

CHILI MOON TOWN TOUR



a project by:

ANNA GALTAROSSA & DANIEL GONZALEZ

Bosque de Chapultepec, Mexico City, April 2007

Echo Park, Los Angeles and **Central Park**, New York, Fall 2007

project manager: **ANDREA LISSONI**

in collaboration with **SPENCER BROWNSTONE GALLERY**, New York and



FUNDACIÓN/COLECCIÓN
JUMEX

*A city holds:
Popular tensions
Buildings and real estate speculations
Conditioned justice and legal pressure
Expectations and wishes unfulfilled
Social categories
Neon ads telling you what to eat and how to dress
Daily internal/eternal movements
System logics made of armies of Yes words
That become a constant no
Dealers of dreams wrapped in ties and shirts
Incomprehensions played in stock markets
Until the air thickens so much you can't breathe
And the only dream is to fly away, even too far away
For your loved ones to follow*

*Chili Moon Town Tour:
Is a city born free which offers popular emotional tensions inside buildings that
house dreams, with ads that are ads of life;
An action of recovery through memory, of quotes, events and forgotten art icons
that regain life with neon eyes!
It's a city that emigrates carrying with it a little bit of Home, of Origin, of
Identity.
Here thoughts are chewed by strokes of sequins and hope is carried in the blood
like a blessing.*

Daniel González

Chili Moon Town Tour is the Mexican Dream

Anna Galtarossa



one of the neon lights on the city



a view of the city at dusk with visitors approaching the entrance

CHILI MOON TOWN

is a utopian floating city of dreams that knows no boundaries. It is born as a free city without frontiers. It doesn't make its inhabitants migrate but it migrates itself.

It is a metropolis with futuristic hand made skyscrapers, which overruns stressful traffic, ethnic differences, beliefs, and ideologies.

Populated in its skyline by signs that are not advertising commercial products but they are advertising life experiences, a recovering of historical memory written in neon. One good example sees a ghost proclaiming: "aquí creemos en los sueños" ("here we believe in dreams").

The floating town was born on the water of Chapultepec Lake in Mexico City, not as an answer to the population increase but as a work of art that embodies the condition of the immigrant. After its appearance in Mexico City as a special project of México Arte Contemporánea-the leading contemporary art fair in Latin America- it will undertake the Mexican migratory journey to the United States of America, stopping in Echo Park, Los Angeles and Central Park, New York; just as all migrating people risking everything for a new life and for their dreams of freedom.

Chili Moon Town Tour has a 10-ton steel structure all covered in printed and decorated vinyl. It measures approximately 26 x 26 feet (8m. x 8m.) in its base and up to 29 feet (9 m.) in height and it floats on 90 plastic barrels. Its skyline is crowded with 35 neon signs. There is a 26-foot tunnel (8 m.) running through its middle. It is 13 feet (4 m.) wide and 11.5 feet (3.5 m.) high. It was conceived as a womb that tells metropolitan tales of graffiti of historical memory, pre-Columbian, modernist, popular sayings and iconographies born from encounters, all made in sequins and sparkling in colourful neon lights.

One of the features of Chili Moon Town Tour is its wish-keeping ability. Two thousand bottles float inside its tunnel for that purpose. In Mexico City visitors reached the inside of the tunnel on small boats. There they left their message or personal wish in one of the bottles. These hundreds of messages will be joined by those left by other visitors in the United States. Chili Moon Town Tour renders a postal service for dreams.

Chili Moon Town Tour is an independent project thanks to a collective financing system. This took the shape of a real estate operation: the sale of its “dream apartments”. One can become the “owner” of a specific property identified by its windows and he/she will get a certificate and an artwork. The apartments are sold at a very affordable price so as to keep them unique but not exclusive, welcoming onboard everyone who is interested in actively participating including family and friends.

Fundación/Colección Jumex joined the project during its production, giving an important contribution to its realization.

