particles and fields. And that it is through movement, through the exchange of heat from one to the next, that we get our sense of time passing. So what we are seeing in Eamonn’s images are the fabric, the field, the attraction of particles, the static hiss, the heat — all of which play out in his images as a cumulation of the noisy relativity that comes from our day-to-day experience of it all as we walk down a Dublin street.

Eamonn had long been talking about Bob Quinn’s *Atlantean*.³ Quinn’s quartet of films and book explore the ancient cultural and trading connections between the seafaring Irish of the Connemara west coast and the people of the Iberian peninsula and Northern

³ Bob Quinn, *Atlantean*, a quartet of film documentaries, 1981–98, Cinegael; *The Atlantean Irish: Ireland’s Oriental and Maritime Heritage*, Lilliput Press, Dublin, 2005.



End. (series) *Moore Street Extensions*, 2015

Africa. In the *Atlantean*, Quinn reveals close similarities of form in traditional Irish music and song to those that echo across the Atlantic waves to the Islamic Mediterranean — in particular the polyphonic atonal lamentation songs for the dead known as *keening*. He discovers that the Irish are not the Irish that they commonly like to think, but something less limiting; a DNA that is not only unzipped from elite hordes of pale-skinned north-European warriors, but one that is also significantly Arabic in origin.

These distant lines of ancestry appear to be rising up once again on the inner-city streets of Eamonn's contemporary Dublin, with their ever-evolving populations and burgeoning

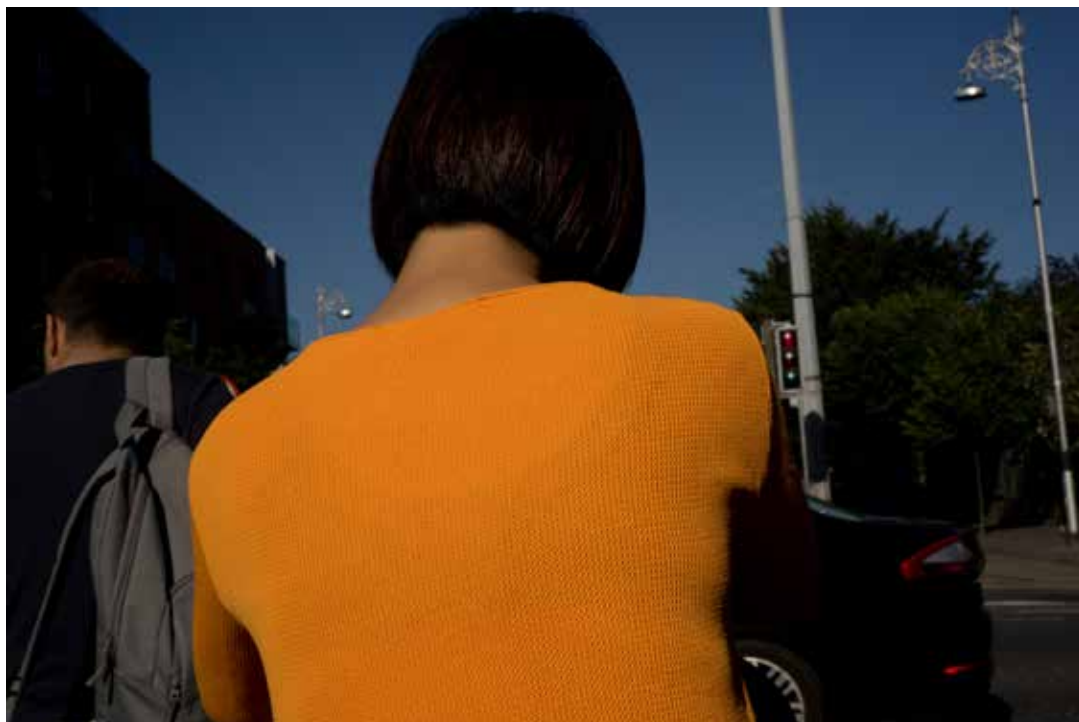
communities of every nation that is not exactly Celtic. But it also echoes with his own world-knowledge of music and of the “folk music” of our generation — electronic music — which he has himself been making, producing and distributing through his studio and label, D1 Recordings, for over 25 years.

In turn, music is bound up in the fabric of Eamonn's photographic work, quite literally as a fourth dimension of it, revealed through the ongoing collaborations with musician David Donohoe, whose compositions have become integral to the work and how it is communicated.

The cartographer and artist Tim Robinson, had published a number of books that delved into

the psycho/historic geographies of the landscape of the far west through a process of walking as a means of deep mapping, just as Eamonn would walk the streets of Dublin to photograph, following threads. Robinson's *Connemara* trilogy⁴ of books had been weighing on Eamonn's mind as we talked about the *Atlantean* — adding further layers to this emerging longing to head west; how Robinson uncoiled the geologic space-time of this region of the country, at once connecting the soil beneath to the people around and then reaching out to the cosmos, closing the circle of *everything*.

⁴ Tim Robinson, *Connemara: Listening to the Wind*, 2006; *Connemara: The Last Pool of Darkness*, 2008; *Connemara: A Little Gaelic Kingdom*, Penguin Ireland, Dublin, 2011.



End. (series) Orange, 2015

And so we talked about him photographing in the landscapes of the west of Ireland, perhaps setting up some kind of quiet, staged intervention, something akin to theatre, and perhaps with locals as some sort of actors. And then of course there was the land itself, Connemara, a place that weighs against the Atlantic with a ballast of history. The worry was that it would all turn out to be just western landscape versions of the Dublin work. There was definitely something lurking in the deep waters — but, what?

In the spring of 2017, Eamonn's mother, Kathryn, died. His brother, Ciarán, had died suddenly at age 33 in 1999 and their mum had never managed to escape the all-consuming grief

triggered by this time reversal in the order of things. Throughout the 18 years from Ciarán's death to her own, Kathryn had written many letters, addressed to her dead son, talking directly to him. Eamonn began layering images of these letters on top of each other like stratified geological maps or phonetic compositions for lament.

Later that summer Eamonn found himself on a beach in Connemara, having placed himself in the layered locations of both Quinn's *Atlantean* and Robinson's *The Last Pool of Darkness*.

He had gone down with a friend whose family have a cottage there and whose mother knew a man who sold fish that he bought direct from local fishermen; so he thought this could be a good

place to start, just to get to talk to people. Eamonn spent the morning on the beach photographing the rocks and wet sand — the sand looking like the carved fabric of mausoleum statues, the worn stones half-buried in the beach like unknown bodies slowly emerging from the dark matter of space.

