



## Interview ▶ Graduated in the text modality and postgraduate in theater and education from t



ZAIDA  
**Borrell López**  
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She combines her profession as an actress with her personal project, L'Animal Escola de Teatre, where she is a teacher and director. Currently, she is the artistic director of the Jove Companyia Nacional d'Andorra, together with Juanma Casero, both promoters of the project, sponsored by the Esce-na Nacional d'Andorra.

**–She is an actress and co-director of JOCAND. How do you combine the two? Do you have time for yourself?**

–The two paths that my life now has are the Animal theater school and the artistic direction of JOCAND. As an actress, things are coming out, not only on stage, I also combine with some direction or with radio wedges. The artistic world has this, within the world you can express yourself in different ways. My activity right now is focused on the school and the artistic direction of the Jove Companyia Nacional d'Andorra.

It's complicated because we always go abroad and work almost every weekend and many afternoons, when people get off work we usually go to work and it's true that our schedules are very difficult to reconcile on a social and family level. I am lucky that we work side by side with my partner, and that the fact that we are both in the same field, for good and for bad, but the conciliation is there. It is a difficult job to manage within what we understand as a more normalized life.

**–As a child you were very shy and your parents signed you up to do theater. Did it work the way it was?**

–It's true, as a child I was a very introverted girl, very shy and with a very big imaginary world. I needed few things to entertain myself and it coincided with the divorce of my parents who thought what extracurricular activities could help me, not only at the level of educational development but also at the artistic and personal level, and in this aspect not because I demonstrate great artistic activities but rather because I develop this affective world or social development that they



## Irina Robles

Actress and co-director of JOCAND

«The magic of the unexpected and the ephemeral is very present in the world of theater»

thought could be a good activity for me, and made me enter the world of theater and fall deeply in love with it, to the point where it ended up being my profession, something unthinkable at the time. The way I came to the theater was not an artistic restlessness but a personal restlessness.

**–How were the beginnings of your career?**

–I started in the Municipality of Andorra la Vella theater classroom and at that time extracurricular activities such as theater were not frequent, I was the first girl in my class to do theater. We are usually used to the fact that children do sport, or music, an artistic discipline such as dance even, but we do not consider artistic activities as a vital or necessary activity and in

this aspect at the beginning of doing theater, girls from my age was not there, I was the youngest in the group and immediately we connected a lot with Pere Tomás who was the teacher there at the time and he always gave me a lot of confidence, and he made my stay very easy within this group.

**–At what age did you know you wanted to be an actress?**

–I made the decision later, in fact, until I was 16, when I finished ESO, I wasn't clear what my field would be. I preferred the scientific side than literature or the artistic. At that time, I didn't have the possibility to do the art baccalaureate either, as is now offered by the Andorran school, and then young people who were thinking of studying an artistic career had to go

down to the Urgell campus, and even so it was a career that it was more intended for the plastic arts. We do not have theater integrated into our society, as a possibility to dedicate yourself professionally. I think that there is an issue, first of all, of prejudice towards the profession in the sense that it seems to be a very difficult profession, as if the others were easy. In the end, you have to make the effort as a person and have the record to manage to dedicate yourself to it professionally.

It is not understood that in the world of theater you can make a living from this and it is a possibility. Young people are not encouraged to do theater because there is a risk factor that seems higher than with another career, it is more unpredictable, there is

not as much stability, which is true. It is a complicated trade to manage but as legal as the others. And there is a lot of pedagogy missing with parents, and schools must understand that it is a possibility for young people and explain it to them. And within the world of theatre, not only actors, but the specialty of scenography, lighting, show techniques, dramaturgy, costume designer, there are many theatrical trades that young people do not know. They raise them because they don't know they exist, no one explains them. This is somewhat the mission we also have from the Jove Companyia, to explain theater and that it requires training like any other career.

**–Where did you train and with whom?**

–The theater class is where I started when I was little, at the public and extracurricular level and Pere Tomás is the one who started the theater class and then I spent a couple of years at the Theater School and then I entered the Institut del Teatre in Barcelona, it's been four years and already when I was older I did a degree in theater and education, already focused on school and theater pedagogy.