Chili Moon Town Tour is an archetype of the fable without a moral, like a child’s tree house: a magical hideout for private experiences.



a view of the floating city by day surrounded by boats full of visitors

In Mexico City, Chili Moon Town Tour was a special project for Mexico Arte Contemporaneo, the leading art fair in Latin America

A PUBLIC ART PROJECT



a view of the inside tunnel at night, with a boat entering

Like a mirage biographing its own times Chili Moon Town Tour appears in a public site such as the lake at Chapultepec; to begin its itinerary towards the lakes at Echo Park (Los Angeles) and Central Park (New York).

This project was purposely created outside of the art space contextualization, allowing thus for a much wider fruition, an interaction with the social sphere of the city it visits.

Its condition being that of the art work, its final destination will be the return to its context: a foundation or a museum, but only after having interacted with the surrounding reality in the course of its journey.

This artwork was not intended for an elite but for friends, family, dear ones and the people in general.

To be able to visit it the only requirement is to have a dream.



one of the neon signs topping the city
("como es posible que nunca te he dado un beso")

EXPLORE THE CITY



a line of people waiting to see the city, a rower helping a family into a boat and the journey towards the city

To visit Chili Moon Town Tour is to visit another dimension of reality.

On the shore of the lake are a group of rowers that hand you a life jacket, some paper, a pen and a bottle where to put one's own wish. When ready, you board a small boat pimped with a tail of balloons, plunging you in a special vessel atmosphere for the journey ahead.

Watching from the shore the boats leave, feels like a mass emigration towards the city of dreams.

The rower who will escort you will tell you stories and anecdotes about the city like pirate fables. While approaching the entrance of the tunnel the water curtain is interrupted to allow you to discover the interior of the city. The sound of 2000 bottles floating, held inside by the two waterfalls at the entrance and the exit, and the reflections of the images in sequins creates a magical condition to depose one's own wish, message or secret on the water.



one of the row boats

The city can be seen from the shores of the lake but to experience its many wonders it is necessary to get closer. Six small boats with rowers guide the visitors around and inside the city. The boats hold a maximum of 4 visitors so as to keep the journey intimate and familiar. The visitors are taken around the outside and through the inside...



a view of the city (the exit of the tunnel is visible in the middle)

OUTSIDE Futuristic handmade skyscrapers as tall as 28 feet with windows babbling chains of sequins. Neon signs marking its skyline delivering information of every kind of advertising that is never of commercial products but always of life experiences; a recovery of historical memory written in neon lights: quotes from Oscar Wilde, *la revolucion se lleva en el corazon* ("revolution is in the heart", Che Guevara), *Brrrrrrr* (Bruce Nauman), *No Problem Hotel*, *Café Voltaire* and a ghost claiming *aqui creemos en los sueños* ("here we believe in dreams").

2400 sqf of printed vinyl give shape to the skyscrapers and 32 neon signs top them.



a view of the city by night



details of the tunnel

INSIDE To discover the interior of the city you must pass a barrier, a waterfall, the keeper of the visitors' wishes and iconographic unveiler of a contemporary archeological ruin.

The tunnel is a mythical world, a belly that tells metropolitan tales mixed with traces of historical memory. Suspended elements sliding on the surface of the walls that are covered in post-Columbian masks, modernist quotes, popular sayings and iconographies born from encounters, all in sequins and neon lights.

This is a place of crossbreed thoughts, of union; where dwell 2000 bottles keeping their secrets.

Tunnel dimensions: 26 ft long, 13 ft wide and 11 ft high

The boat glides inside, on 2000 floating clinking glass bottles. The boatman always stops to ask you if you would like to leave your wish in one of these bottles like so many did back in Mexico ...



a view from inside the tunnel with its urban and cultural iconography and its 2000 floating bottles

THE RITUAL

For the founding of the city a ritualistic performance took place: "Come and Offer Your Wish". The performance reveals within itself the condition of the visitors of Chili Moon Town Tour. It is based on exchange in a collective gesture, so as to offer something of one's own, something personal.



a visitor leaving her wish inside one of the floating bottles

COME AND OFFER YOUR WISH

Performance, Mexico City, April 27th, 2007

Action:

There is a line of 5 people going down to the entrance of the embankment, waiting for their turn. The last one to join the line is wearing a shirt with a personal message. He takes off his shirt and asks to swap it with the person in front. The shirt is then swapped on to everyone in line until it reaches the person closest to the boat. This person embarks on a journey to the city. On the way he cuts the message from the shirt while wearing it and once inside the city he puts it inside one of the floating bottles.