He went to meet the fish-trader at Renvyle House, famous as the place where W. B. Yeats gathered with his clique to practice séances and automatic writing. He was standing in the car park outside — the light in the west sometimes comes in even harder than Dublin as it arrives unchallenged by borders across land and sea — when a woman in a long black dress ran past in front of him and into the house. It turned out that the man he was meeting was

What we are seeing in Eamonn's images are the fabric, the field, the attraction of particles, the static hiss, the heat



K-13 (Irish series), 2018



K-01 (Irish series), 2018

putting on a play in the house in a tiny room upstairs. So Eamonn sat there with the sparse audience at the back of the room, and began to feel like he was slipping into a zone of surrealism he wasn't quite prepared for. The play was about Yeats and his seven muses. The fish-trader narrated, while the woman in the black dress played each of the seven muses, changing only her coloured headscarf for each of the seven.

The next morning Eamonn drove eight hours to the Valentia Island slate quarry that

hangs off the tip of one of the long peninsula fingers that test the waters of the south west. We had been working on an intricate design for his mother's headstone, and the slate from Valentia is unique and world-renowned. He got to the quarry late that night. High above its Atlantic-facing gaping entrance to the underworld, stands a statue — a woman and universal mother figure — in a body-length veil painted pale blue, braced against the salt-sodden air. He spent the

night wandering around local graveyards, studying the variety of designs and shapes and typography of headstones.

Driving back home to Dublin the next day, across the central plains of Ireland, Eamonn kept seeing a figure, a body, entirely shrouded in a red veil, moving ahead in front of him. ⊗



London's Burning

TEXT: ANA SOJO. FUNDACIÓN MAPFRE

The discovery of fire over 790,000 years ago had really important consequences for humanity's evolution. However, it also entailed great risk and, to control it, enormous difficulties. Over the years, uncontrolled blazes have consumed a host of significant places, whole cities and thousands of human lives, leaving behind a trail of destruction and horror.

The burning of the Library of Alexandria in the year 40 BC turned out to be a disaster with incalculable consequences for science and knowledge. The fire of Rome in the year 64 marked the start of the persecution of Christians, having been blamed for the fire. Of the city's 14 districts, only three survived unscathed.

More recently, we have witnessed fires devour the Fenice in Venice, the Liceo in Barcelona and the National Museum of Brazil, while the images of the Notre Dame cathedral in Paris engulfed in flames are still fresh in our memory.

The Monument

The great fire of London in 1666 destroyed more than 13,000 houses and some emblematic buildings such as St. Paul's Cathedral. The fire can be traced to the oven of a bakery and the strong winds blowing through the city did the rest. No less important were

the medieval layout of the really narrow streets and the wooden houses built so close to one another.

Blazes were common in those days, as open fireplaces were used daily for lighting, cooking and heating purposes. Perhaps for this reason, the mayor of London was unable to gauge the magnitude of the fire and this helped it to spread rapidly. The city burned for three days and three nights until the firebreaks — produced by the controlled demolition of buildings — proved effective enough and the wind ceased.

The destruction of the city's slums had at least one positive consequence: it put an end to the last great epidemic of bubonic plague which had reaped more than twenty thousand victims in the city since 1665. After the conflagration, the city was rebuilt respecting in part its medieval layout, but using less flammable materials.

Various theories about a conspiracy to destroy London were

in circulation at that time; the French watchmaker Robert Hubert was even executed as the alleged papal agent responsible for the fire. Although he finally confessed to the crime, his innocence would later be demonstrated.

The Great Fire would also lead to the creation of modern fire insurance. Nicholas Barbon (doctor, economist, constructor) pioneered specialist household and building fire insurance when he founded The Fire Office. He is also credited with the organization of groups of people to fight fires (possible predecessors of the current fire services) and the use of the first insurance plaques to identify those buildings covered by fire insurance.

To remember this tragedy and commemorate the reconstruction of the city, Londoners have a monolith known as *The Monument*, whose full name is *The Monument to the Great Fire of London*. Designed by Christopher Wren, this Doric column stands 61 meters (200 feet) tall. It is also situated exactly

61 meters from where the great fire started, namely the oven in Thomas Farriner's bakery in Pudding Lane.

Today, *The Monument* offers tourists one of the best panoramic views of the city and is therefore a popular attraction for travelers. In the same way, the small statue known as *The Golden Boy of Pye*

Corner marks the place where the fire was finally extinguished.

Our Insurance Museum boasts several documents related to the Great Fire of London. For example, a policy from the Phoenix Assurance Company of London, embossed with a depiction of the Great Fire of London in 1666. In the background behind the

goddess Minerva, you can see smoke, flames, firefighters and people fleeing. A column can be seen in line with the goddess's shield. This is *The Monument*. Insurance policies used to be adorned with motifs alluding to the values defended by the company, or to important historical moments for the insurance world. ✕



Insurance Museum. Fundación MAPFRE



Practical information on the Insurance Museum

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

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

Free guided tours for groups may be reserved in advance by completing the form on our website.



Jaume Sanllorente, writer, journalist and founder of Mumbai Smiles

**“Destitute people living
on the streets are often unfairly
judged and blamed for
their situation”**

TEXT: PILAR ABAD PHOTOS: ALEJANDRO GONZÁLEZ AND MUMBAI SMILES

The writer and journalist Jaume Sanllorente (Barcelona, 1976) smiles and transmits joy and positivism with every word, every gesture. Smiles are part of his life and the obvious choice for the name of his project, Mumbai Smiles, an NGO set up in 2005 in order to help those most in need in this Indian city, where over ten million people suffer from extreme poverty. He was just 27 years old then.



It all began with Mumbai Smiles... How many projects are run today under the auspices of this NGO and how many people benefit from your activity?

It all began in 2003, with those 40 children at the Mumbai orphanage, located in the midst of the city's slums. We then progressively started up new projects and, over all these years, we've benefited more than 10,000 people, some 1,000 or 1,200 in 2018 alone.

In Mumbai there are many children living on the sidewalks who officially don't even exist. We identify them and, once registered, we take care of their health, nutritional and educational needs at the different stages of their lives. Where they exist, we strive to get the families involved from the very beginning, as what you do is of no use at all unless you engage the whole community.

The other group we dedicate ourselves to are the victims of human trafficking, especially young girls – some just three, four or five years old – who, in many cases, have been sold into prostitution by their own families. As well as attempting to cover their basic needs, we offer psychological support in the mental health center that we opened in the city's red-light district, the prostitution 'nerve center' of practically the whole of Asia. Logically enough, before being able to rebuild their lives, they have to overcome many traumas. We have the case of a fourth generation three-year-old girl; in

other words, her great-grandmother was sold off and her grandmother, mother and herself were all born in the brothel. It was actually that girl's mother who contacted us to break this cycle and change her daughter's destiny. As far as the mafia running the brothel is aware, that girl is dead and we must maintain her anonymity... It's tremendous, but that's the situation we live in here.

You write that “you'd never boast about what you were doing.” What a great lesson for life and for organizations such as MAPFRE! Have you ever thought of running projects elsewhere in the world?