**–What do you like about the theater? What captivated you in this world?**

–The magic of the ephemeral, theater is one of the arts that dissolves as it is created. At that precise moment you are performing and the audience is watching you, it is from this communion that the work you will do that day is born. Every day is alive, things can happen, there is the magic of the unexpected that is very present. And then it gives me the opportunity to live many lives and put myself into many characters shoes, which in my normal and routine life I cannot do, and we are used to living a life. But the world of theater allows me to understand other points of view, also to delve deeper into expressive languages and how I understand a story, I also really like to play, theater is a game, and the fact of exploring a subject, playing – there, in a way to see life through the eyes of a girl, that's what actors do and I think that's one of the things that likes me the most. And apart from that, it is still a constant knowledge about yourself because my working tool is my body, my voice and my imagination, and the fact of giving shape to

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a story through these tools that I have means that I can also know myself. And about conflicts in general, it is a very powerful tool of reflection, of looking at ourselves and being aware, but not only of looking at ourselves because what it does is that we are more critical people, it awakens our critical gaze and makes that we position ourselves and the action is transformation, the moment you as an audience see a play afterwards it makes you reflect, and it makes you take sides, it's not a passive act, it's an active act.

**-Which plays have you participated in and which one did you feel most comfortable with?**

-The last work we have been moving is Quatre dones i el sol (Four Women and the Sun) which is a production of the national scene of Andorra and we were lucky enough to be able to do a season in Barcelona, it was very cool because it is an almost 100% production Andorran: with Andorran director Roger Casamajor, Andorran actresses who also rehearsed here and were taught and then were able to export outside our border and this is what we have to achieve to have a big impact in the country, which I think we still haven't achieved with Four Women and the Sun because we only did two features. For me the important thing is that the culture we do here has an impact at home and that the spectators can see it and enjoy it here and if we can go out and show it to the world, but for me it shouldn't be a goal.

Four women and the sun was a beautiful piece of work, firstly because I had the pleasure of sharing the stage with three actresses, who in addition to being colleagues from here, from

Andorra, talented and generous on stage with a director who not only he worked as a director but he also helped us a lot on an acting level because he is an actor before a director and this means that he gives you many tools to be able to build the character, to understand the story and it was a very beautiful job and it is one of the jobs I have most recently, but which I also remember with great fondness.

On the Andorran national scene, I have participated in many works: from children's functions that I have also enjoyed very much. Currently, we also have the play Fred (Cold) which is from the film that has just been released, el fred que crema, because this film arises from the play written by Agustí Franch and is the same screenwriter who made the film. In Fred I play the role of Sara, the protagonist, and we are still doing this play for schoolchildren today, we do it for high schools. It's been 7 or 8 years since we premiered it and it's a play that I really enjoy because it's a story from the country, made with actors from the country and we're also directing it to a school audience that really appeals to them. It is very interesting because you are explaining this to them, a fact here in Andorra, which is valid after so many years.

I enjoyed it a lot in Mexico too, it was a production of the national scene of Andorra and it shared the stage with two giants of the Catalan theater such as Mingo Ràfols and Roser Batalla and for me it was a brutal experience, in addition it was a co-production and then we did a season in Barcelona. When you are in a theatrical production it is very demanding and they are very intense projects with few hours

and a lot of work intensity, physically it requires a lot, also in terms of memory. You cannot relax, you must always be training and retraining yourself in some way.

**-Have you acted as an actress in any film?**

-Precisely with the movie Fred que crema I have a very small role as a secondary actress. I also participated with the production that was made of Fèlix at Movistar+ that was shot here in Andorra as well, it is a nice production, since all the figures and all the landscapes are Andorran and these are very interesting and very important bets for the country, because the country becomes a cinematographic studio.

**-Who are your references as an actress?**

-One of the interpretations that marked me the most as a child was one by Anna Lizaran, she is an actress who died in 2013 and was one of the greats of Catalan theater and I saw her in a performance of Tot esperant Godot and I was mesmerized, she was playing a male character and she was a woman with scenic power who shine on the stage and I was very captivated.

Nowadays, I have many references from the theater, from Clara Segura to Nora Navas, who I also love. And cinematographically I also have, but I really like naming those from the world of theater because in the audiovisual world we all have them, but not so many theatrical ones and there are many women who are excellent female representatives.