In Mexico City the public visiting Chili Moon Town, following the opening ritual, was able to leave inside a bottle a personal little object or a thought/drawing on paper to represent his own desire with the promise that it would be taken with the city across the border to the United States. The response of the public was overwhelming: hundreds of people visited the City; entire families came from home (sometimes from faraway cities) with their wish in their hands to leave it inside the floating city!

There will be a different ritual in Los Angeles and New York according to "local needs". The public will be able to leave their wishes inside the same floating bottles, thus joining the messages from Mexico City



"Come and Offer you Wish", the performance in Mexico City

THE GUARDIANS

The idea of control as a system belongs to every city. In the city of dreams this idea takes up fantastic attributes. There are guardians but you can only see their trace (the movement of their hats). They move underwater checking all traffic around the floating city and the occasional wish bottle that strayed from the tunnel.

These guardians are floating sombreros that are radio controlled from the shore.



one of the *guardians*



the *postcard*

THE POSTCARD

Because of the nature of Chili Moon Town Tour as a floating city and its dynamics for visiting it, the number of visits per day is limited. The postcard installation, where anyone can pose to take souvenir pictures, helps overcome this limit. It serves to integrate the project further with its surrounding and visitors.

The "postcard" is a wooden frame of 11 x 8 x 2 ft.

THE TOUR OF THE EMIGRATING TOWN



Chili Moon Town Tour floating on Lago Mayor in Bosque de Chapultepec, Mexico City with the Mexican flag in the background

Chili Moon Town Tour is a migrating city that has no frontier. It doesn't make its citizens migrate but it migrates itself instead, with their wishes.

It is an artwork that embodies through its spectacularity the complicated problem of migration. It wears its concepts in sequins and neon lights to talk straight to the heart and mind of the viewer.

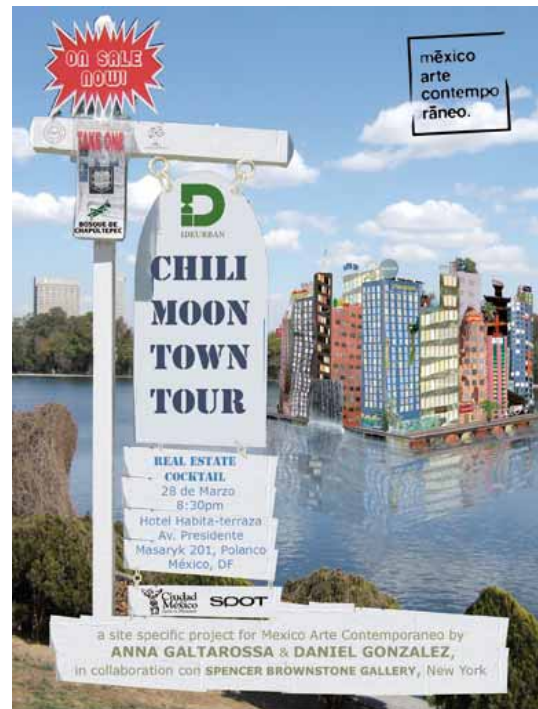
After its apparition in Mexico City it will undertake the same migratory route so many Mexicans follow towards the U.S.A. only to stop in Echo Park, Los Angeles and Central Park, New York, like all immigrants who risk everything for a new life and for their dreams of freedom.



Echo Park lake, Los Angeles

CHILI MOON TOWN TOUR REAL ESTATE

A NEW WAY OF FINANCING AN ART WORK



(left) the real estate ad published on Zero2 magazine and (right) the Milan real estate event ad published on Flash Art

Chili Moon Town Tour is being financed in three different ways: through direct sponsoring (Fundacion Jumex), with technical and communication sponsors (Ideurban, Imperatore and various local organizations and magazines), and most importantly with the sale of its apartments. This is done through a **website** (www.chilimoontown.com) and with “**real estate parties**”.