I've received proposals, but always said no. Mumbai is a city of 20 million inhabitants, and over half of them live in extreme poverty. Our 'vision' is to work for a Mumbai free of poverty and social injustice, and overstretching ourselves would only endanger that goal.

In my case, not bragging about the results may be something that's in my blood... I always focus on what still needs to be done. I also believe that comfort zones are a major hazard for organizations and individuals. I'd encourage all of you to leave your comfort zone and always go that step further, bearing in mind that a small gesture with a work colleague has the same transformative capacity as creating an NGO.

What do you think of corporate volunteering and initiatives promoted by the foundations of enterprises such as MAPFRE?

I believe this work is essential. One way for organizations to become involved in making the world a better place is to encourage employees to engage in volunteering activities through the corresponding platforms.

The results of these collaborations are tangible and if they are performed with honesty they work well, greatly benefiting NGOs like ours and continuing over time.

You invite us to look, listen, be close to and feel real life... Is volunteering a way to fulfill this recommendation?

It clearly is. In order to form an opinion, the first thing is to learn and, to learn, you need firsthand experience.

Charity/cooperation... What's the difference?

I believe we're living in times when the concept of charity no longer bears that connotation of inferiority for the recipients. We must not forget that poverty, disease or neglect are situations that any of us may have to face.

I believe that we NGOs must fight to eradicate that misconception of charity and we must also defend the professionalization of those of us who work in development cooperation.

How did that transformation from rejecting this country to falling in love with it come about?

Well, today, I still say that I'm not in love with India, that it's not my favorite country and that Mumbai is not my favorite city... If it were, nothing would need to be changed and I wouldn't be devoting almost my entire life to modifying what I don't like about this city.

"Making others happy is the real secret of happiness" Why do we in Western societies find it so hard to be happy?

Because we live without realizing that our real purpose is being useful to others, from whatever perspective and position that may be. It's like a violin that grows and reaches its point of greatness when it is played, which is the reason it was created.

I believe the rapprochement between East and West, in both directions, reflects the relationship between companies and NGOs. They need each other. The former are ruled by the markets, but they need to include in their mission a social commitment to improve the world, and that's where we come in. Those companies whose sole goal is to make money will die.

I suppose despondency has no place in this endeavor...

When I started studying journalism, my dean said "life is much better than they would have you believe" and I still believe that. Despite the pain and the unjust, almost inhuman situations I've witnessed and experienced, I believe that the good in the world exceeds the evil.

**What is the toughest question you have asked yourself or the most painful reply you have encountered? And your own mental prison?**

Perhaps what was hardest to accept is that a mother's love is not always universal... You realize this when you see mothers selling their daughters at the age of just three, four or five, knowing that the next day they're going to be prostituted.

And my mental prison? Well, I'll tell you that there came a day when I realized that, in order to be a balanced person, you need work and rest. People must have a multidisciplinary life, filled with lots of different things; there must be friends, love, even frivolities... and rest. I had to make an effort there, as my dedication to work knew no limits.

15 years in India... Will this be your destination forever?

Right now, I'd like to think it will be. I have that long-term commitment to Mumbai, another thing that doesn't seem to be fashionable in Western societies. There, if you don't have a load of jobs on your résumé, it seems that you aren't a good professional. That capacity for loyalty was more appreciated before, but now labor 'promiscuity' is all the rage.

Have you found your Taj Mahal?

My Taj Mahal is Mumbai Smiles. To think that, thanks to this project, 10,000 people have a better life and we've contributed to that, gives me great peace of mind. I'm really satisfied because we can see the results. In fact, one of the best chefs in Mumbai was one of the children in the orphanage, and that is so rewarding. ⊗



Neighborhood Superheroes

NIDO Foundation.

“My girl has turned 42”

TEXT: FRANCISCO JAVIER SANCHO MAS IMAGES: LEAFHOPPER

The first thing is the light. That of this Thursday morning, while we wait inside (although it seems like outside, thanks to the glass walls) to be received by Carlos de Miguel, secretary of the NIDO Foundation. And, suddenly, we hear the music. It is only a sound test in a back room. Then, after a while, we see people wearing birthday party hats down the wide corridor. Héctor and Elena have turned 20 and 42, respectively.

That is the news. The great news that comes about thanks to the smiles and hugs, to (literally) five parents having set up this foundation, and to caring for small and big kids every day. And not flagging.

Sooner or later, all energy ends up taking shape. This energy, which is called NIDO Foundation and El Despertar Association, has taken over the former premises of a school in Aluche (Madrid), at one time a hospital, and known today as El Despertar. They cater to 60 people with cerebral palsy and severe functional diversity, aged three to 52 (Lucia calls herself the ‘veteran’).

Apart from being a day center and school, El Despertar is the only permanent residence in Madrid for people with profound cerebral palsy. And the big news is that one of them, Elena, is 42 years old today.

Wherever you go within the complex, the energy given off by the physiotherapists, monitors, parents, children and caregivers manages to augment the brightness afforded by the enormous windows which avoid the need for solid walls. There is also delicacy in the special pads or quilts used to cushion the contact with the residents’ soft skin, so prone to suffering pressure ulcers due to the lack of mobility.

“Wow, today is my party and Elena’s too!” says Héctor (of the two, the one able to speak) while he is being led off to celebrate his birthday. Héctor attends the day center. But Elena is also one of the 16 who live day and night in the living quarters. Parties are common here, according to Carlos de Miguel, secretary of the Foundation, who acts as a guide today around the different sections of the center. “We have a joint celebration for those whose birthdays fall close to each other. If we were to celebrate them individually, this would be a constant party.” To tell the truth, it looks that way.

Elena is Carlos’s daughter. He is 76 years old. And now retired. He worked as an administrative lawyer “on the expropriations of half of Spain,” he jokes, defending many homeowners adversely affected by major public and private works. Marta (his wife) and he decided to bring Elena to the residence three years ago, given the physical effort and continuous care she needed. Carlos has the voice and poise of a Castilian gentleman. And when he refers to Elena, he calls her

“My little girl”. Even though she is now 42. “Look at her, she’s a little girl, like almost all of them,” he adds.

Establishing a connection with many of these people reminds us of the inaccessible limits of language. Words here are merely part of the story. And this opens up an infinite world of gestures. Just imagine that the only way to communicate with one of your loved ones, with your child for example, or with your sister, is a smile, a look or caresses. The only way to decipher things, to get a response, to know we are here together, each one in a facet of life.

The magical connection

Elena suffered a stroke at the age of ten, while swimming in a pool. Since then, her brain has been disconnected from her body. She cannot move or talk, and requires a feeding tube. “After being hospitalized for two and a half years, we decided to prepare a medicalized room for her and take her home. A nurse warned us that we would be bringing her back to the hospital in less than a month. But, after a month, she began smiling and interacting like never before. There is increasing evidence that affection is just as important as — and complementary to — medical treatment. Real progress can be achieved regarding the quality of life of people like my daughter.”

