

I am Plexus 23s, a creative survivalist from the island of Sardinia, at the centre of the Western Mediterranean sea.

My nationality is Italian but my culture is "Sarda" (Sardinian). In the island of Sardinia around 2000 B.C. there was a bronze age culture, named Nuraghic culture. from 1500 BC to 800 BC it was a very complex social society which built a system of 17.000 stone towers on the island of Sardinia. Very little is known of this culture. It had a very strong and long history in fighting cultural colonialization since the time of the Phoenicians, Romans, Spaniards on until the current Italian cultural trend.

Figure 13

Plexus 23s Nuraghic "Contorted" Emic Account



S. Dernini in Eve, C.U.A.N.D.O., New York, 1986, photo J. Day.

I have a double cultural identity, “Sarda” (Sardinian) as well as Italian. To accomplish such a complex reflective challenge to write in English my emic account, in a chronological order, I am dealing with my English and Italian language difficulties. These difficulties come from my individual personality as well as from my inner cultural “Sarda” identity which resists against the many forms of domination, including economic and linguistic. My writing in English is a challenge to my thought processes. I am cognizant that after seventeen years in New York and three years in London when I was eighteen, my English has not improved. I start to understand that this is part of that kind of “resistance of cultural identity” of the Sardinian people described by Prof. Giovanni Lilliu, member of the National Italian Academy of Lincei, in his Costante Resistenziale Sarda.

My ancestral Nuraghic cultural identity reinforced my fighting against the domination of the Artworld and of the Art “Isms” as well as influenced the identity of my performances in Plexus and before it.

Historically, in 1979, in Rome, at Il Cielo, an alternative performance space, I participated to conceive and organize the first art slave market show by the Italian League of Alternative Cultural Associations, L.I.A.C.A, in support of the fighting for freedom of cultural expression and association in Italy.

The L.I.A.C.A. had an important and not yet documented role in the defence of cultural freedom in Italy in the 70s, within the particular political and cultural context of that historical period when in Italy the police attempted to close all performance and alternative cultural spaces as underground sites of revolt and protest against the Italian political government. One of the places

where L.I.A.C.A. used to meet was in my house, in Piazza San Giovanni della Malva. I was member of L.I.A.C.A. as representative of Spazio A, the first performance space that was opened in Cagliari, the capital city of Sardinia, in 1976 by myself with Marilisa Piga, Pietro Zambelli, Annamaria Pillosu, Piernicola Cocco, and other friends. After my moving in New York, in the beginning of 1981, I presented a program of performances, named The Artist in the First Person, sponsored by the Center for Italian Contemporary Culture at New York University, which I had conceived in 1980 and codirected with Prof. Luigi Ballerini, director of the Italian Studies Program at the French and Italian Department of New York University. The Artist in the First Person was an interdisciplinary oriented cultural program. Each event of the program was supported economically by the artist as the independent producer of it. This program had as its goal to introduce contemporary Italian artists to the New York art community, through NYU arts departments.

At that time, Italian contemporary artists were poorly supported by the Italian Cultural Institute.

In the Fall of 1981, Giancarlo Schiaffini, a contemporary Italian musician became part of the program with Antonello Neri and Massimo Cohen. On that occasion we started to discuss the limitations which confined national centers and cultural institutes in presenting contemporary art works. In all night talks in the kitchen of my small studio, in the Lower East Side, we tried to identify a new format of cultural space where artists from all art fields and cultures could have the necessary freedom to express themselves.

We envisioned a place where we could develop our researches, have a

free and open critical dialogue, with no mediators (art critics, dealers, etc.) of the Artworld or from the art market. We felt that it was necessary for the artists in the first person to create their own channels, spaces, self definitions or no definitions, in order to survive, from the interferences of the artmarket.

In the beginning of 1982, two Italian architects, Roberto Brambilla and Gianni Longo, both executives of the Institute for Environmental Action, a non profit organization based in New York, proposed to me the opening of a new cultural center in a 7.000 sq.ft. space, free of rent, as part of a larger real estate project under development by them in the Chelsea neighborhood of New York, at 530 West 25th. Street. Richard Flood, an art critic, and at the time also book editor and managing editor of Art Forum Magazine, who curated at the art space PS1 the show Beast, agreed to join us.

In June of 1982 we opened Plexus performance space under the umbrella of Plexus International Urban Forum, Inc., a non profit organization.