The first “real estate party” was held in Mexico City on the terrace of the Habita hotel and with the support of the biggest Mexican real estate and urban development firm: Ideurban.

This farsighted company supplied Chili Moon Town Tour with their professional real estate agents to sell the floating city's dream apartments and it included the utopian project with their normal skyscrapers in the brochures (see below under “promoting the project”).



Mexico real estate event at Hotel Habita (presentation by Moises Araf president of Ideurban, the model of the city floating in the swimming pool, the press interviewing the artists and the sales table with a prototype for the penthouse key-sculpture)

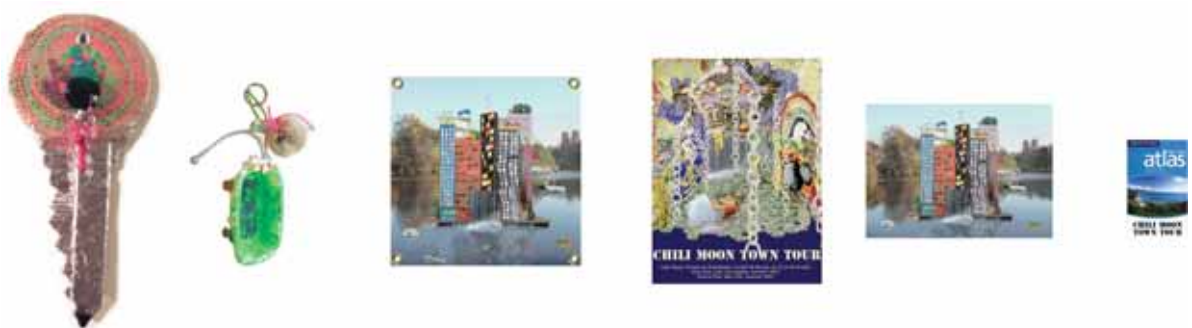
The second "real estate party" was held in Milan. It was hosted by Spazio Ventura, a space dedicated to cultural events in the heart of the new gallery district. An important real estate company also sponsored this event: Imperatore. This firm, whose owner Mariano Pichler is a notorious contemporary art collector, purchased two entire skyscrapers and resold the apartments within them to their clients, immediately creating a secondary market and price increase.



Milan real estate event at Via Ventura 15 (the assembly of the model, the sales table, the frenzied crowd, Italian TV celebrity Willy Montini buying his penthouse)

Italian TV celebrity Willy Montini bought 15 apartments and he will auction them on his TV show

THE BENEFITS: whomever buys what are called here the “apartments” will be the nominal owner of the designated windows and will be able to see them during the exhibitions. The “owner” will be mentioned on the website and on a sign posted by the embankment during the performance. He or She will also receive a certificate of ownership from Spencer Brownstone Gallery and he/she will receive an artwork proportional to the investment made.



the benefits for the owners of the apartments (the penthouse key, the three-bedroom apartment key ring, the two-bedroom apartment vinyl banner, the one-bedroom apartment poster, the studio postcard and the parking place atlas. These are all modified and decorated by the artists)



a page from the website

Fundación/Colección Jumex joined the project during its production, giving an important contribution to its realization. They also provided the 2000 bottles floating inside the tunnel of Chili Moon Town Tour.



PROMOTING THE PROJECT



one of the 2000 advertising banners Ideurban hung all over the Mexico City in strategic neighbourhoods the ad that was published on several magazines (Frieze, Spot, etc.) and the one published on Zero2

Chili Moon Town Tour was promoted first through the two “real estate events”: a great occasion for media attention and diffusion. Ads were placed in a select number of magazines; apartment sale ads were placed in the real estate sections of some newspapers and websites in Mexico.

