The shops in Riberaygua claim that the circus does not bring customers

Most establishments want to keep the show in the capital but in another location, without losing parking spaces.
Sans wants union with the comú to overcome crisis with Saetde

The Social Democrat Joan Sans criticizes Torres for taking credit of finding a solution with Joan Viladomat.

Joan Sans has been counselor of the PS + I in the Comú of Encamp for more than six years. Once the terms ends, he is doubtful to go back to the elections, because he begins to notice physical and mental exhaustion but, I do not rule it out completely.

—What are your thoughts on the two and a half years as a mandate? —In reality it is a mandate of six and a half years, because it is a continuing order of DA. Few of the important projects of the parish that had been put on the table have prospered. One of them was that of Saetde, which we have not seen resolved during all this time. Another one is that of the economic revitalization in Pas. It is true that at the end of the mandate we have seen some urban improvements in Encamp and Pas, but in general the balance is fair.

—How do you rate the relationship with the majority in the comú? —The relationship with the members of the majority is good, but this does not mean that we do not have to be critical in some areas of action of some councilors, who are the ones who have the tools to reverse the operation of the parish. The problem is that they make an uncommon policy since strategies are not defined, but occasional improvements are made.

—Could you give us an example? —Improvements should be tied to a future regulation of terraces that would improve the appearance of the church’s surroundings. Only holes are covered, but improvement strategies are not projected, beyond repairing sidewalks. Merchants do not get involved.

—Do merchants feel ignored and left out? —Yes, they do. They see that things are done but they are not significant. What strategy is there between the department of culture and tourism?

—About the pact between PS and L’A. In the last stage of the mandate, the good understanding between the two parties to the minority has been seen. Could there be an agreement? —Regarding parishes we have a good relationship with councilors of the L’A + I, but for me, the strategy for the general elections does not have a direct relation to this. National and parish politics are different things.

—Do you think that people understand the agreement between two opposing forces? Marsol considers the pact a «fraud law.» —Fraud law is when they did a pact with DA when it included ideology of the most extreme right wing to the center left. The current pact is clear: we join together without deceiving anyone, to create a joint list, but everyone with their own program.

—Do you think its feasible that the PS regains the comú after eight years of DA? —With a good proposal and a project behind it, I am convinced that yes. The citizens of the parish already know how to value the result of the policy of DA in the town.
SOLIDARITY COLLABORATION

Thyssen becomes world’s first museum associate of Unicef

The agreement will allow raising funds for disabled children in Bhutan and raising awareness activities

The Carmen Thyssen Andorra Museum became the first museum associate of Unicef in the world through an agreement signed between the president of the MuseAnd Foundation and Minister of Culture, Olga Gelabert and the president of the National Committee of Andorra for Unicef, Laura Álvarez who said that «the understanding» with the museum was immediate, since «one of the main concerns of the center is the children.» The negotiations started only a month and a half ago, as explained by the representative of Unicef and does not have a fixed duration, since «we don’t dare to think that the collaboration can come to an end.» Álvarez indicated.

BHUTAN | The agreement will allow the financing of the organization’s projects in Bhutan - a country with a strong stigma for children with disabilities, where they have been ignored, alienated in which we work to integrate them into all aspects of society - explained Álvarez. In addition, awareness-raising activities are also present in the Museum in relation to the work with Unicef, guided visits to the benefit of the international body, the celebration of solidarity events or the possibility of making a contribution of one euro at the time of buying the entrance to the exhibition or depositing a donation to the ballot box that since two days ago is situated at the ticket office of the art gallery.

MINCOM | The artistic director of the Carmen Thyssen Museum Andorra was convinced that «this pioneering initiative will be replicated around the world and in other museums» while at the same time explaining that «this initiative is a synergy in which we seek to contribute our part to a cultural entity that we believe may be interesting given our volume of visitors.» For Cervera, the bond of art with the neglect of children with disabilities in Bhutan is «a reflection of the world and in other museums» which he defined as «very good».