The first opening statement of mission of Plexus was written by Richard Flood and it states as follow (full document in the appendix D.)

Plexus is about the city - any city, every city. It is about the wonder of a skyline that won't stop climbing and a blanket of pollution that can't stop spreading. It's about an atmosphere that swell culture and swallows real estate. It's about a dream that is as illogical as soft watches and as seductive as the promise of immortality. Plexus is dedicated to the preposition that all cities are not created equal, only the people who inhabit them. It is further committed to the proposition that the people of cities are creative survivalists who refuse and acknowledge the laws of nature and who glory in adversity. There is, in the collective heart of the people of the cities, a wild, unremitting thirst for the impossible contradictions that make them simultaneous victims and victors.

Plexus believes that the creative involvement of the individual can do more to enhance a responsive environment than all the bureaucratic machinations of an infinity of public agencies.

The Plexus opening was a party presenting many performances dedicated to the modern gods of the modern cities.

In the end of 1982, Richard Flood left the group. I contacted two club organizers, John Hanti and Louis Tropea, who joined us in the renovation of the loft.

On December 31, 1982, the space as a club was open to the public on the occasion of a big new year eve party, The Garden of Fuzz. Complaints from the neighborhood stopped club activities.

Figure 14

Plexus Performance Space



New York, 1983, Photo by L. Kanter

At the beginning of February 1983, under the new name of Plexus International Center For Urban Resources, a non profit organization, we reopened as a performance space. The preview opening was made by a dance performance Hair by Marika, an Estonian artist.

Historically, Plexus performance space started its activities on April 19 of 1983, with the world premiere of Turtle Dreams, an art performance by Meredith Monk, a well known artist.

In June of 1983, Roberto Brambilla and Gianni Longo left Plexus as partners. They decided to charge a high rent for the space. I decided to continue alone and I became the legal representative of Plexus non profit organization.

In the summer and in the fall of 1983, Plexus presented and produced an intense art program.

In March of 1984 Plexus was forced to stop its activities as the space was given away for a real estate operation, and I lost all my economic investment and personal credibility.

In April of 1984, with serious financial problems, I moved into a burned building, between Avenue A and B, on the Lower East Side of New York, at 523 East 6th Street. Brian Goodfellow, a visual artist, introduced me to Mrs. Sarah Farley, a old friend of Billie Holliday and a charismatic leader of the homesteader community on the Lower East Side.

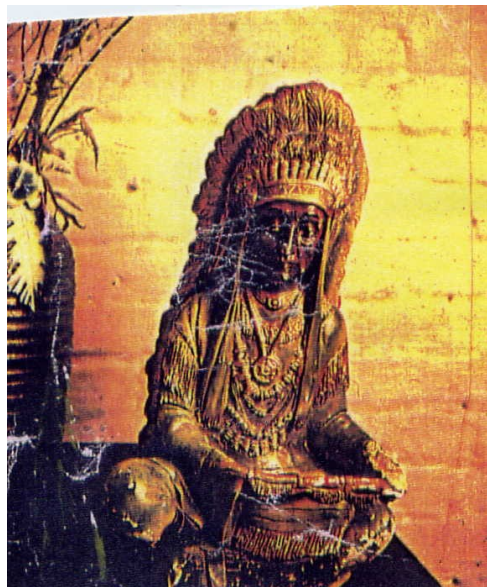
Together, with my friend Giuseppe Sacchi, a journalist, we decided to open a community cultural space, in the ruined basement of the burned building, where on the ground floor, Mrs. Farley managed a thrift shop with Melody D'Arnell.

Mrs. Farley offered me the possibility of living in the ruined third floor,

with no glass in the windows, no water, no electricity, and only a portion of the floor and the ceiling. The basement was totally full of garbage. With the help of Giuseppe Sacchi we cleaned the basement while at the same time I made more liveable the third floor. Karl Berger, a musician and director of the Creative Music Foundation in Woodstock, associated to the Zen Arts Center of United States, joined us. On June 13 of 1984, the Shuttle Theatre was opened as a community art space only for card members. It was under the umbrella of Plexus International Center for Urban Resources thus having a legal status. After its opening, Mikey Pinero, a poet very well known, gave me an Indian American chief statuette which was the house protector of the Nuyorican Poets Cafe, a Lower East Side community space, that he founded with Miguel Algarin and others. At that time it was closed. This statuette was placed at the entrance of the Shuttle Theatre and we used its image as cover logo of the necessary Plexus membership card to be admitted.