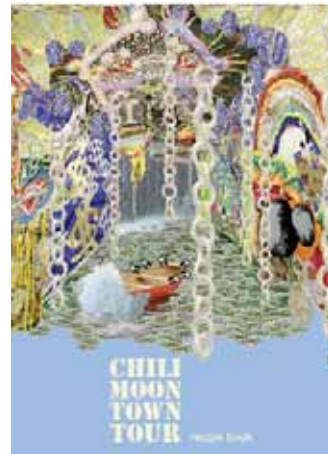
The show itself was advertised on a number of chosen art and architecture magazines (Frieze, Flash Art, Cuarta Pared, Spot). The project was included by Ideurban (its “partner” real-estate agency) on regular real-estate brochures. Ideurban was also responsible for printing and placing 2000 banners of the ad of the city in strategic points around the Mexico City.



the brochure printed by Ideurban with Chili Moon Town Tour included in their real estate projects

THE RECIPE BOOK

For the foundation of Chili Moon Town Tour an artist book was made in 250 copies. The editor was Zero in Milan. A catalogue will be published with Fundacion Jumex at the end of the tour.



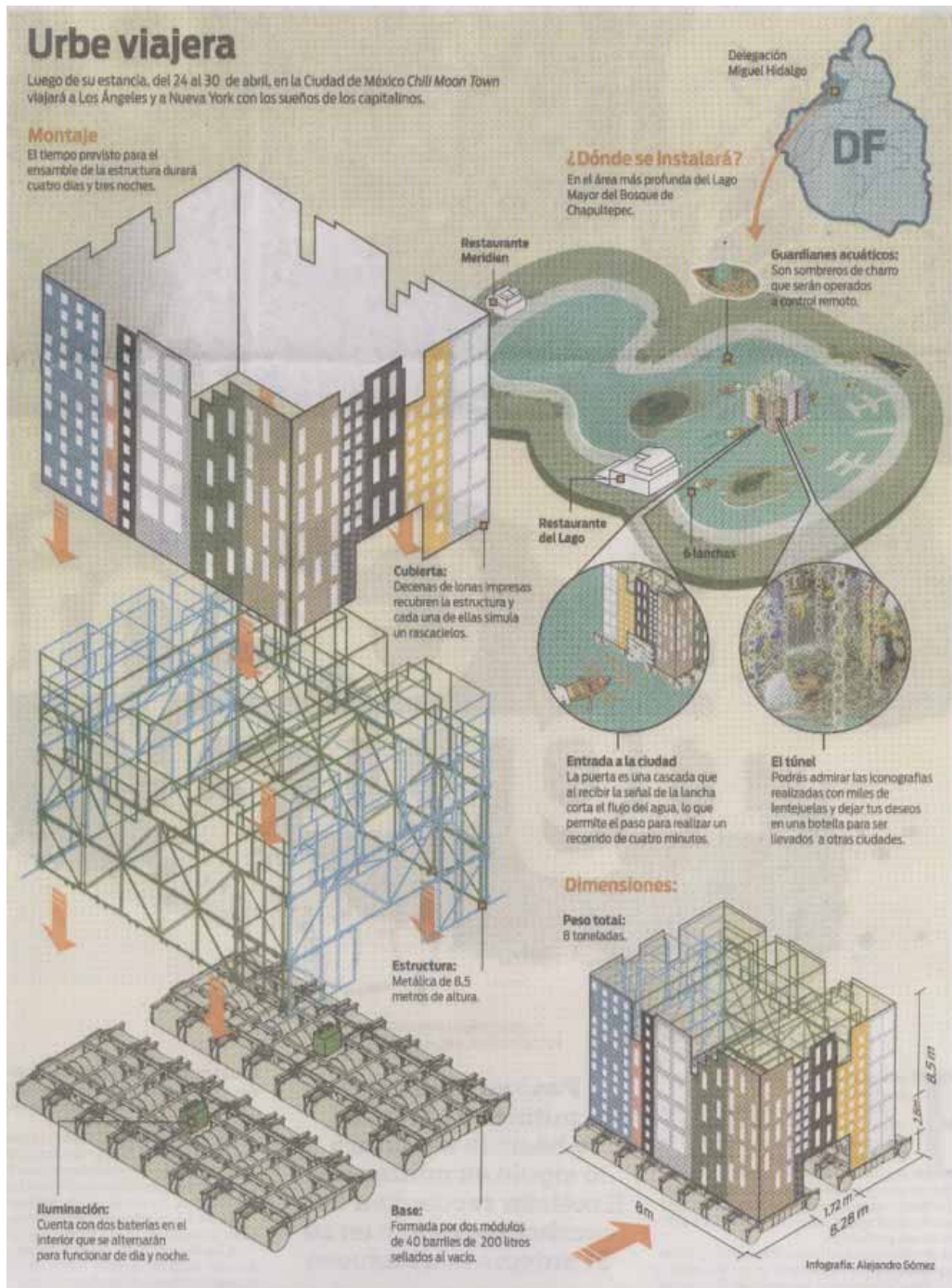
the pouch-cover of the recipe book, the cover postcard and the sequin diamond