GUILLERMO CERVERA
THYSSEN ANDORRA DIRECTOR
«We are convinced that this pioneering initiative will be replicated around the world and in other museums»

OLGA GELABERT
MINISTER OF CULTURE
«Andorra has always been supportive and I am sure that there will be a lot of participation in this new project»

PHYSICAL ASSAULT

Taxi drivers and prison journeys

Taxi drivers like Benita Lara say that it is not uncommon to transport people from prison

A physical assault on a taxi driver by a man who had just been released after being detained by the police has put on the table the pros and cons of a practice that many taxi drivers qualify as frequent. Although the violent events that were experienced at the end of last month are very punctual, it is very frequent that the police call the taxi service to move a detained person to his house especially when he has no means of transport. The police did not want to make statements to this newspaper about whether an alternative to this protocol is being studied. They have not clarified whether to stop requesting this service or not. Some taxi drivers remember journeys where they recently transported detained people.

The assault on a driver opens debate about whether taxi drivers should transport prisoners

The director of the Thyssen Guilleremo Cervera, stated that during the month of August -about 3,000 visitors- due to the exhibition, a very interesting figure -he said, Cervera also announced that in a couple of weeks they will make public the balance of this summer season, which he defined as very good.

>> Cervera, Gelabert and Álvarez moments after the signing of the agreement at the Carmen Thyssen Andorra.

>> A row of taxis in one of the main streets of the capital.

>> Taxi drivers like Benita Lara say that it is not uncommon to transport people from prison.

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Experiences «We have received more than once police calls to pick up detained people» -stated Benita Lara. For more than 30 years, the taxi driver uses her Mercedes to move customers up and down the Principality meaning she has a lot of stories to tell. «It’s been a long time since they did not call me since the incident, but I have had to take quite a few detaine-ees to Comella who have to spend the night in jail» explained Benita. Other times I went straight to the police station «One of the last ti- mes that the Police called me was to look for some guys who had been hooked up with drugs on a bus that brought young people from a school in Catalonia» told the dri- ver. «I happened to pick them up at the police station and as they we- re banned from the country, I to- ok them to the border» added Be- nita Lara, who does not remem- ber when the incident occurred. «They have never hurt me, if not the Police would not call the taxi servi- ce» explained Lara. The taxi driver also remembers the time she to- ok someone to Valencia «a recent- ly released woman who was done for scamming people».
EMMA REGADA
Artist

We have worked together for a month and a half now with Angel Calvente in a very big project, the biggest in my career.

It is impossible to sculpt in Andorra [...], I’ve been looking for a place to work for over a year and I cannot find anything.

The country still needs more cultural progress.

Emma Regada (1993) stands out among the younger generation of Andorran artists. Despite her young age, she has accumulated experiences and recognitions of the finest level and an international scale. Multidisciplinary, but especially focused on sculpture and live performances. This summer she has been working on a big project, the greatest of her career which still remains a bit of a secret. She has also been occupying the space of La Peixera and violently burring into the public space of Andorra to show what has never been seen before. She also demands more space to develop art in the country.

You say that this is the biggest project of your career could you tell us more?

For a month and a half I have been working with Angel Calvente, it’s the biggest thing I’ve done so far. It will be 3.5 x 4 meters. I cannot say much yet, I can only say that in October, we will know more details and that it is a commission from a particular person.

A busy summer then?

Definitely! With Angel we worked at the beginning of the summer because I then went to La Peixera, a very good experience where I have been able to do different things, such as workshops with children and several bo-ho art sessions. Also did a live performance on Vivand: two girls in lingerie moving and painting in the middle of the street… I think it was very poetic and experimental.

Restless as you are, I would think that autumn would mean a slowing down period for you.

On September 22 I have been invited to the Artaloque to perform a live performance in the framework of the Night of Museums. At the moment, the subject is not yet closed. I have sent three proposals and I expect a response to develop one or the other.