**-Which director would you like to work**

**with?**

-Pablo Messiez, I'm a big fan of what he does and how he does it. And also, set to dream... with Andrés Lima, Miguel de Arco, Julio Manrique, Oriol Broggi or Carol López. And I would love to work again with Carme Portaceli and Ester Nadal, women artists whom I admire and with whom I have had the pleasure of working together in previous productions. And with whom I would have loved to agree, but it won't be anymore... it's with Peter Brook.

Regarding the films I have worked on, in the field of audiovisual I also participated in the SuperVentura series and in one of the jobs that I think is the most fun I have done: which is to put all the voices in the children's animation series produced by RTVA 'Les coses de la Martina'.

**- What advice do you have for young people who want to work in the world of acting?**

-The first thing I would tell them is to start training. When you want to enter a school to pursue higher studies in dramatic art, you have to take some entrance exams and that means you have to carry some baggage, you can't start from scratch, you'll have to pass some exams where you've already had to have contact with the theatrical world. That they go to see a lot of theatre, it is very important, young people have many audiovisual references and do not understand the theater as leisure, they can consider going to the cinema but going to the theater is not part of their thinking, and it is important because suddenly a world of possibilities opens up in front of you, of totally different ways of understand-

ing the world and ways of expressing yourself. Above all, a lot of perseverance, a lot of constancy and that it is a profession in which, for me, talent is a very small percentage and has much more to do with effort than talent.

**-What goal do you want to achieve with the position of director of JOCAND?**

-For us, the themes of theatrical references are important, for me it is important that young people can connect with the stories and with the world of theater through a language that they understand and feel close to. Many times with my generation we went to see plays that did not interest us and that were explained from the adult world and with languages that distanced us even more. Also one of the objectives is to facilitate how we reach these younger audiences, how we approach the theater in a more accessible way from the schedules to a cheaper price and above all with the stories we tell and how we do it. In addition, another of the objectives would be precisely that the fact of seeing young people on stage representing a story means that in some way you can project with that and think I want to do it too. Or think that these sets are beautiful, in some way to make the theatrical trades visible. And also give the first opportunities to these young people who want to dedicate themselves to it. We with JOCAND have an artistic team, the people who come up with the scenography, costumes, assistant director, we try to have all the pieces of the puzzle and for them to be an active part of this creation and this assembly. Our main goal is to bring the theater closer to young people. ≡

**ORDINO**

# Dolsa presents an appeal to the Superior Administrative Court for the Grifols P3 laboratory

The councilor of X'Ordino ready to go to Strasbourg for the P3 laboratory

EL PERIÒDIC ORDINO

At the Ordino council, the councilor of X'Ordino, Enric Dolsa, announced that this past Wednesday he presented an appeal to the Superior Administrative Court for the P3 laboratory of Grifols, claiming the nullity of the membership agreement for non-compliance of the law and subsequent agreements which, according to Dolsa, also breach the regulations.

Once resolved, in case the resolution is not favorable, they plan to go to the Constitutional Court and, as he has already expressed on numerous occasions, they are ready to go to Strasbourg. That is to say, «if neither of the two courts in the country decides that the law has been breached

**the figures**

**Sr. Dolsa remembe**

**585 votes**

**ACO-DA**

**528 votes**

**XOrdino**

**235 votes**

**Andorra Endavant**

**If Mrs. Choy adds up well, see that the result is of**

**763 anti laboratory**

**585 in favor**

with the Grifols case, before the end of the year the case will be presented to the Strasbourg court», expressed Dolsa. In addition, during the municipal session, the councilor of X'Ordino refuted the statements of the second consul who, a few days ago, assured that Ordino had won the yes vote in Grifols, taking it for granted that the victory in the elections gave resounding support. Dolsa recalled that «if we add the votes of PS+X'Ordino and Andorra Endavant, the two parties that had expressed their opposition to the installation of the P3 laboratory in the parish, the result is favorable to the anti-Grifols».

In the last elections on April 2nd, it was clear that the issue of pharmaceuticals was the central axis of the campaign and, «the referendum that we have been asking for a long time was held at the polls and we won the opponents in the laboratory», said Enric Dolsa. ≡



►► X'Ordino's advisor, Enric Dolsa.