



Some of the 3634 Mexican chefs pose for a picture on Reforma Avenue in Mexico City, while attempting to break a Guinness record on May 17, 2014. — AFP

Restaurant record-breakers taste success twice in Mexico

A sea of white chefs in aprons and scores of racing waiters set a pair of Guinness world records in Mexico City, organizers said Saturday. Decked out in their pressed whites, 3,634 chefs crammed the base of the capital's landmark Angel of Independence victory column. That was enough to shatter the old Guinness mark for the most chefs in one place — 2,847, set in Dubai in January

2013. And if that victory didn't taste sweet enough, another record-breaking 337 waiters with drinks on their silver trays held an 800-meter race. The chefs posed with big smiles for a photo so big it was snapped from a helicopter.

"It is really emotional getting to take part in this kind of thing, seeing how many of us are out there," said Angelica Solis, a 26-year-

old local chef set on opening a restaurant with cutting-edge takes on Mexican classics in Paris. The waiters, who dashed down the Paseo de la Reforma, set a record for the biggest group carrying out the challenge," said Guinness judge Johanna Hessling. The events were part of a celebration of Mexico's cuisine, recognized by UNESCO as part of the world's intangible (and tasty) wealth. — AFP



Photographing a city's century in a single shot

Early George Harrison guitar fetches \$657,000 at Beatles auction

An electric guitar played by George Harrison on British television before the Beatles' US "invasion" fetched \$657,000 at auction on Saturday in New York, topping pre-sale estimates, Julien's Auctions said. Harrison, who died in 2001 at age 58, played the black-and-white 1962 Rickenbacker 425 electric guitar on 1963 appearances on the British TV shows "Ready Steady Go!" and "Thank Your Lucky Stars" with the Beatles.

Harrison also played the guitar during the sessions when the Beatles recorded "I Want to Hold Your Hand" and "This Boy" in October 1963, months before they brought "Beatlemania" to the United States, launching the British Invasion of rock bands.

The guitar was estimated to sell between \$400,000 and \$600,000, Julien's said ahead of the auction. Harrison bought the guitar in 1963 in Mount Vernon, Illinois, while visiting his sister in the United States, the auction house said. Also sold at the auction was a handwritten placard with doodles signed by John Lennon and Yoko Ono from their 1969 anti-war "bed-in" in Montreal, which fetched \$187,000. A Hofner bass rented by Paul McCartney in the mid-1960s sold for \$125,000.

Other notable sales from the auction included a white jumpsuit worn by Elvis Presley during a 1971 concert that fetched \$197,000, and 1990 red Rolls-Royce Corniche III convertible owned and used by Lady Gaga that sold for \$125,000. — Reuters

Photographs capture fleeting moments in time, but what would be revealed if an image could show an entire century? That is the question behind the latest "thought experiment" by the American conceptual artist Jonathon Keats, whose past endeavors include a bid to genetically engineer God, and porn films for houseplants-complete with close-ups of bees pollinating flowers. Using ultra-long-exposure cameras, he has set out to document Berlin's shifting urban landscape over

the next 100 years.

The 42-year-old, based between San Francisco and northern Italy, invited people from this week to take one of 100 small pinhole cameras and place it in a strategic Berlin location. To add to the fun, he's asked them to keep mum about where they have hidden their "photographic time capsule", only revealing its location in their old age, to a child who could in turn wait until adulthood to retrieve it.

Keats is promising that whoever returns a camera 100 years from now



US conceptual artist Jonathon Keats holds up one of his 'Century Cameras' ahead of the opening of his Century Camera project at a gallery in Berlin May 15, 2014. — AFP photos

to his partners in the project, Berlin-based Team Titanic gallery, will see their photo go on display-and get their 10-euro (\$14) deposit back. A date for the "CenturyCamera" exhibition's opening is already in the diary May 16, 2114. "I will not be in attendance," the artist said, dryly, in an interview with AFP for the project launch. But he doesn't mind at all.

The self-styled experimental philosopher wants to probe how "putting a camera in the hands of the unborn" can make people scrutinize the legacy of the decision taken today for their city. "The first people to see these photos will be children who haven't yet been conceived," Keats said. "They're impacted by every decision we make, but they're powerless. If anyone has the right to spy on us, it's our descendants."

Like 'ghosts' of houses

He describes what he is doing as, effectively, "surveillance"-intentionally using the "highly loaded" word. But his

aim is to provoke discussion, especially following the uproar caused by recent revelations of mass US spying. "This surveillance is completely out in the open, and that encourages the conversation about surveillance to be completely out in the open, as it needs to be."

"Nothing is hidden here, except for the cameras themselves." So how will the 100-year photographs work? With simplicity and, of course, durability uppermost in mind, Keats' steel canister cameras use black paper, instead of photographic paper, that will fade with the highly focused and very low light trained through the pin hole. "If you have a camera directed towards some houses and those houses get bulldozed after 25 years and they build a skyscraper, what you'll see are just the ghosts of the houses, a shadow of the houses.

"The skyscraper will be bolder in the same image. It'll be a double exposure in effect," he said, adding that minor changes in the image, such

as day-to-day human activity, would not register.

Dressed in an everyman sweater and jeans, the bespectacled Keats, whose past projects include ballet for honeybees and a travel documentary watched by plants, admits there is plenty that could go wrong. "First of all the technology hasn't been tried and as a result we are working based on some assumptions," he said. But plans are already afoot to organize the project in other cities and Keats even hopes the United Nations could get involved.

The German capital has undergone rampant change in the almost quarter century since the Berlin Wall fell, one of the reasons it was chosen for the photographic project. The challenge for those hiding the cameras is to choose a spot worthy of century-long observation, said Julia Schulz, of Team Titanic. "It'll be interesting to see if people choose a well-known place such as the Berlin Wall-or their own little plot of garden." — AFP