

synopsis

From the author of “Average Shoveler, 2004–05” and “The Possible Ties Between Illness And Success, 2006” The Registry of Culture of NRW, Guetersloh presents: “My Temporary Visiting Position From The Sunset Terrace Bar”* a new work by international artist Carlo Zanni.

Set in the city of Ahlen, Germany, “My Temporary Visiting Position From The Sunset Terrace Bar”, imitates an amateur’s film of the landscape framed at sunset. While the city strip is pre recorded the sky is captured in real time from a webcam shooting the sky of Naples (Italy) at sunset and as such, always changing.

The work, confronting themes such as exile, migration and border control, is enhanced by a poem by the esteemed author Ghada Samman and music by the international band Gotan Project and legendary composer Gabriel Yared.

People visiting the website can choose upon two ways to experience the work: a live mode, available only in a specific time frame during the sunset in Naples** or browsing through the archive where a time accelerated HD version of the movie is rendered every day and archived online***. The project is fully realized with a website created in collaboration with Estudio Soma from Buenos Aires and



a poster designed with Wien based studio Sheriff: they both act as complementary vectors investigating the borders of the concept at the core of the work.

With "My Temporary Visiting Position From The Sunset Terrace Bar", Carlo Zanni keeps investigating what he calls DATA CINEMA: a new way to approach filmmaking and narrative forms at large based on the use of live data feedback gathered from the Net, to create time based social consciousness experiences.

www.FromTheSunsetTerrace.com

**"My Temporary Visiting Position From The Sunset Terrace Bar" is launched in occasion of Nodes, a show involving seven artists and seven museums in Germany conceived by curator Matthias Weiß (<http://www.knotenpunkte.net/>).

** The time frame has been set to include the sky at sunset. Time Frame: 6pm-9pm GMT

*** Two HD movies a month are available for public view as well as small size and local language subtitled versions. Full months archive is not available for public view (please enquire for questions).

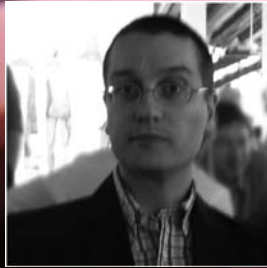
tech note

The entire project is filmed with a webcam (a) set on a tripod shooting with a frequency of 20 frames per minute for a period of about thirteen hours, in fact all the camera moves are added in postproduction. The footage is first edited and then processed to extract a final "mask" containing the city strip in motion.

A custom-made server-side software gathers feedback from a live webcam (b) shooting the sky of Naples in a time-frame that includes the sunset and continuously glues it to the city strip. The software has the ability to behave either as client or server (or both) depending on its license. It could be configured in other ways than the one

originally programmed for, giving birth to new experiences.

After adding music and words, the film is uploaded online. The project can be experienced from its website containing a section called ENTER from where to access the LIVE MODE and the ARCHIVE. The Live Mode doesn't save any movie, instead keeps rendering new films that are available for view only in a specific dynamic time frame during the sunset (it changes with seasons). The Archive hosts a selection of HD versions rendered with a "time acceleration" process with the sunset coming from the day before. The Archive also contains multi language subtitled versions of the film.



author

Carlo Zanni (La Spezia, 1975) is an Italian born artist living between Milan and New York. His work is focused on the intersection of computation and representation using and fusing old and new media (Drawing, Painting, Film, Internet) to shape landscapes and portraits often confronting themes such as real time/reallife; fiction/information; social economy/special effects.

Ideally Carlo Zanni's practice finds its roots in Sol Lewitt's work and above all in the sentence: "The Idea Becomes A Machine That Makes The Art" updated to a more contemporary "The idea becomes the code that renders the art". The artist creates his own real time

digital worlds, lets the "sacred fire" (Internet feedback) lead through them and stores the live process, available at the website, in digital archives (weeks, months, years) then uploaded to portable personal devices like the iPod. Paintings, drawings and prints help investigating and representing these ever changing live environments.

In the past years his work has been shown worldwide in galleries and museums including: MAXXI Museum, Rome (2007, 2006); New Museum, New York (2005); Gavin Brown's Enterprise at Passerby, New York (2005); Chelsea Museum, New York (2004); CCA Glasgow (2003); Analix

Forever Gallery, Geneve (2002, 2003); P.S.1 Contemporary Art Center, New York (2001).

ICA – Institute of Contemporary Art in London held his first retrospective in October 2005 and published the book "Vitalogy". In October 2006, "8-bit" a documentary by artist Marcin Ramocki featuring an interview with Carlo Zanni premiered at MoMA, Museum of Modern Art, New York.