Contents: 3 book-postcards (image on the front, text on the back), 6 Chili Moon Town Tour icon stickers, 1 hand made sequin diamond (form the same production as all the tunnel images)



the recipe book stickers

THE MAKING OF THE CITY



a diagram showing the structure of Chili Moon Town Tour in Mexico City designed by Alejandro Gomez as published by newspaper Excelsior on April 15th 2007

The city was supported by an 10-ton steel structure floating on 90 plastic barrels. This structure was designed in Italy and built in Mexico by a team of engineers with extensive experience in oil platform and port constructing. All the decorations were designed by the artists and realized with the help of Mexican artisans and art students. A short documentary is being produced showing the construction and installation of the floating city.



stages in the installation of the floating city (assembling the structure, mounting the decorations, pulling the city in the water, and in its final position)

Chili Moon Town Tour is a project that is conscious of its environment. It was installed, exhibited and uninstalled in the most important historical park of Mexico City and this was done with the highest care without any alteration to its ecosystem.

CHILI MOON TOWN TOUR WORKSHOP

25 art students from the schools of "la Esmeralda" and "San Carlos" have assisted the artists in their studio and they were taught all the techniques of the work. At the end of the installation of the floating city, they were given a one-night show at the Chili Moon Town Tour studio, during México Arte Contemporáneo. Andrea Lissoni, the project manager, was curating the show. All the artists' collectors, sponsors and gallerists who came to Mexico City for the art fair were invited, as well as the local art society. The students also received a certificate of participation co-issued by Spencer Brownstone Gallery of New York and México Arte Contemporáneo.



the leaflet placed by "Esmeralda" art school on their notice board, calling for students to join the workshop

THE PRESS



the artists and the project manager being interviewed by various TV crews

The reaction of the press was tremendous. Many journalists followed the project for weeks and the most important Mexican and Latin American televisions and Radios (CNN Español - TV Azteca - Canal 11 - Canal 22 - Canal 13 - Univision-Notimex) covered the show and the making of the floating city.

Please refer to the appendix for a selection of articles.



a sample of the press attention the project received (clippings from Italian, Mexican, British and Dutch newspapers)

THE ARTISTS

ANNA GALTAROSSA was born in Bussolengo (Italy) in 1975
lives and works in S.Pietro in Cariano (Italy) and New York

DANIEL GONZALEZ was born in Buenos Aires in 1963
lives and works in Berlin



(left) "Kamchatka", partial view of the installation, Anna Galtarossa (2005) and (right) "Fottiti Bastardo", Daniel Gonzalez (from "Sono incazzato nero e tutto questo non lo voglio piú", 2006)

Anna Galtarossa (1975) is an Italian artist. She firstly attended the Brera Art Academy in Milan and the Advanced Course in Visual Art at the prestigious Fondazione Ratti in Como with visitor professor Heim Steinbach. Her official debut was at Spencer Brownstone Gallery in New York (2004) and since then her work is collecting awareness in Europe too, as in the Prague Biennale 2 (2005), the solo show of ViaFarini in Milan (2005), among the others. Actually, she lives between New York, London and Verona.

