

# el Periòdic News

INTERVIEW

## Fèlix Roca

GENERAL DIRECTOR OF THE DALÍ FOUNDATION

«Salvador Dalí was a person ahead of his time»

EL PERIÒDIC  
FIGUERES

The Gala-Salvador Dalí Foundation and Bitò Produccions have presented a performing arts program to celebrate the 50 years of the museum in Figueres. From August 5th, at the Theatre-Museum, every week there will be new and puzzling things, because Salvador Dalí referred to his museum as a work in constant boiling. For him, the surprise factor and chance are unpredictable elements that take an active role in the creative process. We talk to the general director of the Dalí Foundation, Fèlix Roca, about these events and the role of Salvador Dalí in modern art.

—Please explain the program for August. How do you plan to surprise your visitors?

—Three anniversaries coincide this year: the 120th anniversary of Dalí's birth, the 130th anniversary of Gala's birth and the 50th anniversary of the Dalí Museum theater on September 28th. My

team and I took on the challenge of doing night activities to relaunch the night offer. The night theater is Dalí's idea. He himself thought of a special opening in which the night, the music, the lighting would add mystery to his culminating work.

The Theater-Museum is the place where Dalí held his first exhibition, the old municipal theater on the ruins of which the artist built his museum. To revitalize the night opening, we considered introducing the performing arts to the museum, specifically three disciplines such as the theatrical text, music and dance. It is a very ambitious program that aims to surprise the visitor.

12 artists participate in three blocks: on the 5th., 6th and 7th of August, the musical performance of the Lux Quartet takes place, performing pieces by J.S. Bach. On the 12th, 13th and 14th of August, actresses and actors Mercè Pons, Santi Ricart, Albert Prat and Daniela Brown will recite texts by F. García Lorca and Josep Pla about Salvador Dalí



FUNDACIÓ DALÍ

and his museum. Finally, on the 19th, 20th. and 21st of August, the members of Hotel Collectiu Escènic, directed by Lorena Nogal, will present a contemporary dance proposal. The performances take place between 10 and 12 at night in different spaces of the Dalí Theatre-Museum. On the other hand, this is the third summer in a row that we have organized outdoor cinema sessions. We screen films related to Dalí and Surrealism contextualized by specialists in the field. It is a free activity that recovers an idea that at the end of the seventies Dalí's friends had set in motion.

During the year 2019, before the pandemic, the nights of the Museum worked very well. One of the most notable groups of visitors were the Russians. The Russian public is a demanding and cultured public, which connects with Gala because of its origin.

In 2019, the Dalinià Triangle exceeded one million visitors. In 2023, 952,000 were received. Now we are trying to get closer to the numbers of 2019, having decreased, however, the capacities. And we try to provide new content that arouses the interest of very diverse audiences.

—**What place, in your opinion, does the figure of Salvador Dalí occupy in modern art?**

—Salvador Dalí considers that painting is only a tiny part of his facet as an artist. Personally, I see him as a humanist, a person who expressed himself through such diverse languages as painting, sculpture, «performance», writing, jewelry design, etc.

I could not place him in the ranking of artists of the 20th century, but I can affirm that he was a person ahead of his time. Even in the type of relationship he had with Gala, based on respect and freedom.

—**You have been the general director of the Dalí Foundation since 2020. How has the Foundation changed during this time?**

—I arrived in the middle of 2020 in the midst of a pandemic. That situation meant a reality check for many sectors. It was a difficult challenge. Having the doors of the three museums closed significantly affected the museum's coffers. We needed an update on different levels. So, we started to reorganize the Foundation internally and review all processes.

At the same time, we received support from the Diputació de Girona, the Ajuntament de Figueres, the Generalitat de Catalunya and the Ministry of Culture but in an insignificant amount if we take into account the operating costs. It must be said that we had several elements in our favor. In addition, I claim culture as a fundamental economic pillar.

First of all, Dalí is a very good brand. Secondly, I met a team that was very motivated and passionate about Dalí. These tools were key, added to long hours of intense and determined work to develop the new project, modernize management and diversify



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fy income. We had two very clear missions: to maintain financial independence and preserve the essence of the collection and the equipment in optimal conditions.

—**Do you carry out any kind of educational program with schools or universities?**

—Indeed. We have an educational program that caters to the group from Kindergarten to High School. We train teachers and offer resources to work in the classroom. It should be noted that 30% of our visitors are young. Another of our objectives is to access the so-called «lost generation», young people between the ages of 16 and 30, users of networks and artificial intelligence.

—**Are you planning any joint project with Andorra?**

—We are open to any type of pro-

ject. In other words, if there is the possibility of collaborating with Andorran schools or institutes so that they come to visit us, we will be delighted.

—**And continuing with what I said about artificial intelligence, how can the art of Salvador Dalí be combined with, basically, AI? For you, is artificial intelligence a problem or an opportunity?**

—I think Dalí would be getting the most out of AI. From the Foundation, we believe and bet on artificial intelligence as a tool that helps us promote and explain Dalí beyond his museums.

