

Small pets can now travel with their owners in the seat

The Andbus company updates the regulations to allow dogs, cats and ferrets



A company bus at the National Bus Station.

EL PERIÒDIC
ESCALDES-ENGORDANY

From August 1st, the Andbus transport company allows (with restrictions) access with some pets to travel accompanied by their owners. Specifically, pets (dogs, cats or ferrets) traveling in a carrier with maximum dimensions of 45x35x25cm can board the bus, always under the owner's responsibility and in no case can they occupy a seat. This is indicated by the company's new regulations.

A change that occurred after the company consulted the Official Gazette of the Principality of Andorra (BOPA) observing a change in regulations. In 2016,

Law 11/2016 was approved, on the ownership and protection of animals, which specifies that the managers of different public establishments that include transport can prohibit access to animals with the exception of seek assistance for disabled people. On the other hand, Decree 253/2021, approving the Regulations for the use of the national public transport service for passengers was subsequently approved. In this document, in article seven, point two, it is indicated that domestic animals with the sizes mentioned above may be transported.

In this sense, from Andbus they affirm that «we saw that in

the BOPA there is an article referring to the fact that companies can prohibit the access of animals, but then we noticed that there is a newer regulation that talks about this transport and of

Pets must travel in a carrier with maximum dimensions of 45x35x25 cm

these dimensions that are accepted», they explained from Andbus in statements to EL PERIÒDIC. Therefore, «if the animal is small enough to go comfortably in this carrier, we should allow it», they reported.

However, Andbus emphasized the «contradiction» of the two laws. On the one hand, the one referring to the law on 'the stay of animals in public spaces, in public establishments and in public transport', which allows companies to prohibit access to animals. And on the other, the regulation already mentioned under the decree, which refers, with these dimensions, that the Andorran bus company has been applying since the beginning of this month of August.

Finally, from the corporation they emphasized that they had not noticed much demand, but «some complaints». In most cases «of people who have a very small dog that they don't want to leave in the trunk for fear that the animal could get hurt», they indicated. Today, Andbus has not received any complaints from people who do not want the animal to get on the bus with them. In any case, and since it is an animal of such small dimensions that it is allowed access to the vehicle, the company considers that placing the allergic or annoying person at one end of the coach and the owner with the their pet to the other «there shouldn't be any problem», they clarified. ●

CULTURAL HERITAGE

The murals of Sant Esteve are now open to the public

From today until next September 30th, the works can be visited for free in the Columba space

AOG- EL PERIÒDIC

EL PERIÒDIC
ANDORRA LA VELLA

On Tuesday, the opening of the exhibition of the mural paintings of the church of Sant Esteve was celebrated at the Espai Columba. Less than a week after their arrival in the Principality, yesterday the doors were opened to the authorities and the media, who were able to see them for the first time in an event attended by numerous politicians of which the Minister of Culture, Youth and Sports, Mònica Bonell, and the Head of Government, Xavier Espot, stood out. In addition, the now former owners of the works, the brothers Enriqueta and Juan Bosch, accompanied by other relatives, were present at Espai Columba.

Thus, before presenting 'els Frescos', Bonell and Espot gave a short speech. In this sense, the Minister of Culture considered that «we must thank the people who have made it possible for them to return to Andorra», referring to their predecessors, the head of government and the technicians. La-



The various political authorities and the former owners of the paintings the Bosch brothers together with the works.

ter, in statements to the media, Bonell explained what the return of the works means for the country: «Apart from complying with the Heritage Law that has ordered us to recover the heritage that has left Andorra, it means being able to explain that in at that time we also had very important and very valuable paintings», he affirmed.

On the part of the executive, he emphasized the artistic, cultural and symbolic value of the

paintings, explaining that «they are an example of a style and theme that move between Romanesque and Gothic with an exceptional wealth of details». However, Espot thanked the Bosch family for making it easy for them to return to Andorra: «We knew that in the end they would return home and the family was very loyal and transparent.» On the other hand, the head of government wanted to emphasize the fact that the

operation has not brought controversy and has had the consensus of the opposition, to whom he thanked this point. Afterwards, Enriqueta Bosch made a short intervention reiterating that «when the works were taken away I was sorry, but times have changed and the place where they should be is Andorra», she said.

THE MUNICIPALITY OF THE CAPITAL WANTS TO PARTICIPATE IN THE NATIONAL MUSEUM PROJECT

Finally, the consul of Andorra la Vella, Sergi González, was questioned about the National Museum project: «Today we had a meeting with the head of government and the issue has been resolved, we expect the executive to present the project to us, but we would also like to work together and later decide on the location.» In addition, González wanted to make it clear that the most important thing is to «have the museum story» and that whatever the location where it takes place «it must be a space designed not only for tourism, but for things to happen every day». ●

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INTERVIEW

Fèlix Roca

CEO OF THE GALA SALVADOR DALÍ
FOUNDATION

«Salvador Dalí was a man ahead of his time»

IRINA RYBALCHENKO
FIGUERES

The Gala Salvador Dalí Foundation and Bitò Productions presented a performing arts celebration in honor of the 50th anniversary of the Museum in Figueres. From 5 August, some confusing things are anticipated every week at the Theatre Museum, as Salvador Dalí referred to his museum as a place in a constant state of boiling. For him, the surprise factor and randomness are unpredictable elements that play an active role in the creative process. We talked to Felix Roca, CEO of the Gala Salvador Dalí Foundation, about these cultural events and the role of Salvador Dalí in contemporary art.