How about sculpture?

In early September I’m going to a friend’s farmhouse in Mollerussa to start working on the 500 kg of granite that I bought last year in a quarry in Zaraguna. The intention is to start a new and personal collection.

Why in Mollerussa?

Because here in Andorra it is impossible. For more than a year now, I have been looking for a place where I can work despite the fact that we have many open spaces. I only need electricity and water. I think, for example, on the lands of a more or less remote area.

And now one lets you?

No, and I have tried paying for the piece of land but I’ve been asked to rent the entire hut as well and it’s above my budget. I had also thought of asking for permission to install a gravel pit but then I would need to bring my own generator. It’s something I need for my work.

And isn’t there nobody else working with granite and with whom you can join?

No, there’s nobody else. It is a pity because this would be an option to share a workshop. In principle, it should be an advantage to be the only granite sculptor in the country, because it is easier to stand out, but I can’t I can’t work.

How does the creation of a sculpture begin?

I start by working with Photoshop, to get the idea of how the sculpture would look like in three dimensions, until I like it and scale. For example, if I want to make a sphere, I draw the other side. I work with radial. Once you have the trimmed shape, with a chisel and a hammer I give it the shape and then I polish for hours until it shines. The first polishes are drained with a thick polymer and then with water paper.

What is the relation between this new collection that you are working on with your old sculptures?

First, the 500 kg of stone I could buy thanks to the success that had the exhibition in an art gallery of Sant Serni d’Anoia. The pieces sold well and then came an order from the city council of the population that can now be seen in their Primary Care Centre and is a tribute to blood donors.

What is your relation with Sant Sadurní d’Anoia?

Everything arose from a sculpture symposium to which I went with a sculptor from Barcelona in Finland. It went very well there and then in Barcelona we sold one of the works. This companion introduced me to his gallery owner, which loved my work and asked me if I wanted to make an exhibition with her. That’s how my project Vincles, rocrís i un hol was born. There is a part that is related to memories, linked to Andorra, which is the iron with wood and stone, the three mountain materials. Then, there is the part of longings and desires, the interior. It is made with alabaster stones and bronze pieces embedded inside. I did the exhibition, it went very well and it sold very well. I did not expect it.

You took the 500 kg of stone to Andorra. Are customs procedures complicated?

With patience, you do them. But yes, they could be easier or there should be some kind of consideration for the materials that are used by artists. Once I had to take from Andorra a sculpture that I had done and it was not easy, the system should be improved.

Can you live out of art?

It is difficult and since it is difficult to try to take advantage of special dates where a product has a lot of success. For example, if I like to work with iron, for Sant Jordi I make iron roses. Last year I made fifteen to try it out and sold all of them. I even received orders to do more and also to make gran- dials (Narcissus poeticus, Andorra’s national flower) for Andorra Tourism.

This year I made about thirty roses for Sant Jordi with improved details, as I had access to a Barcelona forge, which gives you more freedom to work by using a blowtorch.

How long has it been since you returned to Andorra?

Two years.

Why did you do it?

I thought about it a lot, because when I left, it seemed to me that there was not much cultural movement and it is not the same as living in Barcelona where you can always surround yourself with people of the artistic world, who do many events. I thought that if I returned, I would be very much bored, but although it is true that the country still needs more cultural boost, there are small steps being done each year. Before there were more galleries in the country and more opportunities to interact among artists, I think.

Has it worsened?

In this regard, it has, in the fact of not having a space to do things, before there were more private galleries, now everything is linked to the Government or the comuns. However, a couple of very interesting groups have come out like La Xarranca and The Mountain Alchemist, with which I collaborate.

Why are they different?

There are young people among their members and they work with more contemporary art. La Xarranca has a project named La cestiulla servirr, in which meetings are held where everyone, artist or not, can go and talk about art. We need a place to meet and share, in Andorra there is nothing similar, it’s hard to have workshops here because either they are too expensive or not good enough.