—**Who finances the foundation?**

—**It is vital for us to be financially independent. 85% of our income comes from our activities: 70% from tickets, 15% from stores. The rest comes from royalties.**

As I said, we are a self-financed organization and we have good results, especially this last year. This has also been possible thanks to the holding of physical and immersive exhibitions around the world with a very good reception.

This financial independence allows us to be autonomous when making decisions. We invest all profits in culture to popularize the figure and legacy of Dalí, as established in article 4 of our statutes.

The Foundation has eight million euros to carry out cultural projects. It is a budget intended for culture and this year, specifically, it will also be used to celebrate the 50 years of the Figueres museum.

—**Apart from culture, does the foundation engage in other activities, such as scientific dissemination activities, for example?**

—The scientific part is implicit. The Foundation has the Center

for Dalinian Studies, which carries out research on Dalí's work. In recent years we have focused more intensively on Gala to put her at the forefront.

A fantastic exhibition of haute couture dresses by de Gala is currently taking place at Castell de Púbol, a project with the collaboration of La Roca Village.

To give an example of scientific partnerships, we work with the Art Institute of Chicago to deepen the study of the works based on image technology, essential resources for a good classification and conservation of the works. Given the heterogeneity of the materials that Dalí used, we require the collaboration of external specialists and laboratories.

A case of application of AI has been the reproduction of Gala dresses in 3D. Its visualization is possible in 360 degrees both on the corporate website and on mobile phones thanks to an app, both from the corporate website and from an application downloaded from the mobile. Another project we are starting is the 3D scanning of spaces in the Theatre-Museum that will allow them to be studied, conserved and, at a certain point, become part of the historical archive.

—**And finally, what are your future plans?**

—Basically we must preserve two things: continue to be financially independent in order to carry out projects that give meaning to the Master's founding will. And the other is the possibilities offered by the recent acquisition of a building adjacent to the Theater-Museum, the 2,100 square meter Giralt Ventolà house.

In the coming years we will continue to invest in digital transformation at the service of cultural heritage. ●



## OLYMPIC GAMES

# Doria falls to quarter finals and says goodbye

Nahuel Carabaña takes seventh place in the 3,000 hurdles, three seconds away from reaching the final

M.D.



Doria in a stock image.

EL PERIÒDIC  
ESCALDES - ENGORDANY

El somni medallístic de Mònica Doria i de tot Andorra s'ha quedat en això, en un somni – almenys per aquest any –, després que la palista caigués ahir a quarts de final de caiac-cross, quedant-se també sense opcions de diploma olímpic.

La seva eliminatòria ja era prou complicada, ja que va compartir sortida amb la britànica Kimberly Woods (guanyadora), la suïssa Alena Marx (segona) i la nord-americana Evy Leibfarth. En aquest sentit, l'andorrana, qui ha «lluitat tot el que havia de lluitar», no va protagonitzar

una bona sortida i després se li va complicar molt atrapar les seves rivals, quedant-se a la porta dos i perdent ja qualsevol possibilitat de quedar entre les dues millors per accedir a les semifinals.

Tot i això, la tricolor clou la cita amb diploma olímpic gràcies a una sisena plaça en canoa, el millor resultat mai assolit per Andorra en uns Jocs Olímpics.

**CARABAÑA //** Nahuel Carabaña no va poder accedir a la final dels 3.000 obstacles després d'assolir la setena plaça en la seva sèrie de la prova, la segona. L'andorrà va fer un temps de 8'19''44, quedant-se a quatre segons del