Figure 15

Mickey Pinero' Shuttle Theatre Recall



The Shuttle Theatre started its activities with a program of jazz performances, coordinated by William Parker, a musician resident in the same street and leader of iSound Unity, a collective of community musicians. A program of poetry readings, coordinated by Miguel Algarin. A program of theatre performances was coordinated by Giuseppe Sacchi. We had in the beginning a program of art exhibitions, organized by Carlo McCornich and Steve Kaplan which was shifted into The Artist in the First Person, an art program with no curators, coordinated by myself directly with the artist.

On August 25 of 1984, In Order to Survive, a statement by William Parker, was performed in the middle of the street, in front The Shuttle Theatre. It was organized by Sound Unity, Plexus, Nuyorican Poets Cafe, L.A.N.D. (Local Action for Neighborhood Development), The Shuttle Theatre and other community organizations. It was an open call to draw attention to the condition of the starving status of the artist as well as of the child in the community.

Figure 16

In Order to Survive



New York, 1984, photo by M. Wheler

Miguel Algarin, Billy Bang, William Parker, Alfa Diallo, Karl Berger, Jeemeel Moondoc, Roy Campbell, David Street, Arleen Schloss, performed on the street while Bruce Richard Nugent together with Ms. Farley chaired the community event.

Bruce Richard Nugent was the last in life artist from FIRE!!, a historical black Renaissance magazine published in Harlem in 1926, and I met Bruce few days before through Mickey Pinero and Miguel Algarin. After this event, Don Cherry, a well known musician, who was performing at the Shuttle Theatre with Mikey Pinero, gave me a little Buddha metal statuette as his contribution for the development of a fund-raising community event.

Figure 17

Don Cherry's Buddha



On board Elisabeth boat, Carloforte, Sardinia, 1988, photo by the researcher.

In September of 1984 Bruce Nuggent became the new chairperson of Plexus, Sarah Farley and Mickey Pinero vice chairpersons, and William Parker, Miguel Algarin, Billy Bang, Giuseppe Sacchi, Jeemeel Moondoc became members of Plexus board of directors. I acted as executive director and Arturo Lindsay as a consultant.

In the summer of 1984, one early morning, I was awakened up by an old friend of my father's, Prof. Raimondo Demuro, a Sardinian expert of Nuraghic oral traditions, who spoke only Italian and Sardinian. He had just arrived from Sardinia. He needed some assistance to find an American publisher for his Nuraghic tales. I introduced him to the writer Stephen DiLauro who made the English introduction for his work.

In the fall of 1984, Jeemeel Moondoc, Billy Bang, William Parker and myself established the Lower East Side Music Committee at the Shuttle Theatre and we organized several Lower East Side Music Jazz Festivals. Butch Morris after the second one in December of 1984 joined the Committee with Will Power.

On January 16, 1985, Prof. Angiola Churchill, co-director of the International Center for Advanced Studies in Art at New York University, and chairperson of the Department of Art and Art Education of New York University, invited me to give the lecture The Artist in the First Person for her students of the course "Art & Ideas." I briefly presented my work and then I introduced the following artists, with whom I had worked in the past: Ralston Farina, Paolo Buggiani, William Parker, Ken Hiratsuka, Peter Grass, Joan Waltermath, Willoughby Sharp, Luca Pizzorno, Arleen Schloss, Julius Klein, Leo Panar, James Mc Coy, Amir Bey, Liz and Val, Snoky Tate.

In “the first person” we performed our own presentation. The result was an interactive participation with students and audience. The event closed with a feast provided by Gianni Villella, an Italian sociologist, who arrived with two plates of “Freselle” bread with fresh tomatoes, mozzarella and basil.

Few months later prof. Churchill invited me as graduate assistant to join the NYU Art and Art Education Department, as part of a Ph.D. program in art education.

In the Spring of 1985, during my visit to my brother Carlo, who is a fisherman living in the little island of Carloforte, in Sardinia, in Italy, I placed Don Cherry’s little Buddha statuette, together with In Order to Survive William Parker’s statement and with our group photo taken at the 6th Street event, into a small wood black box on board his boat Elisabeth.