He cannot converse with her. Instead of language, they established what Carlos calls a ‘magical’ connection, through the eyes and smiles. The question is how to choose the words to talk about her. “I used to employ adjectives or participles: ‘paralytic’, ‘disabled’, or a stronger one: ‘invalid’. When I’m asked about Elena, I say she’s my little girl. And if more questions are asked, I can explain that she’s almost the most loved. Her siblings, all three of them, understand and accept this. And I can say that she suffers from profound cerebral palsy, as she was left without living cells in her brain stem.”

The care offered to people with multiple severe disabilities nowadays means that those who previously died prematurely can now live longer and better. For this reason, the big news today is a figure beyond those of the costs, namely the 42 years that Elena, Carlos’s little girl, is celebrating. He does not know whether she remembers who he is when he looks at her. But he knows that she smiles, she likes his voice and her skin glows. And she is alive. ✕



Empowering students to achieve employment

TEXT: LINDA JOHNSON IMAGES: MAPFRE USA

In an exclusive partnership with Best Buddies International, Fundación MAPFRE launched a national pre-employment-training program to empower students with intellectual and/or developmental disabilities (IDD) to achieve long-term successful employment through adulthood. Fundación MAPFRE is committed to achieving the UN Sustainability Development Goals and considers this program a part of their overarching effort to impact goal No 4, Quality Education.

Best Buddies International, a groundbreaking nonprofit founded in 1989 by Anthony Kennedy Shriver, is a global volunteer movement that creates opportunities for one-on-one friendships, integrated employment, leadership development and inclusive living for people with intellectual and developmental disabilities (IDD). Best Buddies currently offers a school-based inclusion program through over 2,000 chapters worldwide and an integrated employment program with over 400 placements in the United States. Fundación MAPFRE offers the support and resources needed for people with IDD to further develop using educational and collaborative tools. This approach assists students in helps student feel confident, capable and most of all, inspired to achieve their dreams of finding a place in the workforce.

A classroom-based program will offer employment training and corporate mentorship to help develop students' career ambitions. The program offers a people-first approach and provides training on the key components of self-advocacy/

mentoring, job exploration, workplace readiness as well as work-based learning. This training is used in conjunction with existing programs provided by the schools today. For older students, the program will include a series of in-depth sessions over time to introduce work opportunities and build critical job skills. Together, these experiences will increase the likelihood of long-term successful employment for people with IDD.

In Massachusetts alone, 70 percent of people with IDD do not have an integrated job in the community. Studies have shown

“Pre-employment training is valuable for people who need assistance in preparing for the workforce”

that pre-employment services offered during the transition out of special education are critical to the long-term economic security of people with IDD. Best Buddies and Fundación MAPFRE envision a world where people with IDD are employed at the same rate as neuro-typical adults.

The program officially launched in Massachusetts in March 2019 and already spans seven school districts with more than 50 students and is working with 15 potential employment placement partners. The program raises awareness of IDD and offers MAPFRE USA employees volunteer opportunities that align with MAPFRE's workplace culture of Diversity and Inclusion and Corporate Social Responsibility.

MAPFRE USA recently hosted the inaugural Best Buddies “Explore Your Path to Employment” career panel and job exploration fair. Students were able to visit employer booths and speak with representatives about the employment opportunities within their workplace to identify which jobs matched their personal skills and interests. Members of

The partnership between Best Buddies and Fundación MAPFRE shows that there are no limits for people with disabilities



the Best Buddies Jobs Program spoke as part of a career panel about their career paths and what motivates them to work. MAPFRE USA executives and employee volunteers participated in the event. “Pre-employment training is valuable for people who need assistance in preparing for the workforce,” said Alfredo

Castelo, Chief Representative of Fundación MAPFRE in the U.S. “We are pleased to support this initiative to help people with IDD develop their skills and get jobs that will help them maintain their independence.”

“I was so impressed by MAPFRE’s focus on inclusion. They provided such a welcoming

and supportive environment and were so respectful of the student attendees. We also felt honored by the fact that the President/CEO of MAPFRE USA along with all of the other staff and the employers took time out of their day to be there for the students. It was such a great opportunity for the students to network and learn about the vast opportunities for employment. It was also inspiring for the students to hear from the career panelists about their success. We loved it! -- Monique Cloutier, Algonquin Regional High School’s Transition Coordinator”

“Being able to see the students in the classroom, exploring their post-secondary opportunities in an inclusive and empowering way, and then seeing these amazing individuals representing their careers on a stage and speaking with potential employers – it was such an amazing trajectory to witness. This event truly showcases





the value of what Fundación MAPFRE supports in their partnership with Best Buddies! The sky is the limit in what can be offered to our friends with disabilities with its support!"

KATIE BRYDON, Director of Programs | BESTBUDDIES®

"Many students for the first time were able to picture an authentic bright future. One that could include working at a hospital, as a radio announcer, as a fashion entrepreneur or any company they are passionate about. My key take away from the supervisors comments was that each adult with IDD on the career panel is an extremely valuable member of the team, committed to career advancement and growth. Thank you MAPFRE for bringing together like-minded individuals committed to full, authentic

inclusion in our work-places. BEST EVENT EVER!!!"

LAURA BERRY, Director, Jobs, BEST BUDDIES

Fundación MAPFRE and Best Buddies are exploring how to not only sustain, but also expand the program in Massachusetts and outline the next steps to replicate the program in US states. MAPFRE has sanctioned the Best Buddies relationship as an official opportunity for employees to volunteer with this organization. MAPFRE executives, management and employees will continue to engage and offer support to program participants through mentoring, mock job interviews, job exploration, on site tours, job shadowing and goal setting every year.

This exciting, innovative partnership offers MAPFRE and

Best Buddies the opportunities to collaborate on other initiatives as well. The e-Buddies Pen Pal program and fundraising walks are areas in which MAPFRE employees have pledged their participation. In addition to formal opportunities created by the partnership, MAPFRE employees and their families are becoming more involved in other local Best Buddies programs and activities outside of the workplace. ❌



No more invisible cyclists

TEXT: RAMÓN OLIVER IMAGES: ALBERTO CARRASCO

Making cyclists more visible to drivers and bike riding safer for everyone. With that goal as the starting point, Fundación MAPFRE and Bosch Spain have produced a report entitled *Attention when Driving: Cyclists Invisible to Drivers*, which was officially presented in Madrid on June 20. In 2017 alone, there were 8,065 incidents in Spain involving people riding bicycles; the tragic outcome was a total of 78 killed, 694 hospitalized and 7,035 injured but not requiring hospitalization. These figures call for reflection and, above all, action.

