

Heat wave ► Hours, opening dates and prices for the bathing season

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Threat of record

Temperatures reach record highs in June due to the mass of African air

Despite this, experts predict that the thermometers will go down tomorrow and the rains will start

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The heat wave from North Africa, which has been plaguing the Iberian Peninsula and much of France for days, is hitting the Principality with record temperatures in some weather stations compared to June records of previous years. In this regard, meteorologist Gemma Sinfreu noted that this atmospheric phenomenon «has reached the high mountain area due to the persistence of air mass movements.» Throughout the week, the mercury has easily surpassed the 30 degree temperature across the country, especially during noon.

Despite the yellow warning situation in the lowest elevations of the Principality, the Meteorological Service pointed out that, unlike the Iberian Peninsula, temperatures drop from dusk, «which gives a moment of rest in the periods of heavy heat that are experienced during the day». Following this line, the meteorologist stated that temperatures are expected to begin to drop tomorrow and that new atmospheric disturbances will appear, which «will translate into instabilities and precipitation from Monday». Regarding the rains, Sinfreu stated that «the heat favors the formation of convective clouds of diurnal evolution» and, for this reason, Andorra has experienced heavy rains throughout the week.

These sudden changes in the climate «show that we are still in the spring season and, in fact, we do not anticipate that we will be able to activate the orange warning», although, as the weather progresses, we will be able to delimit the forecasts in more detail, Sinfreu pointed out. As for the summer forecast, experts believe that the figures will be above average in terms of drought and heat, but «it will not be anything out of the ordinary». However, the trend, according to the meteorologist, is to experien-



► Image of the sky in Escaldes-Engordany on Friday.

ce drier and warmer seasons. Referring to climate change, the Meteorological Service said that «when the atmosphere gets warmer, consequent showers are stronger», so the phenomena will become «more extreme and persistent».

Finally, the meteorologist wanted to mention the records at stations distributed throughout the Principality. In this regard, she stressed that «it is necessary to wait until the end of June to carry out a more thorough analysis of atmo-

spheric parameters», since, although it is true that some devices have detected record temperatures, «not all stations have a historical that extends to the 80s, but there are some that are new and can only compare figures from six years ago. ≡

Activated the Alpha 3 Plan extreme fire risk in the Pyrenees

►► The Generalitat de Catalunya yesterday activated the Alpha 3 Plan for extreme fire risk in the Pyrenees area, including the municipalities of Bassella, Coll de Nargó and Peramola. A fire broke out in the vicinity of this last town, but the two ground crews and the four air forces of the Catalan firefighters who intervened in the area managed to extinguish

the flames. As for the Principality, the Fire Brigade activated yesterday the level 1 of fire danger in the southern half of the country due to the high temperatures and the dryness of the wooded terrain. In this regard, the prevention and rescue teams recommend an attitude of active surveillance by the population and an updated consultation of the forest fire danger bulletin. They

also pointed out that the ground «has the appearance of mid-August» and that, in the event of a fire, a «standard typology with medium intensity» is expected. On the other hand, the Municipality of Sant Julià de Lòria announced on social media the ban on lighting fires on all the barbecues in the parish until further notice as a method of prevention.

The weather service participates in a conference on avalanches

EL PERIÒDIC
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Unable to be held last year due to the coronavirus pandemic, the European Avalanche Prediction Services General Assembly (EAWS) was held again until yesterday in Davos, Switzerland. The Andorran Meteorological Service, which has been part of this organization since its inception in 2017, also took part.

The organization represents all the European states that have mountain ranges where avalanches are triggered during the snowy period. In addition, a delegation of Canadian predictors attended to find the maximum

A delegation of experts from Canada come to find common ground

points of understanding and coincidence in the communication and dissemination of this natural danger among the countries participating in the congress.

Among other things, this assembly allows for progress in decisions that will affect the structure of the organization at the administrative and legal level for the future. Thus, the possibility of evolving the organization into a cross-border cooperation association at European level is being studied in order to provide it with more budgetary capacity and a consolidated legal basis, according to a government statement. ≡

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Interview with Artist Javier Medina ▶ Metarealistic Art

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«Through art I bring light to the world and improve the reality in which we live»

JAVIER MEDINA Artist

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The works of the Madrid artist Javier Medina bring us closer to the mathematician, to a meta-expression of unknown bodies and backgrounds. His pictorial proposal is considered one of the most avant-garde of today. In his exhibitions, inside and outside Spain, experts in metaphysics have praised his sensitivity to the secrets of the universe; in fact, The Formative Forces of the Universe Through Art is the title of the conference with which the artist has presented his work in the country.

-What is metarealism?

-It is a concept that did not exist in the art world until today. Yes, this term has been spoken in the past in other disciplines such as poetry, but in the visual arts it is absolutely new. My approach and my painting is conceptually very different from what is done everywhere, so the dealers and critics in exhibitions I have done before did not know in which movement to fit it, as it is not abstract, nor figurative, nor impressionistic, nor expressionist. So they didn't know how to label it, because no previous reference is available, and they advised me to look for a term to define my style in a more concrete and clear way, so I called it metarealism. What I paint are realities beyond that. I'm the only painter on the planet who uses this method, although there are more and more professionals who are following in my footsteps.