At that time I made a commitment that one day this Buddha would find its way back to the Lower East Side, within a world wide art event by artists in the first person from all over the world, in support of the survival of the struggle of artists in the community and in particular for the development of a fund-raising for a community-based art project.

This little Buddha statuette, few years later, became the first relic on which “Plexus Black Box” developed as a community-based art travelling project.

In the spring of 1985, Nilda Cortez, executive director of C.U.A.N.D.O. (Culturas Unidas Aspireran Nuestro Destino Original), a community civic cultural center, located on Second Avenue, on the corner of

Houston Street and corner with the Bowery, offered the facility for Plexus events to develop a community-based collaboration.

From May 15 to May 19, 1985 the Third Lower East Side Music Festival was held at the C.U.A.N.D.O. community cultural center.

On June 13, 1985, in C.U.A.N.D.O. Plexus presented its first “artopera” Goya Time, 1985, New York, this was a multi artforms event which I created in collaboration with Butch Morris and Gretta Sarfaty. This first “artopera”, in which participated more than 80 artists, among musicians, poets, singers, dancers, actors, visual artists, was focused on freely conducted interpretations of the same theme La Maja.

Figure 18

Goya Time, 1985, New York



Choreography by G. McLean, CUANDO, New York, 1985, photo by J. Day.

This theme brought attention to the question of who was the subject and who was the object, raising the issue of the limitation on the artists's freedom made by the stereotype models traditionally utilized in the art schools. Paolo Maltese, an expert of history, suggested, as a historical cat of the today art trend, to show slides with conomic diagrams of the dynamics of the trade of art in the market just as a commodity trend.

The slides of the diagrams, by Cristobal Senior, an economist, were mixed with slides of famous "recline nudes" in the history of art, starting from La Maja, dressed and undressed. These slides were projected during the theatrical performance of the killing of artists Eve Vaterlaus, Baldo Diodato, Pedro Cano, Joe Lowis, Franco Ciarlo, Luca Pizzorno, among others, participating at the "atelier des arts" by the Spanish Royal Family, directed by Raja Fisher, while Eighth of May, the famous Goya's painting image was projected.

In June of 1985, a group of friends of Ralston Farina, a performer who participated in Plexus previous events and was involved with the concept of time as art as well as gravity, decided after Ralston's death, to have in the community a commemorative event for him. The group, made by Leonard Horowitz, Arleen Schloss, Willoughby Sharp, Albert DiMartino and myself, after several meeting at Willoughby Sharp studio, decided to organize at C.U.A.N.D.O. the first Purgatorio Show dedicated to Ralston.

On July 17 of 1985, In the Night of No Moon, Purgatorio Show '85, New York was performed by 350 artists as a large community art event, dedicated to Ralston, was produced by Was Inc. and presented by Plexus. The entire 5 floors building of C.U.A.N.D.O. was used, including a ruined basement with an old dry Olympic size swimming pool. It was presented as

an open call for a future international community cultural house in New York. The community artists participation was coordinated by Ray Kelly, a sculptor and founder of the Rivington School; by Leonard Horowitz, first art critic of the Village Voice in the 60's; by David Boyle, a druid poet and community activist; by Willoughby Sharp, a media artist; by Arleen Schloss, a video art performer; and by myself together with Wess Power, an astrologer. 99 cents was the admission fee. We painted in yellow a large quantity of pennies as money art to be given back as admission change against a dollar. 350 artists had simultaneous performances in the building.

Figure 19

Purgatorio Show 1985



“Learning Time” panel with M. Hardeman, B. R. Nuggent, Willoughby Sharp, L. Horowitz, A. DiMartino, S. Dernini, C.U.A.N.D.O., New York, 1985.

Figure 20

Purgatorio Show 1985

C.U.A.N.D.O. New York, 1985, photo by. A. DiMartino.

At the end of November of 1985, my apartment with the entire building burned, and the Shuttle Theatre activities ended. I lost my living and working spaces, free of rent.

On February 27 of 1986, at C.U.A.N.D.O., as a continuation of the Purgatorio Show 1985, Plexus presented, Eve: Escape for Donna Purgatorio from 1986 Anno Domini by the Multinational Chain Gang of Downtown New York, an artopera with 220 artists. It was charged again 99 cents for the admission. This time pennies were painted in red and there was an admission ticket, with the figure of Donna Purgatorio, made by Silvio Betti, which had a hole with the size of the red penny to be inserted in as Plexus money art change. In the printed program was announced the escape of Plexus art slave

ship from the New York Artworld control and the intention to land in the summer of 1987 in Sardinia, crossing the sea of mythology and art history.