**The tricolor paddler closes the competition with an Olympic diploma thanks to a sixth place in canoe**

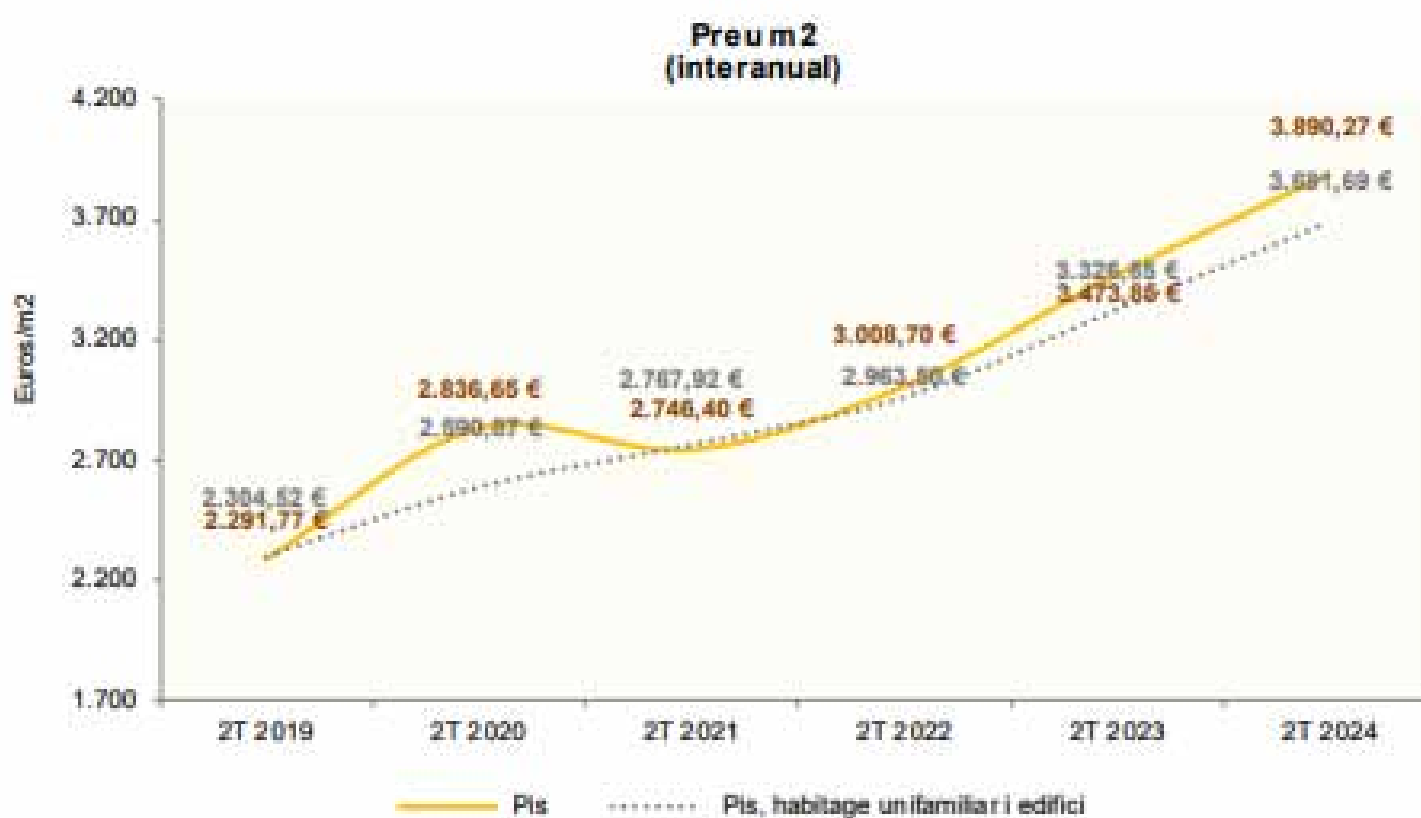
cinquè classificat, posició que marcava el tall per accedir a la final, que va assolir Avinash Sable (8'15''43). Cal destacar que el tricolor va començar amb el grup capdavanter, tot i que a mitja cursa va anar perdent distància i es va enquadrar en el segon grup, en el qual va acabar remuntant en les dues darreres voltes per assolir la setena plaça. Al final, els cinc primers van agafar molta distància i va ser impossible per a Carabaña arribar-hi. El vencedor va ser el marroquí Mohamed Tindouft amb un crono de 8'10''62, seguit de l'etiòp Samuel Firewu, el kenyà Abraham Kibiwot i el nipó Ryuji Miura. ●

FIRST QUARTER OF 2024

# The price per square meter of the flats is close to 4,000 euros

The number of real estate transactions and their total value experienced significant declines

ESTADÍSTICA



Average price per square meter of the flats.

THE FIGURES

**3.473,8 €**

The value of the average price per square meter of the flats corresponding to the second quarter of 2023.

**3.890,3 €**

The value of the average price per square meter of the flats corresponding to the second quarter of 2024.

**+416,4 €**

The figure in which the variation is located between the second quarter of 2023 and that of 2024.

**+12,0%**

This is the percentage change between the second quarter of 2023 and the second quarter of 2024.

EL PERIÒDIC ESCALDES-ENGORDANY

The average price per square meter of flats in the second quarter of 2024 increased by 12.0% compared to the second quarter of the previous year, going from 3,473.8€ to 3,890.3€. On the other hand, in the same second quarter of this year, there was a decrease of 19.1% in the number of real estate transactions compa-

red to the second quarter of the previous year, as well as a decrease of 14.0% in relation to the accumulated in the last 12 months, as highlighted yesterday by the Department of Statistics.

With respect to the number of real estates transferred, it decreased by 13.9% compared to the second quarter of 2023, where all groups of real estate experienced a decrease. That's how, the annual variation of

the accumulated over the last 12 months showed a decrease of 9.8%. In terms of the value of real estate transferred, it decreased by 21.6% compared to the second quarter of the previous year, where all groups of real estate decreased. The annual variation of the accumulated over the last 12 months showed a decrease of 9.4%. With reference to the surface area transferred, expressed in square meters, it decreased by 32.5% com-

pared to the second quarter of the previous year, where all real estate groups have decreased. The annual variation of the accumulated over the last twelve months showed a decrease of 46.4%. ●

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