In August 2006, in "Wireless", a show held at La Rada Art Center in Locarno in partnership with the International Film Festival, Carlo Zanni presented "The Possible Ties Between Illness And Success – 2006" a short film daily

transformed by the visitors of the project's website
[www.ThePossibleTies.com].

With "My Temporary Visiting Position From The Sunset Terrace Bar – 2007" [www.FromTheSunsetTerrace.com] Carlo Zanni keeps investigating what he calls DATA CINEMA: a new way to approach filmmaking and narrative forms at large based on the use of live data feedback gathered from the Net, to create time based social consciousness experiences.

More info at www.zanni.org



words

Ghada Samman is a Syrian novelist and short-story writer. Born in Damascus, Ghada al-Samman was raised after her mother's death by her father. Dr Ahmad al-Samman (d.1966), professor and dean of the faculty of law at the University of Damascus, later rector of the university, then minister of education of Syria. After her secondary education, she obtained a BA in English literature at the University of Damascus and in 1964 moved to Beirut, where she completed her MA studies at the American University of Beirut. She carried out postgraduate research in London and toured several Western countries between 1967 and 1969. She then settled in Beirut, where she

lectured before becoming a journalist.

In 1977 she founded her own publishing house to publish and republish her works. The Lebanese civil war forced her to leave Lebanon in 1984 with her husband and son and to go to Paris, where she continues to write and run her busy Beirut publishing house.

Having been writing since 1961, she has produced some thirty books, most reprinted several times and some translated into European languages. Her six short story collection include *Aynak qadari* (1962), *La bahr fi Bayrut* (1963), *Layl al-ghuraba* (1966), and *Rahil al-marafi al-qadima* (1973)

a number of her short stories have appeared in an Italian collection (1992), and some have appeared in Spanish, Romanian, German, Persian, Russian and English translations. Her books of essays, culled from her prolific writings in periodicals, include *al-Sibaha fi Buhayrat alShaytan* (1979) and *Ayn ghayn tatafarras* (1980). She has also written free-verse poems, collected in *I'tiqal lahza hariba* (1979) and others, and a number of these poems have appeared in Persian in an Iranian collection (1990). Her novels include *Bayrut 75* (Beirut 75) (1975), *Kawabis Bayrut* (Beirut Nightmares) (1976) and *Laylat al-milyar* (1986). Some of her insightful and often provocative

interviews with the mass media have been published in her *al-Qabila tastafwib al-qatila* (1981).

Ghada al-Samman's writings express an unmitigated rebellion against all constraints of tradition. A strong feminist, she has emphasized the portrayal of the prevailing oppression of Arab women in her earlier fiction; her later works, however, show the problems of Arab woman as part of the larger socio-political ills of Arab society, of which Arab men are also victims. Her great love for freedom, justice and human values has impelled her to support oppressed peoples, such as the Palestinians and others; to defend



freedom of expression everywhere; and to declare her abhorrence of tyranny wherever it occurs – not least in the home and in government.

Her command of Arabic language makes her plea even more powerful. Ghada al-Samman is perhaps the most popular female Arab author today, and one of the few Arab novelists who (in works such as *Kawabis Bayrut*) have gone beyond the classical form of the novel. Her latest collection of short stories, *al-Qamar al-murabba* (1994), explores the fantastic in ten supernatural tales and her latest novel, *al-Riwaya al-mustahila* (1997), chronicles Damascene life and society

at mid-century as an indomitable girl becomes an ebullient teenager.

Encyclopaedia of Arabic literature. Edited by Julie Scott Meisami and Paul Starkey. New York: Routledge, 1998. (Vol. 2, K–2)

Gotan Project

www.gotanproject.com

In November 2005, just minutes before the Gotan Project were due onstage at the Gran Rex theatre in central Buenos Aires, Argentina, band guitarist and native Argentine, Eduardo Makaroff, summed it all up in one key quote: “The lyrics of many of the famous tango songwriters would always talk about going back to this city, and so we’re returning to the South and to the place that’s in our hearts.”

Seven months previous, Eduardo and fellow Gotan producers; Parisian

music

Philippe Cohen Solal and Swiss-born Christoph H. Müller, had flown from their homes in Paris to record the new album, ‘Lunatico’, in Buenos Aires’ prestigious Studio ION – the famed venue where tango greats like Astor Piazzolla had once laid down their aural magic to vast reel-to-reel tape machines.

