IRELAND AT VENICE 2015

SEAN LYNCH

ADVENTURE: CAPITAL
Lunedì al mattino, a Firenze nella loro casa in via della Cerchia, tre amici che hanno collaborato in passato alla ricerca di spazi abitabili, discutono di una nuova idea per un progetto di arte contemporanea. La loro amicizia risale a quando erano studenti alla facoltà di Architettura, e da allora hanno collaborato su diversi progetti. Oggi decidono di unire le forze per creare qualcosa di nuovo.

La loro idea inizia con un'idea di sviluppo urbano di un quartiere in corso di rinnovamento. Essi intuono che la storia del quartiere, le sue architetture, le sue tradizioni, possano essere trasformate in un laboratorio di creatività. Decidono di coinvolgere altri artisti e professionisti per creare un progetto che possa dare vita a una vera e propria comunità artistica.

La loro visione è di un quartiere che si rivolge al passato ma che si apre al futuro, un luogo dove l'arte e la storia si intrecciano per creare un nuovo orizzonte. La loro idea è un'invitante sfida che impegna tutti coloro che la condividono.

La mattina successiva, i tre amici si riuniscono in un caffè della zona per discutere di ulteriori dettagli del loro progetto. Decidono di coinvolgere altri artisti e professionisti per creare un progetto che possa dare vita a una vera e propria comunità artistica.

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La Grande Roma è piena di archi trionfali. La Grande Roma è piena di archi trionfali. Chi costruì la Tebe dei 7 cancelli?

...Who built the Yellow Submarine?...Who built the Yellow Submarine?

Who built the “statua di bronzo di John Lennon”?

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Who built the “The Pickle”?

Who built the “The Pickle”?

Who built the “the Liverpudlian’s anti-war anthem”?

Who built the “the Liverpudlian’s anti-war anthem”?

Who raised it up so many times?

Who raised it up so many times?

Did the kings haul up the lumps of rock?

Did the kings haul up the lumps of rock?

Who erected them?

Who erected them?

Where, the evening that the Great Wall of China was finished, was there an anti-war anthem to sing?

Where, the evening that the Great Wall of China was finished, was there an anti-war anthem to sing?

Did the kings haul up the lumps of rock? Did the kings haul up the lumps of rock?

Who erected the Custom House?

Who erected the Custom House?

Who erected it?

Who erected it?

Who, in 1927, the year the Irish Pound was introduced, did one thing to ensure that the “l’opportunity” was renewable?

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Amongst the various possible montages of fragments creates a constellation of artifacts at the Art Gallery of the Animals. Such montages call to mind an interaction that might inhabit in society. Might inhabit in society. For the sake of our present reflexive moment, we might inhabit in society. For the sake of our present reflexive moment, we...
Oh, wild ecstasy of the purse, source of fertility and plenty, everything here is possible. The river gods upon the banknotes... they were supreme harmonizers – magnificent physical specimens, handsome and well-groomed. A source of fertility and plenty – sometimes trickling, mainly gushing! The bigger the note, the bigger their smile! What diplomatic heroes for the pound! What ambassadors they are, with great exchange value on the dollar. Every transaction reminded me of the natural beauty of the rivers far below, the volume of water they carry, the incline at which they flow and the speed of their current.

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Oh, selvaggia estasi del portafoglio, fonte di fertilità e abbondanza, tutto è possibile qui. Le fiumi Divinità dei fiumi sulle banconote... essi furono supremi armonizzatori – magnifici esemplari fisici, belli e ben curati. Una fonte di fertilità e abbondanza – qualche volta rampituggio, spesso sgorgando! Piu grande è la banconota, più ampio è il loro sorriso! Che eroi diplomatici per il pound! Che ambasciatori sono, con un cambio così vantaggioso sul dollaro. Ogni transazione mi ricordava della bellezza naturale dei fiumi laggiù, il volume dell’acqua che trasportano, l’inclinazione alla quale scorrono e la velocità della loro corrente.