Daniel Gonzalez (1963) is an Argentinean artist. He studied chemistry, was a professional tennis player and became a fashion designer with his own *Pisquit Sunwear*, a collection of limited edition clothes featuring unforgettable cat walks with transvestites in a cement plant and the styling of famous legendary Argentinean punk-reggae bands, all in the period of military dictatorship. In the 90es he moved to Italy to pursue his career as fashion designer, to organise performances and bacchanalia at a still-at-the-peak Gilda in Rome, and planning on how never to stop blowing up the biographical cliché of the visual artist. He then moved to Berlin founding *Crossoutproject*, an acrobatic organiser of parties, events, and visuals in punk clubs. In the meantime *Clothes Project* is born with new collections of unique pieces that he presents by means of radical and eccentric performances. He currently lives in Berlin.

Selected shows:

DANIEL GONZALEZ

D.G.– Clothes Project:

- 2006 VIAFARINI Milano, curated by Andrea Lissoni
"Sono incazzato nero e tutto questo non lo voglio piú", Performance – show
- 2006 Kunsthalle? L' associazione Interazioni Locarno
"Blow my car babe", Performance – show
- 2006 Tina B. National Gallery Prague
"Pay is not enough to come into the national gallery Prague", Performance – show
- 2006 MACO Mexico D.F., Play gallery for still and motion pictures, Berlin
"Strip tradition aguante gringo carajo", Performance – show
- 2005 N.A.K., Neuer Aachener Kunstverein, Aachen
"Falling in love makes me stupid/ ponchos collection", Performance – show
- 2005 Prague Biennale 2, curated by Giancarlo Politi and Helena Kontova
"Freak out and get it", Performance – show
- 2005 Flash art fair, Bologna
"Doll's Room", Performance - show
- 2004 Play gallery for still and motion pictures, Berlin
"Buy or Die", Performance - show
- 2003 Baby I´m a star, Neuekunst, Mannheim
Performance - show
- 2000 Cross Out Project, with S.u.l.a.c.
2002 (performance & music producer, project for clubs)
- 1999 Tango Machine, Umjetnicki paviljon Juraj Sporer, Opatija.
- 1996 Under anden Himmel, Oksnehallen Museum, Kopenhagen.



Daniel Gonzalez , (left) "Strip tradition aguante gringo carajo", (2005) and two images form "

ANNA GALTAROSSA

- 2006 Padiglione Arte Contemporanea, Milan,
"Wilson", group show, curated by Andrea Lissoni and Marina Pugliese
- 2005 Viafarini, Milan,
"Kamchatka", solo show, curated by Anna Daneri
- 2005 Prague Biennale 2, curated by Giancarlo
Politi and Helena Kontova
- 2005 Galleria Cesare Manzo, Pescara,
"La Terra Vista dalla Luna", group show curated by Marco Altavilla
- 2004 Spencer Brownstone Gallery, New York
Solo show
- 2004 Galleria Civica di Trento, Trento,
"Work Art TV", curated by Fabio Cavallucci

Selected bibliography:

- Activa, *Nel Mondo di Anna*,
Olivia Fincato, summer 2006
- Flash Art, *Spotlight*,
Chiara Leoni, December-January 2005-2006;
- La Repubblica, *Il Trenino dei Desideri che Corre in Galleria*,
Barbara Casavecchia, October 29th 2005;
- Tema Celeste, *la scelta di Anna Daneri*,
Anna Daneri, September-October 2005;
- Flash Art, *Funziono a Maree*,
interview with Ilaria Bombelli, December-January 2004-5;
- The New Yorker, *Anna Galtarossa*, October 2004;
- Village Voice, *Taking Makeshift Installation to the Point of No Return*,
Kim Levin, September 24th, 2004



left and right: "Kamchatka", partial views of the installation, Anna Galtarossa (2005)