The storyline of Eve was inspired to the work of the artist Anita Steckel. It was about the escaping of Eve from the written history of art, on board a metaphoric art slave boat, crossing a fantastic mythological sea of the Nuragic Sardinian culture, before to land between the two fingers of Adam and God in the Sistine Chapel.

The metaphoric art slave boat was made, at the center of the gym, by the art installations of almost 100 artists, who were placed, one next to the other one, as the borders of the boat. All artists and installations were linked together by an endless wire, One Line, by Ken Hiratsuka, like art slaves being chained together and to their works of art. The captain of the boat was Ray Kelly. At the center of it was an orchestra conducted by the maestro Butch Morris. On the balcony the Plexus dramaturg Stephen DiLauro in the role of Lorenzo dei Medici, and Dave Street in the role of Uncle Sam were part of a theatre group, directed by Willem Brugman. They performed the forces of the Artworld buying the artists as slaves with penis dollars, Legal Gender, made by Anita Steckel. The artists were sold at auction by the auctioneer E.F. Higgins III, and thousands copies of the Haddamard Matrix by George Chaikin were given away to the audience, free of charge. Dancers as prehistoric animals moved around and the audience to get inside the gym was forced to pass through the Gates of Paradise by Eve Vaterlaus, controlled by a group of squatters, coordinated by David Boyle, with phallocratic weapons and dressed like ancient roman centurion, samurai and with other military costumes.

On the right side of the stage, Joe Strand built The House of Mephistophele, a huge installation with the shape of the Empire State Building. On the left side,

there was TV God Fish Tank, an installation made by P. Michael Keane and the Indian Teepee made by Wes Power.

All of the gym was full of smoke and of colorful theatrical lights, while also a slide projection show was showing art market diagrams from the past artopera Goya Time New York 1985. The slide show on different screens also was made by images of several artworks by Anita Steckel in which a woman was flying through art history in parallel with other Steckel's radical images of Adolph Hitler and Nazi soldiers walking with their penis out.

On the stage Bruce Richard Nugent played the role of the Black Pope, sitting upon a throne in front of which four actors dressed as cardinals were eating a bread woman, performed by a Californian artist.

On stage, a dancer together with a group of dancers performed the escape of the Black Eve from the World Trade Art Center. On board the art slave boat installation, Eve dressed only with a fig leaf was performed by Eve Vaterlaus. I performed a Nuraghic warrior who was attacking the Western culture and the Artworld. I had my half head shaved and the other part I left with long hair. I hold in my hand a green statuette of Nuraghic mythological warrior, with 4 eyes, 4 arms, and 2 antennas. I wore an iron mask sculpture The Minotaur, made by Paolo Buggiani, and I was covered by the white Italian line sheets by Patrizia Anichini Line, painted as works of art.

Together with Barnaby Ruhe, an artist and world American boomerang champion, we played the role of the warriors of "Lady Liberty," performed by Kirsten Randolph, who was holding a torch in fire walking through the art

slave ship installation. Following Lady Liberty, visiting all artists and moving on stage, I and Barnaby carried in fire a big iron sculpture on wheels, The Horse of Troy by Paolo Buggiani.

On stage, we performed a mythological attack against the Artworld Trade Center. The breadwoman then raised from the table while Black Eve was raised up by the ballet and the Marlboro Man, performed by Leonard Horowitz, ended the event.

The Plexus event was a compression of acts and people, in which so many artists from all art fields interacted within the whole environment by creating a new operatic art form that Leonard Horowitz named “Plexus Compressionism.”

On March 1 of 1986, at Joannee Freedom’s studio, a group of participants of the preview art opera Eve, David Boyle, Alfa Diallo, Garrick Beck and Joannee Freedom, Leonard Horowitz, Arturo Lindsay, Butch Morris, Lorenzo Pace, Maggie Reilly, and myself, gathered together to write a presentation of Plexus for the continuation of the art slave boat journey to be presented internationally in occasion of my next travelling to Dakar. We spent all night discussing about what was Plexus and how we could define it. Each one of us had her/his vision. Finally, after hours of non stop discussion, we arrived to the following statement:

To Whom It Concerns:

Plexus is a framework for global art projects.