Getting drivers to see cyclists is a challenge taken on with the aim of helping reduce the alarming number of traffic accidents affecting what is undoubtedly one of the most vulnerable groups on our roads. With this intention in mind, Fundación MAPFRE and Bosch Spain have been investigating the behavior of automobile drivers with respect to cyclists. To do so, they analyzed the responses of 1,031 drivers after they had overtaken a cyclist riding along a street. The experiment was carried out under controlled safety conditions. After overtaking a cyclist, the vehicles were invited to stop at the nearest roundabout. The researchers then asked them if they had even noticed the cyclist and, if so, whether they had perceived any hazard during the overtaking maneuver.

A second part of the study consisted in monitoring the behavior of 15 drivers aged between 20 and 57. This was

achieved through the use of various sensors and measuring instruments to record the physical and brain reaction times of these drivers, as well as their behavior behind the wheel in the face of certain stimuli such as the presence of a cyclist. Their palm sweat, heart rate, facial expressions, or the direction of their gaze were just some of the indicators analyzed. All these data produced relevant information regarding the attention level, stress endured or the brain

resources brought into play by the participants in the study when driving.

“Life-saving” vest

One of the variables studied in the field work was the influence of wearing reflective high-visibility vests. Sometimes the cyclists participating in the experiment were wearing this garment, while others times they were not. The results of the experiment were revealing. In the case of the cyclists who wore a vest, solely 35 percent of drivers confirmed having “consciously seen the cyclists”, compared to 65 percent who denied having seen them. These figures are even more alarming in the case of riders who were not wearing any reflective element at all. Only 23 percent of drivers remembered having passed someone riding a bicycle. Moreover, in general, drivers in neither of the two groups perceived any hazard in their maneuver. A mere eight percent

**Only one
in four drivers
remembers
having
overtaken a
cyclist, despite
having been
barely five feet
away from them**



of those who overtook a cyclist wearing a vest acknowledged having felt some risk on doing so; a percentage that descended dramatically to four percent in the case of riders not wearing the reflective garment.

According to the findings of Fundación MAPFRE and Bosch Spain, this reflective garment considerably augments drivers' concentration, increasing the "subconscious effective visualization" of drivers by up to 12 points, with respect to cyclists not wearing one. As regards behavior on the road, these differences translate into drivers maintaining a greater safety distance and an increased level of attention when driving their vehicle.

Learning how to "see" cyclists

"We must learn to look out for and see the cyclists who share the road with us automobile drivers," was the warning from Jesus Monclús, Accident Prevention and Road Safety manager at Fundación MAPFRE, during the presentation of this study to the media. Mr. Monclús highlighted the fact that a lack of attention and distractions have become the leading cause of accidents, rather

than speeding. And accidents affecting cyclists are some of the most frequent. "The bicycle is an excellent vehicle." It's healthy, ecological and more efficient from an energy standpoint. However, much remains to be improved on the safety front," he stressed.

Fundación MAPFRE's head of Accident Prevention and Road Safety underscored the fact that cyclists' road safety is mainly a question of education. In this regard, he proposed measures such as informative programs targeting car drivers and prospective buyers, tax incentives for new safety technologies, reducing the speed of automobiles in residential areas, and enforcing the use of "properly fastened, approved crash helmets" for cyclists. Moreover, at the educational level, this expert advocated "including safe bike riding within the physical education subject taught at both elementary and high-school level."

Bicycle city

The urban mobility panorama has changed dramatically in just a few years. Bicycles, scooters, ride-hailing services, peer-to-peer ridesharing (cars or motorcycles)... all these developments have radically changed the traffic on

our city streets and are clearly having an impact on road safety issues. "Some five years ago the use of bicycles in urban areas was minimal and purely for pleasure; no one considered the bike a transport vehicle," said José Luis Zárraga, head of the Traffic Accident Reports Unit within Madrid's municipal police force, who also participated in the presentation. In addition, those who rode bikes did so in a rather reckless manner. "They didn't know the traffic regulations and, if they knew them from being drivers of other vehicles, they didn't seem to be aware that they also applied to cyclists," the police chief declared. "Nor did drivers understand that bicycles were also vehicles with rights and obligations similar to theirs," he added. Today, this panorama has changed dramatically because "bikes are here to stay," Zárraga concluded.

Technology to the rescue

Technology can help fill the space the human factor does not seem capable of reaching. During the event, Bosch Spain presented to the media its automatic emergency braking system with cyclist detection. According to

Fundación MAPFRE proposes promoting actual bike rides for automobile drivers, so as to make them aware of the hazards to which these road users are exposed daily

the estimates of its creators, this system could prevent — or, at least, reduce the consequences of — up to 43 percent of personal injury accidents involving bicycles in urban or interurban environments.

This Bosch system includes a video camera capable of identifying cyclists and anticipating an imminent collision. The system then automatically activates the electromechanical brake servo in just 190 milliseconds. In addition, at speeds above 80 km/h (50 mph), the system warns drivers of the possibility of an accident.

At the end of the presentation, journalists had the chance to witness a demonstration of



this braking system, and even participate in it as passengers in the cars. The simulation experience took place in a specially-prepared circuit installed on the Castellana

thoroughfare in Madrid, with crash-test dummies simulating cyclists crossing in front of vehicles equipped with this braking system. ⊗

Jesús Monclús, manager of Accident Prevention and Road Safety at Fundación MAPFRE

Should we drive better?

The leading cause of accidents is no longer speeding, but rather distractions. This is due to the fact that, in general, we are permanently distracted when driving. And not just from time to time, because the phone rings or we're changing the radio station; rather, it's become a routine matter. We're capable of driving to and from work in a mechanical fashion and remembering practically nothing about the journey afterwards. But when something unexpected arises, such as a pedestrian or cyclist crossing in front of us, we react late because our brain is a million miles away.

Why does this happen?

The reason is that we drive using every part of our brain except for that which we should use the most: our rational brain. We human beings have three kinds of brains: the reptilian or instinctive; the sensory or automatic; and the rational. Our reptilian brain is the one that suddenly pops and, for example, makes us instinctively sound the horn when something scares us while driving. Our sensory brain allows us to drive in a practically automatic mode. But our conscious brain, the one precisely that makes us more human and which is the part which should make all of us take better care of others, is the one we use the least when driving.

Lorenzo Jiménez, press officer at Bosch Spain

Is the automotive industry ready for this new mobility scenario?

I believe it is. In this context where people are seeking mobility that is increasingly greener, safer and more comfortable, the industry has been committed to this for some time. Firstly, through emission reductions in internal combustion vehicles, but also through the introduction of electric cars or alternative fuels. And secondly, vehicle safety is increasing with systems such as emergency braking with the detection of pedestrians, cyclists and other vehicles, thus making urban mobility much safer.

Regarding safety, does the technology-education combination work?

For me, the ideal equation would be education first, and then technology. Whether it be automobiles, industrial vehicles, motorcycles or bicycles, it's really important that drivers and riders receive good road safety education and respect the regulations and other road users. And this includes pedestrians. This can all be achieved through education. However, we human beings are not perfect. We make mistakes, we suffer from distractions, slipups, tiredness and diminished levels of attention. In such cases, technology can be of great help to drivers and pedestrians alike.