THE PROJECT MANAGER ANDREA LISSONI (born in Milan -

13.10.1970 - lives in Milan), is an art historian and independent curator in the field of contemporary art, with a particular interest in moving image and performing arts. After graduating in History of Art from the University of Pavia, he obtained a two year grant to study abroad, and attended the Université Paris 1. In 1999, he completed a one year masters course in art management at the Scuola Normale Superiore di Pisa, followed in 2000 by a post-diploma qualification in History of Contemporary art from the University of Genoa. He recently obtained a PhD at the Università degli Studi di Udine. Since 2000 he has been founder and co-director of the international Festival Netmage (www.netmage.it), founder of the network Xing (www.xing.it) and curator of the independent space Lima in Milan (www.spaziolima.it). In 2000 he also curated the exhibition Media Magica, consisting of multimedia installations, electronic music, live media and experimental cinema. In 2002 he curated the selection of performances Parallel Exit at the Fondazione Sandretto Re Rebaudengo per l'Arte in Turin. He has also curated a number of exhibitions and performance projects with Italian and international artists, including in 2005, his most complex project: the exhibition Circular at the San Siro Stadium in Milan. He regularly contributes to Domus, Close-up-Storie della visione, The Purple Magazine, Rolling Stone and Mousse. He edited many texts in various catalogues and art magazines. Since 2001 he has taught a course entitled "History and theory of audiovisuals" at the Brera Academy of Fine Arts in Milan; since 2005 he has taught "Teoria dell'immagine elettronica" at the Università della Calabria- Arcavacata di Rende. Since 2000 he has been Advisor and editor of special projects for the publisher Arnoldo Mondadori Editore and since 2005 for Bruno Mondadori.

COLLABORATORS ANNA DANERI, head of Corso Superiore di Arte

Visiva della Fondazione Antonio Ratti (Como), professor at Accademia Carrara, Bergamo (corso di Fenomenologia delle Arti Contemporanee) and curator, with Barbara Casavecchia and Paola Manfrin, of the project My Private. She writes for Version, FRAME, Tema Celeste, Flash Art Italia and Mousse.

OLIVIA FINCATO is free lance journalist working between New York City and Italy, involved in art, design and cultural projects. After graduating in Science of Communication at IULM University of Milan she moved to New York City where she attended SVA The School of Visual Art focusing on advertising and computer art. After providing a wide-ranging support in the organization of several events at The Italian Cultural Institute of New York she worked as Press executive for the 2005 advertising campaign of ALU spa. She is a member of the Art Director Club of New York and she is currently collaborating with the Society of Publication Designers.

CHRISTOPHER LAGUNES studied art and now he is a free lance art director in Mexico City: he turned to this career since his heart was caught up with celluloid. With his personal point of view he contributed to film projects such as Before Night Falls, La Mar del Silencio, Nacho Libre, Resident Evil Extinction, Cruces Desiertas, El Sonido del Silencio, U2 / Mary Jane Blidge ONE among the others. In February 2007 he drew a mural for Kaya Reggae Revolution in Mexico City.

LUCA MARTINAZZOLI is a Los Angeles-based free lance curator and researcher, focusing on cultural industries, cultural policy and urban issues. After dealing with several art and cultural projects in Europe, he's currently urban planning MA candidate at UCLA, board member of the Mountain School of Arts and researcher at ASK - Centre for Research on Management and Economics of Arts



CHILI MOON TOWN TOUR

a special project for **México Arte Contemporáneo**

ANNA GALTAROSSA and **DANIEL GONZALEZ**

Opening: April 24th to May 1st, 2007

Lago Mayor de la segunda sección del Bosque de Chapultepec, Mexico City, D.F.

Echo Park, Los Angeles and **Central Park, New York, Summer 2007.**

project manager: **ANDREA LISSONI**

in collaboration with **SPENCER BROWNSTONE GALLERY, New York**



April 24, 2007
www.chilimoontown.com
 Parque del Lago Mayor de la Segunda Sección del Bosque de Chapultepec

www.chilimoontown.com



BOSQUE DE CHAPULTEPEC



LENOM
SOOT



FUNDACIÓN COLECCIÓN JUMEX

the invitation for the show in Mexico City