Transcript of the interview made by Sandro Dernini, at the Angiola Churchill’s Studio, in New York, in November of 1994. It was approved by Butch Morris.

 My contribution to Plexus came from composing improvisation and conducting improvisation which deal with a community of improvisers and which lead to my definition of Plexus Black Box as a multidisciplinary way for vary kind of artforms to work together and for different artists to collaborate together. My first performing association with Plexus was with *Goya's Time* in 1985 and during this process came out the theory of the art opera which characterized Plexus collaboration. It was characterized by multiplex levels of perspectives of the event and its particular surroundings open to be followed in all possible direction by the audience.

The result became a cooperative art product of a collective imagination. Plexus artform was truly about understanding a particular moment in time and history. What was new in this artform is a significant individual collective art expression of different vision of the same idea as it was *in Goya's Time* presented by 23 visual artists.

The artists working with each other was the big new artform in Plexus at the significant level of what they produced. If this collective artcoopera model should be understood as a community based art project and performed experimentally as such in schools, it could produce significant collaborative results.