—How exactly 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 Theatre-Museum Dalí (on the 28th of September). My team and I have taken it

upon ourselves to organise night events to relaunch the so-called "night offer" that was Dalí's inspiration. He himself came up with the concept of a nighttime theatre culmination to his works with music and lighting for a mysterious ambiance.

The Theatre-Museum Dalí is the place where Dalí held his first exhibition, it is an old city theatre on whose ruins the artist built his museum. To liven up the opening night, we thought of bringing into the museum the performing arts, specifically the three disciplines: theatre, music and dance. It is a very ambitious programme that aims to surprise the visitor.

There are 12 artists participating in three blocks, with performances between 10 am to 12 pm in different rooms of the Theatre-Museum Dalí.

For the third summer in a row, we are holding open-air film performances. We show films related to Dalí and surrealism, contextualised by experts in the field. This free activity revives an idea that was set in motion by Dalí's friends



FUNDACIÓ DALÍ

at the end of the 1970s.

In 2019, before the pandemic, the Museum's nights worked very well. One of the most notable groups of visitors were Russians. The audience from Russia is very exacting and

intelligent, and culturally connected to Gala due to her origins.

In 2019, more than one million people visited the Dalí Triangle compared to 952,000 in 2023. We try to get closer to

the 2019 figures. So we have to provide new content that provokes interest from a wide variety of audiences.

What place, in your opinion, does the figure of Salvador Dali have in contemporary art?

Painting is only a small part of Salvador Dali's facet as an artist. Personally, I see him as a humanist – a man who has expressed himself through such diverse languages as painting, sculpture, performance art, writing, jewellery design, and so on.

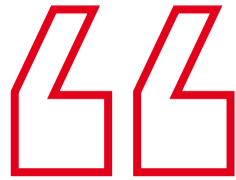
I can affirm that this was a man ahead of his time. Even in his relationships with Gala, they were based on mutual respect and freedom.

—You have been the CEO of the Dali Foundation since 2020. How has the foundation changed in that time?

—I joined the Dali Foundation in mid-2020, at the height of the pandemic. It was a difficult challenge. Closing the doors of three museums had a significant impact on our finances. We needed new solutions at different levels. So we began an internal reorganization of the Foundation and a review of all processes.

We received support from the Diputació Girona, the Ajuntament de Figueres, the Generalitat de Catalunya and the Ministry of Culture, but in small amounts when you consider our operating costs.

I should say that several factors played in our favor. Firstly, I believe that culture is fundamental to the economy. Secondly, Dali is a very good brand. And finally, I met a team that was very motivated and passionate about Dali. All these aspects were key, they added up to long hours of hard work and dedication in developing the new project, modernizing management and diversifying revenues. We had two very clear goals: to maintain financial independence and to keep the



«To liven up the opening night, we thought of bringing into the museum the performing arts, specifically the three disciplines: theatre, music and dance...»

collection and equipment in optimal condition.

—Do you run any educational programmes in schools or universities?

—We have an education programme that supports children in Kindergarten through high school. We provide training for teachers and offer resources for the classroom. It should be noted that 30% of our visitors are young people. Another of our goals is to access the so-called «lost generation» of young people between the ages of 16 and 30, users of networks and artificial intelligence.

—Is it possible to combine the art of Salvador Dali with AI?

—Dali would have made the maximum benefit from AI. At the Foundation, we believe in and rely on artificial intelligence as a tool to help us promote and explain Dalí beyond his museums.

Who funds the foundation?

It is vital for us to be financially independent. 85% of our income comes from our activities: 70% from tickets and 15% from shops. The rest comes from the rights to the artworks.

We are a self-financing organisation and have had good results, especially at the end of last year. This has also been made possible through physical and immersive exhibitions all over the world with a very good reception.

This financial independence allows us to be autonomous in our decision making. We invest all profits in culture to promote Dalí's personality and heritage, as established by Article 4 of our statutes.

The Foundation has eight million euros to realise cultural projects. This is a budget earmarked for culture and, in particular, this year it will also be used to celebrate the 50th anniversary of the Figueres Museum.

—Apart from culture, is the Foundation involved in scientific activities?

—The Foundation has a centre that is dedicated to researching Dali's work. In recent years, we have focused more intensively on Gala in order to put her at the forefront. There is currently a fantastic exhibition of couture dresses owned by Gala at Castel de Pubol. This project is in collaboration with La Roca Village.

As an example of a scientific partnership we have is with the Art Institute of Chicago to deepen the study of the works based on image technology – specifically, the necessary resources to categorise and preserve the works in a good and sustainable way. Given the heterogeneity of the materials that Dali used, we rely upon the collaboration of outside specialists.

An example of the application of AI was the reproduction of Gala's formal dresses in 3D. The visualisation is possible in 360 degrees – both on the corporate website and on mobile phones – thanks to the app. Another project we are starting is 3D scanning of the museum's spaces, which will allow them to be studied, preserved, and, at some point, incorporated into the historical archive.

—And finally, what the Foundation's plans are for the future?

—Essentially, we must maintain two things: to remain financially independent in order to carry out projects that give meaning to the Maestro's fundamental will. Secondly, pursue opportunities offered by the recent acquisition of the building next to the Theatre Museum, the Giralt Ventolà house of 2,100 square metres.

In the coming years, we also intend to continue investing in digital transformation for the benefit of cultural heritage preservation. ●