-What provokes your work?

-It is a work that many people who have had the opportunity to see in exhibitions or in the studio something happens to them at the time of observing it, experience a change of consciousness, so that perhaps they are people who they have never been interested in art and from that first contact with my paintings something moves within them. Personally, I would define my painting as intuitive and at the same time reasoned from a formative, mathematical, geometric and coherent point of view. It has a very important intuitive charge, which I consider to be our deepest intelligence, and therefore I use it as much as I can.

-Did you know Andorra?

-This is the third time I have visited the country with the help of my manager and friend Carlos Rocha, he lives there and is the one who has encouraged me to get to know this microstate a little better; I find it a very interesting place, I miss the beach because I am a fan of the sea, but apart from that I think it is a fantastic place, very beautiful, and I was pleasantly surprised, it has several valleys, it is an environment natural quiet as well as healthy, and I think it is a very well organized and structured society.

-Last Friday you exhibited for the first time in the auditorium of Mora-Banc. How was the reception?

-From the people I have met through my representative, I can say that they are people with an open mind and an inquisitive spirit at the same time as they are curious, and I love that, as they deal with individuals who use their intellect. The urge to go further, even if they don't know what they're going to find, but they're on this journey of wanting to know more, is something that stimulates me quite a bit. I perceived an open mind and a very good roll. The format for presenting my artwork has been a conference-exhibition, and four large pieces have been seen.

-Why did you decide to bring your art to this market?

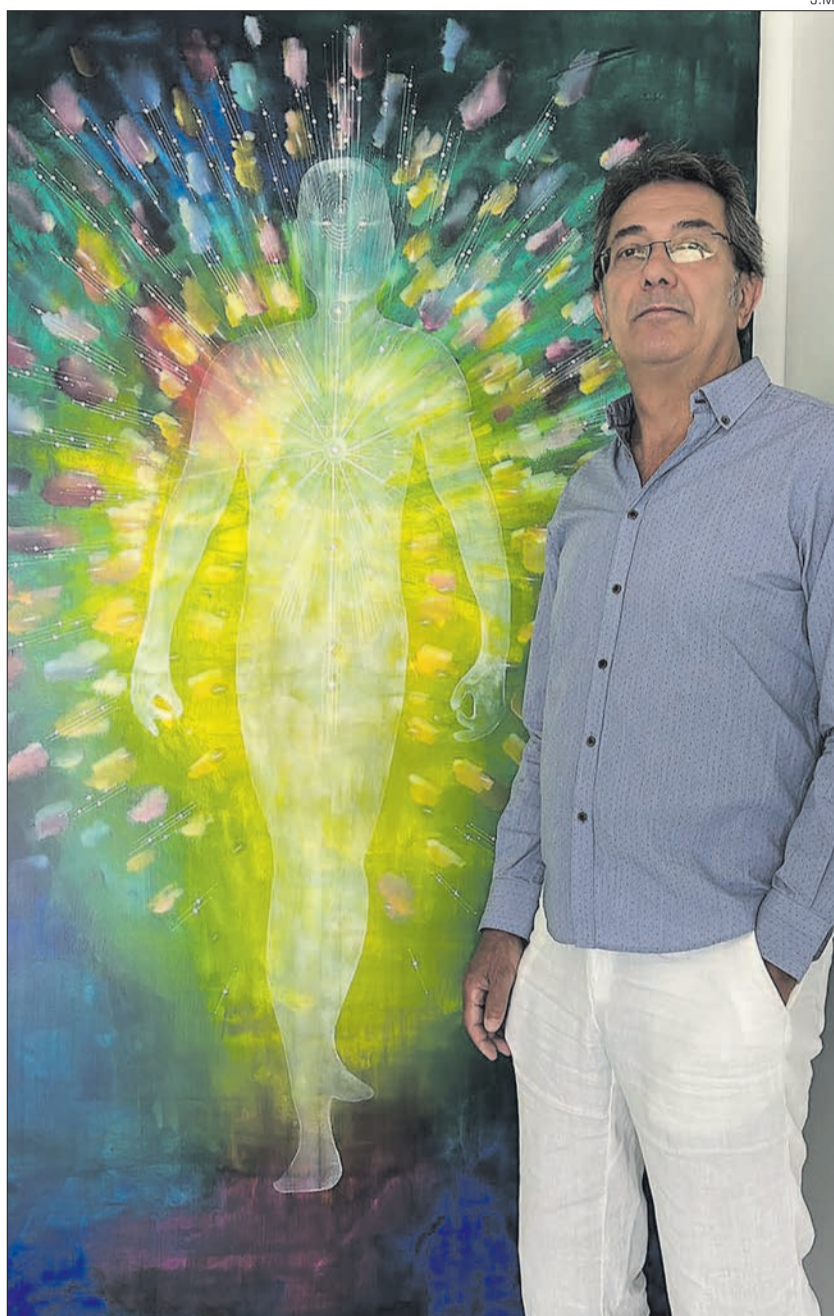
-The motivation, as I have already mentioned, has been from my salesman, who has always explained to me that Andorra is a very special and different territory, where there is a receptive public interested in the type of work I do, in addition to having a level of culture and awareness that is conducive, as well as ideal for better understanding of my artistic proposal.