A safer future for Latin America

TEXT: DAVID LOSA IMAGES: ISTOCK

Traffic accidents and their tragic consequences continue battering Latin America relentlessly. Fundación MAPFRE runs initiatives in the road safety education sphere in 17 countries around the region, where 50 children die every day in traffic accidents. The goal: to lay the foundations for healthy, safe, sustainable mobility.

Responsible boys and girls will build a safer future. It seems obvious, but this axiom is not always taken seriously. One example is road safety education, a cornerstone in the fight against traffic accidents and their tragic consequences. Reality tells us that a lot remains to be done.

In Latin America, where Fundación MAPFRE runs an educational program to further road safety in 17 countries, the statistics still reveal far too much irresponsible behavior. Such conduct is often the underlying cause of 50 children dying every day on this region's roads. A global drama which, in this part of the planet, takes on a particularly tragic dimension: the mortality rate due to traffic accidents for those aged five to 14 is almost double the world average (according to data for 2017 from the Institute for Health Metrics and Evaluation). If we extend this age group, accidents on our roads are clearly the leading cause of mortality among people between the ages

of five and 29 (WHO). All this in a region with a very young population, where the average age is less than 30 in most of the countries.

It is not just a question of age

There are other revealing dimensions. Most of the children and youngsters who suffer traffic incidents also form part of the most vulnerable group of road users: pedestrians, cyclists and motorcyclists. There is also a need to underscore a third factor which strongly influences road safety in Latin America: poverty. The poorer the country or region, the greater the infant mortality rate on its streets and highways. The economic context has a direct bearing, for

70 PERCENT

OF THE CHILDREN

WHO HAVE PARTICIPATED

IN SOME ROAD SAFETY EDUCATION

ACTIVITY ALWAYS WEAR

A SAFETY BELT.

example, on the condition of the road infrastructure, markings and signs, as well as the degree of traffic planning, or the age and quality of vehicles on the roads (active and passive safety systems are minimal or non-existent on most vehicles there). Even so, none of the above causes is as critical as the "human factor", present in 90 percent of all accidents. The good news is that this is precisely where road safety education can work best.

But, what exactly is the human factor? According to the Spanish General Traffic Directorate (DGT), there are three types of human errors: those prior to the accident (execution of a maneuver, identification of a sign, failure to see other vehicles...); the "various direct agents" (tiredness, stress, drugs, alcohol, cell phone...); and the "prudence inhibitors" (speed, overestimation of capabilities...). To all this, we must add other irresponsible attitudes stemming from ignorance or belittling the importance of rules, such as a failure to use seat belts or child restraint



systems, exceeding the vehicle seating capacity, etc.

Reversible behavior

To get a closer idea of the geographic context, and according to data provided by the national public institutions and compiled by OISEVI (Ibero-American Road Safety Observatory), the use of seat belts in the front seats nowadays is less than 40 percent in countries like Mexico or Ecuador. In the latter, the use of safety belts in the rear seats is around three percent. The situation is quite similar with child restraint systems; in most countries, usage does not exceed 30 percent, with extreme cases such as that of Paraguay, where only one percent use children's car seats.

A recent study by Fundación MAPFRE in several Latin American countries about behavior and road safety education reveals that 70 percent of children who have participated in some road safety

education activity always use their safety belt. More than half of those who never wear a seat belt have not received any kind of information regarding these questions. This clearly shows that road safety education leads to more responsible behavior.

If road safety education is the light, darkness is often determined by the national legislation and the lack of interest in the matter demonstrated by the various governments. A Fundación MAPFRE report, conducted in collaboration with the FICVI (Ibero-American Federation of Victims of Traffic Violence), on the regulatory frameworks for road safety education in 14 Latin American countries (Spain was also included), warns that only Ecuador, with its Organic Law on Intercultural Education, envisages a specified number of hours (four per week in the first year of high school) and a formal assessment

of what has been learned. As for the other countries, most of them deal with road safety education within other kinds of legislation (especially in their national traffic regulations), although these mentions generally do not entail any concrete provisions or stipulations.

Driving in the dark

A Fundación MAPFRE survey of 11,000 elementary and secondary education pupils in 12 countries in the region revealed the consequence of this lack of governmental engagement: over 40 percent declared they had never heard of "road safety education". The figure exceeds 50 percent in Honduras, Colombia and Puerto Rico. This contrasts with the interest of the little ones: among those children who had indeed heard of road safety education, 64 percent showed positive feelings of interest, enthusiasm or surprise, a figure that increases once they have participated in this type of educational activities.

After more than two decades' experience working in the field of road safety education in a total of 23 countries (Latin America or Spain, of course, but also in the United States, Turkey, Portugal, Germany, the Philippines or Malta), and after having done so for nearly three million children and over 100,000 teachers, Fundación MAPFRE remains firmly committed to a global educational program focused on three fronts: teacher training; classroom activities in schools and other places;

and the adaptation of learning materials to the reality of the different countries. And targeting three spheres of activity: school, neighborhood and family. Always with innovation as the main driving force behind its activities.

Innovate for more effective education

One example is the creation of numerous children's traffic parks in several countries (Colombia, Panama...), since the very first one was opened in Spain in 1997. This is an accessible, fun way to learn about road safety outside the classroom, focusing on the mobility of pedestrians and cyclists. In this regard, worthy of note is one of Fundación MAPFRE's flagship projects in this field in recent years: the Road Safety Education Caravan, an initiative that proved so successful from the outset in Spain and Portugal that it soon crossed the pond to Brazil, Puerto Rico or Mexico. This experience consists of a theoretical session with audiovisual materials and basic driving tips, with another practical part driving electric karts under the supervision of specialist monitors. All this on a large track set up for the occasion with streets, signs and traffic lights, where the pupils have fun while learning to circulate safely and, above all, have responsible attitudes toward whatever their role on the road might be.

Innovation has also boosted the development of virtual activities and games, with the 50,000 participants to date showing the effectiveness of gamifying such a vital subject.

Walking to school

According to a Fundación MAPFRE survey of 11,000 Latin American children in elementary and secondary education, most of them — 37.6 percent — walk to school every day. In other questions in the same survey, half of those consulted do not respond correctly when asked how to cross the street; 60 percent of those who go on foot must walk on the road during some stretch of the journey; and just over half of all the pupils say they have been afraid of being knocked down on their way to school, pointing to reckless driving as their chief concern.

In Spain, Fundación MAPFRE participates in the initiative "We now

walk to school", launched by Stop Accidentes and A.N.C.A.S (Association for Children Walking in a Safe Sustainable Environment). The project is ongoing at this time and, thanks to the support of Fundación MAPFRE, is being run in six autonomous communities. It consists of workshops for children in grades three to six, in which they are taught how to be safe, responsible pedestrians, promoting values such as tolerance, respect and coexistence. In addition, all the children who take part in the workshops can participate in a drawing contest with the chance to win a trip for the whole class, and a range of educational and sports material.