These projects are simultaneous and syncratic presentations of science and art.

Plexus respects and encourages the creative process of research, actualization and documentation.

In essence, Plexus is an interdisciplinary multinational network for artists in the first person related together by art logic.

As a ritual art performance, in April of 1986, on board the Elisabeth, in Carloforte, in Sardinia, I made my first art altar installation, using the Don Cherry's Buddha statuette, the Nuraghic statuette from Eve, and other relics and records.

Since then I also started to use as my own ritual performance altar, a beautiful rock, near the lighthouse of Carloforte, to perform a series of "dematerialized" Nuraghic ritual art journeys in direction of Goree.

The oral tales of the Nuraghic people, reported by Prof. Raimondo Demuro in I Racconti della Nuraghelogia, describes the Nuraghics able to travel from one place to another one, through collective ritual performances. Through these rites was possible to have the energy of a selected person travelling through time and space.

In May of 1986, with my green bronze Nuraghic statuette, I arrived in Dakar with Gianni Villella who had in Senegal a friend, Mangone Ndiaye. From Dakar we moved to Casamance, where after many discussions with them, in order to continue in 1987 the voyage of the art slave boat escaped from New York Artworld control, going in Sardinia before to land in the House of the Slaves in Goree Island, Dakar, I wrote with their inputs the first presentation of Plexus global project.

On May 15, at the African Cultural Center Malick Sy, in Dakar, Plexus project was presented to the art community under the title From Purgatorio to Paradise: The Mataphor as Travelling Factory. Two artists, Kre M'Baye and Langouste M'Bow, friends of Mangone, joined Plexus and participated in making an art installation with Plexus records, their artworks, and local relics.

On September 1 of 1986, at Cooperativa Centro Storico in Cagliari, together with Gaetano Brundu and Cicci Borghi, two old friends and members of Spazio A, we presented Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey, which led to prepare the arrival in 1987 in Sardinia of the Plexus art slave journey.

Plexus project was presented as a recall of the first art slave market show that I coorganized in 1979, in Rome, at Il Cielo, a performance alternative space, sponsored by the L.I.A.C.A. against the tentative of the police to close all Italian cultural alternative performance spaces. I was part of L.I.A.C.A. as member of Spazio A. which was the first performance space opened in Cagliari, in 1976, by myself together with a group of friends. There I met Gaetano Brundu, Cicci Borghi, and Giancarlo Schiaffini. The L.I.A.C.A., as well as Spazio A in Sardinia, had an important and not yet documented role in the defence of the freedom of cultural experimental research in Italy in the 70's, within the particular political and cultural context of that historical period when in Italy the police tried to close all performance and alternative cultural spaces as underground sites of revolt and protest against the regime's power. One of the main places where L.I.A.C.A. used to meet was my house in Rome at Piazza San Giovanni della Malva.

On September 4 of 1986, in Rome, in collaboration with Armando Soldaini, a former member of L.I.A.C.A., Plexus proposal was presented at Magazzini Generali.

In October of 1986, in New York, at Frank Shifreen's studio, together with Mitch Ross, Leonard Horowitz, Helen Valentin, Arturo Lindsay, David Boyle, Frank Shifreen, we started to have a series of meeting of Plexus, which was conceived as a multinational interdisciplinary recall network. In order to

organize the 1987 Sardinian event we prepare the Serpent Open Call which was on October 26 presented at Fusion Arts, in New York. The Serpent Open Call, designed by Helen Valentin, was presented for the first time at the end of my phenomenological performance Eating Art: A Refracted Self-Portrait in

order to promote in New York the recall of the continuation of the art slave boat journey through the development of Il Serpente di Pietra, the upcoming Plexus event planned for the summer of 1987 in Sardinia, as like it was announced in 1986 at Eve artopera.

Figure 21

Serpent Open Call



Artwork by H. Valentin

I performed the Serpent Open Call as the closing act of Eating Art: A Refracted Self-Portrait which I conceived as part of my final paper for the NYU course “Phenomenology and the Arts,” conducted by Prof. David W. Ecker, which I was following as my first Ph.D. course in art education at New York University.

My performance consisted in having 23 artists, eating a mozzarella piece hand made by an Italian living traditional master Mr. Di Paulo in Little Italy, and then expressing their individual taste, one after the other one. After all together in the final act we danced, drinking some wine from a common bottle, in a collective serpentine movement.