-What is your favorite painting and why?

-I don't have any specific preferences, but if I had to choose one, I'd stick with the title Trinity Sequence. I don't have it anymore, it was sold a few years ago at an exhibition in Paris, but it marked a before and an after, because in it I discovered a mathematical series with a dot and a few lines and I noticed that there is a mathematical coherent pattern that is repeated to infinity. Then, over time, I've developed this pattern by putting it into geometry, making connections to other realities like the DNA strand, planet rotations, and so on; therefore, this canvas gave me a lot of information, it was like the key that opened the door to another dimension, and from there came the rest of the works, which are all connected to this pattern, which it is very impressive, as it is based on the well-known Fibonacci series, a sequence of natural numbers from 0 to 1 that is added in pairs so that each number is equal to the sum of the previous two.

-How did the need to recreate what you saw arise?

-My beginnings were as a figurative painter, but on a trip to Venezuela, I lived for six months in a wooden hut which a doctor left to me, all very simple as well as rustic. The stay allowed me to keep in touch with the indigenous culture, which taught me to be autonomous in terms of survival, and suddenly one night something happened to me that I was not expecting or looking for. This is a phenomenon that science is now beginning to recognize, which



▶▶ The Madrid artist Javier Medina.

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«When I stand in front of a blank canvas, I recreate the feeling of fearlessness»

is like an extracorporeal experience or popularly called astral travel, and there I saw things that marked a turning point in my profession. My body was no longer subject to the laws of traditional physics, which allowed me to move in space / time. This event has been what has marked all my later work to this day.

-Your painting is influenced by two of your great passions, photography and diving, what do these disciplines bring to your art?

-Diving greatly influenced my first figurative stage, but above all for what they have served me is on a

technical level; they have helped me to acquire a lot of skill and pictorial skill, so now that I am doing a more complex painting I can do it much more easily, and enjoying the creative process.

-Is your style for all audiences?

-No, because even though my painting is based on reality and what exists, it requires a slightly above average degree of awareness, and therefore only this type of audience is the one who really enjoys and understands my art.

-There is a lot of energy in your paintings. How are colors and shapes related?

-I work with light and it consists of three primary colors, neutral magnetic blue, positive light yellow and negative thermal red. All three form the photo of light and when they come together the movement that is white light arises, but implicitly there are these three shades, in terms of shape, geometry ... If I paint a polyhedron, a few lines or whatever another figure, each of these elements has a frequency, an energy charge that must be in line with the color, that is, there must be a coherence. Explaining this technical

ly is complicated, it is better to value it on the work so that it is better understood. Shape, color, and space must be in harmony.

-What do you mean by zero fear?

-It's about not being afraid of anything in life, about giving yourself over to experience so that a huge field of possibilities and knowledge opens up for you; not to be afraid of death, of the future, of losing your job, not to worry about these things; in fact, when I stand in front of a blank canvas I recreate this feeling of absence of fear, without questioning, without thinking about what the critics will say, or whether they will like it or not. I leave all these mental rolls out and get into the productive and creative act of the play with as much purity as I can. When you give in, you let yourself be carried away and you are able to accept that whatever happens is when you start enjoying what you are doing.

-What does art mean to you?

-For my art, this is what makes the spirit that when the observer is in front of an artistic manifestation, his soul rises and from there he sees the world with optimism and with better eyes. Anything that fails to do so may be a more or less good form of expression, but not art in capital letters. This is what lifts the mind and spirit of the observer.

-Where do you look for or find inspiration?

-I paint standing in large formats and I'm with my body and legs bent so that it emerges as a kind of internal dance ritual, but before I start letting go of my creativity I sit in a chair with the canvas in white in front and I do a meditation; not very deep, simply what I do is take the noise out of my mind to relax it and reconnect with some experiences that have been transcendental for me, and in this meditative moment comes what I want to express because in this recreational moment an state of consciousness that is difficult to describe in words but that introduces me to pure creation.

-Which artists have been your biggest influence?

-After the experience I had in the jungle of Venezuela, when I returned from this civilization, I did not go to any exhibition or museum for a few years, because I did not want to receive any kind of influence, either consciously or unconsciously. I wanted to let go of what had happened to me and avoid any interference that might affect the purity of my creative process in any way. In the pre-event stage, I did have references, but without focusing on or obsessing over any particular artist.

-What projects do you have in mind for the future?

-My great goal and aspiration is for this way of painting and this artistic style that I have developed throughout the last stage of my professional career to be understood and disseminated as much as possible, that is, for metarealism to inspire many people become interested in art and live more consciously.

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