A common front

Recognizing that its work does not aim to replace the role of governments, Fundación MAPFRE has sought support in all the countries where it carries out its educational work through partnerships, generally with victims' associations. They can therefore relate their experiences to pupils, thus raising awareness of the consequences of inappropriate traffic-related behavior.

For example, in Spain, Fundación MAPFRE runs initiatives together with Stop Accidentes or Aesleme. In Latin America too, it has struck up a large

number of collaborative partnerships, with the common goal of reducing the number of traffic victims. The following are just a few of them: Conduciendo a conciencia y Compromiso Vial (Argentina); Vida Urgente (Brazil); Emilia Silva Figueroa Foundation (Chile); Youth for Road Safety (international); Cavat-Nicole Paredes Foundation (Ecuador); Apasit (Guatemala); Víctimas de la Violencia Vial AC. (Mexico); Gonzalo Rodríguez Foundation (Uruguay); Asotransito (Venezuela); Mónica Licon Foundation (Panama).

The idea is to use ICT as a road safety education tool (inside or outside the classroom) by creating materials adapted to suit each age group and geographical environment (games, apps, activities, stories...). Learning to cross the street safely, or wear a helmet when riding a bike, while you play can prove much more effective than a simple talk. The program has even gone much further, technologically speaking, with the development of

materials incorporating augmented reality, or with the adaptation of teaching materials so that they can be used by children with hearing difficulties, in collaboration with the CNSE (Spanish State Deaf People Confederation). And just around the corner is virtual reality, another technology with infinite possibilities that Fundación MAPFRE will be incorporating into this educational program in all the countries where it operates. ⊗



Why do girls give up sports?

TEXT: CRISTINA BISBAL IMAGES: ISTOCK

A study published by Fundación MAPFRE analyzes the reasons why young girls stop doing sports at around 15 years of age. One of the authors, Fernando del Villar Álvarez, explains some of these reasons to us and offers the keys to tackling them.

“Physical inactivity is believed to be the fourth leading risk factor for all deaths worldwide, and the number one public health problem of the 21st century.” This is the blunt conclusion of Antonio Luque and Fernando del Villar Álvarez, authors of the report published recently by Fundación MAPFRE, *Young Women and Physical Activity*. Indeed, no one questions the fact that regular physical exercise has positive effects on our health, in particular as regards the prevention and treatment of non-communicable diseases such as cancer, coronary problems, diabetes or COPD, among others. Despite this, the latest global data on the prevalence of physical inactivity are really striking. And even more so among adolescents: 80 percent of those in the 11-17 age group do not heed the minimum international health recommendations for physical activity.

In Spain, the panorama is very similar. In fact, it has one of the highest rates of inactivity in the European Union. And there is a

particularly significant decline among those aged 15 to 24, the age group which reveals the greatest prevalence of sedentary behavior. In other words, young people give up taking exercise at this transition stage from adolescence to adulthood. And even more so, if they are girls: “Recent research demonstrates a clear association between gender and physical activity levels. Boys tend to be more physically active than girls and are the ones who reveal a greater degree of compliance with the recommendations for sports practice.” This is stated in the Introduction to this report, which aims to determine the motivations and perceived barriers which impact on the habits of young women when it comes to physical or sporting exercise.

Sport or studies?

Fernando del Villar Álvarez is a member of the Center for Sport Studies at the King Juan Carlos University (Madrid), and one of the report’s authors: “The most worrying age for girls

who abandon sports practice is around 16, when they finish their compulsory education and move on to the baccalaureate. This is due to the view held by both the girls and their families that their academic work is going to be tougher than before, and this makes them decide to give up sport.” In other words, the belief that sport and studying are incompatible. This is the main reason, but not the only one. It seems that the sports on offer at those ages do not grab the interest of young girls. Del Villar Álvarez goes on: “When they reach baccalaureate level, the range is basically competitive: those girls who are competing continue, while those who do not compete cannot find an alternative, somewhere to be able to continue practicing sports as they had been doing previously.” He is referring to the physical education classes in elementary and high schools, less competitive and more fun.

The study also points to a third reason, which is related to



the very nature of young women: “they are more social and find greater satisfaction in comparing themselves with their peers, sharing performance levels, challenges and goals.” The fact is that girls are more motivated to take exercise if it is with female friends, practicing sports together. “Boys, on the other hand, do not need the company of friends to do sports. Even when their companions stop, they are willing to continue,” the university professor declares. And he adds: “In team sports, boys get together to win, while the girls come together to share a good time and a social experience.” An odd fact: “When some conflict arises between two boys during a training session, by the time they get to the match, it’s all forgotten, as they just want to win. For girls,

“The town councils should focus on proposals for those who enjoy physical activities, but not sports at a competitive level. There exist private centers, but they are more geared toward adults with purchasing power, rather than to teenage girls”

however, this is a kind of personal confrontation and that has an impact on the game, not wanting to pass the ball to each other.”

Myths that must be dispelled

Some of these reasons are nothing but myths that can — and must be — dispelled. Let’s start with the principal reason, the lack of time: it has been demonstrated that good academic results and sport are not incompatible. “If you do physical exercise in the morning and then have to devote five hours to studying, you will perform much better during those five hours, as a result of the metabolic changes. The increased blood circulation or increase in metabolic activity mean that you enjoy greater mental well-being, but also a greater ability to concentrate and pay attention, as well as greater executive capacity. For this reason, it is a good idea to incorporate 60 minutes of physical activity at least three days a week in order to improve academic performance,” (Antonio Guzmán, Manager of the Health Promotion Area at Fundación MAPFRE).

The other aspect of doing sports has to do with the idea that, the busier we are, the better we use our time. Fernando del Villar explains it thus: “The girls who do sports are more organized and more disciplined; when they have to study, they distribute their time better.” And we have to raise awareness of this not just among the girls. But also among their families, so that they encourage them to keep doing sports. Moreover, it has been shown that girls who compete in some sporting activity at an early age, do not give it up, because “when they have to organize their academic

“The most worrying age for girls who abandon sports practice is around 16, when they finish their compulsory education and move on to the baccalaureate”

schedule, they realize it is fully compatible with sport. If they start later, they abandon it earlier, as the habit is still not well-established and they are less aware that taking exercise is good for them.” Those who did sports during childhood continue during their adolescence and adulthood, although they may have to modify the level of intensity.

To overcome the other hurdles, the author of the study has concrete proposals. To begin with, the range of activities on offer to young girls: “The town councils should focus on proposals for those who enjoy physical activities, but not sports at a competitive level. There exist private centers, but they are more geared toward adults with purchasing power, rather than to teenage girls.” He is referring to activities that have more to do with movement and rhythm, are less intensely competitive, and are of a more recreational, cooperative nature.