Sat in on the sessions with them were a host of local session musicians; a complete string section, two emcees, one trombonist and Argentine piano legend and long-time Gotan collaborator, Gustavo Beytelmann, conducting much of the musical goings on.

Five years on from breaking new ground in tango and electronica with



their debut, 'La Revancha Del Tango' – now having sold in excess of a million copies worldwide, and shows anywhere from Tel Aviv to Tokyo in between, the band now had the small matter of developing the longstanding love affair that the public had now embarked upon with tango to concentrate on.

“We really wanted to explore both tango and folkloric music from Argentina a lot further than we had before,” says Philippe. “That’s why many of the tracks are really classically tango-oriented, very traditional patterns that people like (Anibal) Troilo would use.” The resulting material from those sessions was and is quite possibly their

most accomplished work yet. Not wanting to replicate any of what 'La Revancha ...' had originally achieved musically, Philippe, Christoph and Eduardo subsequently flew back to Paris two weeks later to begin the second leg of work on 'Lunatico' – named, quite appropriately, after tango hero Carlos Gardel's champion racehorse of the 1930's.

Fellow collaborators; Argentine Bandleoneist, Nini Flores, and Barcelona-based vocalist, Cristina Vilallonga, joined up with them at their Substudioz back in the French capital and thus began the completion, hidden under top secrecy, of 'Lunático'.

With a decidedly stronger emphasis on the more organic roots of tango, almost to a classical level, 'Lunático' has taken one step backwards in order to move two steps forward in what not only the Gotan Project, but also many of Argentina's top tango musicians see as the progression of their beloved music's ever-evolving lifespan.

“Recording this album was a more natural process for us all,” Philippe adds, “as we wanted to continue the tango experience and in ten years time hopefully we'll still feel the same.”

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music

Gabriel Yared

www.gabrielyared.com

Gabriel Yared stopped his law studies at the age of 20 to work as a professional music composer. He studied with Henri Dutilleux and Maurice Ohana. He worked as a composer, orchestrator or producer for such singers as Françoise Hardy, Charles Aznavour, Gilbert Bécaud and Mireille Mathieu.

He made his film debut in 1980 with the score for Jean-Luc Godard's *Sauve qui peut (la vie)* (1980). He has since scored a huge list of movies for such

major directors as Jean-Jacques Beineix, Robert Altman and Jean-Jacques Annaud. He won an Academy Award for Anthony Minghella's *The English Patient* (1996) score and has been nominated for two others (*Cold Mountain* (2003) and *The Talented Mr. Ripley* (1999)).

He also composes ballets for Carolyn Carlson and Roland Petit. He is the founder and director of the *Pléiade Academy*, which welcomes and supports talented young composers in the production and promotion of their works.

This biography has been made with the help of Gabriel Yared's official website.

poster

Designed in collaboration with Wien based studio Sheriff.

www.sheriff.at

website

Designed in collaboration with Estudio Soma, Buenos Aires, Argentina.

www.estudiosoma.com.ar



credits

"My Temporary Visiting Position From The Sunset Terrace Bar" is launched in occasion of "Knotenpunkte" ("Nodes"): seven artists at seven different exhibition sites in North Rhine-Westphalia, conceived by curator Matthias Weiss. <http://www.knotenpunkte.net/>. The work is visible online and at the KunstMuseum Ahlen from Sept. 16th to Nov 11th. 2007 www.kunstmuseum-ahlen.de

The work is produced by Carlo Zanni and NRW Foundation, the County of North Rhine-Westphalia and the registry of culture of NRW, Gütersloh.

Gotan Project, "Celos", LUNÁTICO, 2006 – published by yabasta records, Paris

Gabriel Yared, "La Bataille des Crabes" 1987, Film Music Vol. 5 – published by Cinéfonia Records, Paris.

Ghada Samman, "A Tormented Owl at Home and in Exile", Dance With Owls, 2003 – published by Ghada Samman Publications, Beirut

code: Agustin Garzon Mason – www.agustingarzon.com

website: Estudio Soma – www.estudiosoma.com.ar

voice: Craig Franklin
voice recorded by Latif Tayour – www.latifmix.com

poster: Peter Umgeher and Georg Schnitzer – sheiff.at

poster original photo: courtesy of Giancarlo Criscuolo – Napoli



NRW.

kunstmuseum ahlen

KUNSTSTIFTUNG → NRW



AgustinGarzon.com
OVERSEAS WEB DEVELOPMENT



SOMA

Sheiff

Thanks to:

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