With regard to the female character, the way to get them hooked is to attract more than one. “The idea is not to target one girl in particular, but rather a whole group. If you can get three friends hooked, all three will undertake to come and will encourage one another. As soon as one of them drops out, all three will give it up.” In that sense, Villar Alvarez is talking about promoting team sports from childhood and during adolescence, because the girls are motivated if they go together.

It would also be important for them to perceive sport as an essential component for health,



although here we come up against “youngsters, by definition, do not perceive they have health problems, although they are interested in their well-being. In that sense, they notice that they feel better when they do sports, better rested, but also calmer, emotionally speaking.” In addition, they find aesthetic reasons for doing sports. In this regard, men’s perception of women has changed somewhat. “Previously, an athletic girl was deemed a masculine trait. But now, men also find them attractive. However, among girls, it’s still not a social leadership factor. They don’t rate it so highly.”

And what about the boys?

While the girls give up sports when they move on to study for their baccalaureate, the boys do not. Fernando del Villar Álvarez affirms that an initial

differentiating factor can be found in the fact that boys tend to be more energetically active. However, there is a second factor, namely that girls mature earlier: “With this change, their metabolism slows down and they feel less need to be active. On the other hand, sport is perceived as something positive for boys. They therefore receive greater social acceptance if they are stronger, more agile or tougher.” To top it all, as there are more male elite athletes, families tend to support boys more than the girls. For this reason, boys tend to become less active somewhat later, when they go to university. “That’s when they become more aware of the greater academic effort they must now make. The girls, as they mature earlier, come to that turning point some two years earlier than the boys.” ✕

Another way to help

TEXT: SCHEHREZADE PARRO

Empowering Haitian mothers with Flores de Kiskeya

Flores de Kiskeya [Flowers of Kiskeya] is a non-profit organization set up in 2016 to help women from the time they fall pregnant right through motherhood, offering emotional, medical and psychological support. As time went by, they also started offering tools to help women undertake economic activities so as to further their empowerment and independence.

Flores de Kiskeya is located in Anse-à-Pitres, a village in southeast Haiti in which women

and their children can go to the Flowers Center – the NGO’s facility in the region – where they run nutrition, health, education and entrepreneurship programs for around 15 mothers and 30 children. In addition, with the help of volunteers, they organize a summer camp which lasts for one month, where they run craft, music and dance workshops, among other activities. The items they produce in the workshops are sold in Spain through the organization’s website and at

the charity events they organize throughout the year.

Flores de Kiskeya also works closely with the community, providing training and awareness-raising talks, and offering jobs running the center to the local population, as well as economic aid from time to time.

If you wish to find out more about this organization, you can visit their website at: floresdekiskeya.org/



Photograph from
Flores de Kiskeya

“It is only with the heart that one can see rightly; what is essential is invisible to the eye”

This famous phrase from the book *The Little Prince* by Antoine de Saint-Exupéry perfectly reflects the work of the people at the Jardines de España [Gardens of Spain] Foundation helping intellectually disabled individuals and their families.

With over 20 years’ experience, this foundation responds to the therapeutic, educational and welfare needs of this collective in order to help them progress in their personal and professional development, thus achieving their full social integration. Through



Photo courtesy of the Jardines de España Foundation

its two centers in the Community of Madrid, it provides users with occupational, day, early care and child therapeutic facilities, as well as a nursing home and a special employment center. These facilities are open to people with learning difficulties or other groups at risk of exclusion.

Jardines de España offers people different ways to help: volunteering, donations or becoming a member of the foundation. You can find out more about Jardines de España on their website: fundacionjares.org

Plastic clothes to clean up the ocean

Each year eight million tons of plastic end up at the bottom of the sea, seriously affecting the flora and fauna of our oceans. In 2015, with the participation of Ecoembes, the ECOALF Foundation created the project Upcycling the Oceans. This pioneering idea consists in giving a second life to plastics that fishermen collect daily off the Spanish coasts. More than 2,500 fishermen on 546 trawlers are collaborating in this project.

To date, more than 280 tons of plastic have been recovered from the ocean. From this total, the PET plastics (the most common type of plastic and the easiest to recycle) are selected to turn into chips and pellets, before converting them into yarn to be subsequently used, for example, for making clothes. ECOALF is committed to producing quality garments with 100 percent recycled products, creating the first generation of products of this type.



Photograph from ECOALF

You can learn more about ECOALF and its project here: ecoalf.com/es/p/upcycling-the-oceans-15

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.

f FACEBOOK

@FundaciónMapfre
@fundaciónmapfrecultura
@FMobjetivocero

🐦 TWITTER

@fmapfre
@mapfreFcultura
@FMobjetivocero
@FMculturaCat

📷 INSTAGRAM

@mapfrecultura

THE BEST TWEET

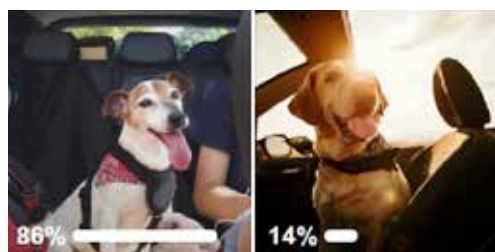
@mapfreFcultura

"It's best to create something you can watch and observe."
Richard Learoyd.
bit.ly/2XqmQn3
#ExpoRichardLearoyd
#Exposició #Fotografía



f Fundación MAPFRE

July 21 was International Dog Day and, from Goal Zero, we launched a survey to raise awareness about the importance of also taking care of our faithful companions during trips. #Mobility #SeguridadVial #DialInternacionaldelPerro



FMgoalzero

June 5



Sixteen international NGOs dedicated to road safety in a Fundación MAPFRE study to achieve our Goal Zero.

<http://bit.ly/2WTqkxX>
#SeguridadVial
#ONG

🐦 Fundación MAPFRE

@FMobjetivocero

We shared a lovely video on Twitter to let pet owners know how to protect them properly.

#gatos #perros #bienestar #mascotas



f Fundación MAPFRE



Enjoy your trips to the full and relax. You can watch a video on Facebook with tips for traveling with peace of mind.

📷 fmapfre

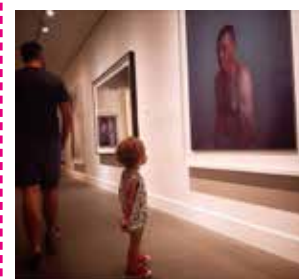
You could save a life
if you know how.

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It is most important to be able to save a life. Knowing how to act in the face of such scares makes a difference.

#SOSRespira #Salud

📷 mapfrecultura



We were also amazed by the emotion the faces portrayed by Learoyd manage to convey. You too? Many thanks to @Babyfoodiebcn

for enjoying the exhibit. Looking forward to seeing you soon.

#ExpoRichardLearoyd #Exposició
#PlanesBCN

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