In December of 1986, in Cagliari, Gaetano Brundu introduced myself and Willem Brugman to Prof. Franco Meloni, a physicist at the University of Cagliari, and to his wife Anna Saba, an artist. They joint Plexus in the development of the organization in Sardinia of the upcoming Il Serpente di Pietra event.

In January of 1987, in New York, at Fusion Arts, Plexus Passport for Purgatorio, a prototype of a retrospective book on Plexus Purgatorio Show was presented. During the same time, Willem Brugman in Amstедam presented the opening of Plexus Station.

On February 13, 1987, in Cagliari, at Studio Dessi, Gaetano Brundu, Franco Meloni, Cicci Borghi, Anna Saba, Randi Hansen, Luigi Mazzarelli, Andrea Portas, Antonello Dessi and others organized the art exhibition Bring Your Serpent.

On February 18, 1987, at Patrizia Anichini Gallery, in New York, I performed Do you think it possible to eat Andy Warhol if you eat a Campbell Soup can?. It was my second phenomenological performance. I made it in order to write the conclusion of my pending paper for Prof. Ecker’s course “Phenomenology and the Arts.”

The Dematerialization of Art, an upcoming international symposium, organized by Angiola Churchill and Jorge Glusberg, co-directors of ICASA, inspired my “eating art” performance phenomenological inquiry. Lynne Kanter, Willoughby Sharp, Helen Valentin, Franco Ciarlo, Patrizia Anichini, Donald Sherman, Bernd Naber, Peter Grass, myself and others, participated by

eating a Campbell soup can and by answering to a written test made by phenomenological philosophical questions, which I learned from my previous experiences in Ecker’s NYU course. All around the kitchen and on the table, where the Campbell soup cans were eaten, I ritually displaced Andy Warhol’s images. I placed as napkins near the plates the brochures of the ICASA symposium, in order to be read. At the end, statistically, the questionnaires reported that the majority of us believed that we ate Andy Warhol during our performance.

The day after Lynne Kanter told me that that night Andy Warhol died. We felt very shocked about.

During The Dematerialization of Art forum, it was posed the question to Nam Jun Paik, one of the panelists, if it was possible for him to think that we ate Andy Warhol. Paik confirmed that he believed that we “dematerialized” Warhol in our intentional act of eating his commodity art symbol.

On June 29, 1987, in Rome, with a serpentine parade procession performance, starting from my house in Piazza San Giovanni della Malva and from the near Teatro in Trastevere, Plexus performed with the participation of more than 50 artists in the streets of Trastevere a recall tour of the sites related to the historical first L.I.A.C.A. art slave market performance made in 1979.

On June 30, at the Teatro in Trastevere, a group of Plexus participants made by Gianni Vilella, Carlo Cusatelli, Pino Licastro, Paolo Maltese, Willem Brugman, myself, Arturo Lindsay, Miguel Algarin, Maggie Reilly, Armando Soldaini, Giovanna Ducrot, Shalom Neuman, Dax Group, and

others, presented to the press the program of Il Serpente di Pietra, the first international art slave marker show, presented as four days of art and science to be held the following week in Gavoi, in Sardinia, under the auspices of the Cultural Department of the Sardinian County. It was presented as the 4th Plexus artcoopera.

Figure 22

The Voyage of Il Serpente di Pietra



From Rome to Gavoi, Sardinia, 1987, photo by L. Squarcia.

From July 1 to July 4, in Gavoi, in Sardinia, 160 artists of 23 different nationalities as an answer to the call sent out in New York on February 27, 1986, worked and lived together in the megalithic sanctuary of Sa Itria,

creating in a collaborative art environment the artcoopera Il Serpente di Pietra.

It was organized by Franco Meloni and Mariangela Sedda.

In a ritualistic performance Lorenzo Pace played the shaman who was trying to awaken the spirit of art, Willem Brugman read Miguel Algarin's Body Bee Calling XXIst Century poem, and as a closing act, I burned my clothes with Assane M'Baye, the representative of Plexus Dakar artists, as the symbolic burning of my image of Plexus artistic director.

Figure 23

End of the Artistic Director in Plexus



A modern rite by S. Dernini, A. M'Baye, A. Lindsay, M. Reilly, Il Serpente di Pietra, Sa Itria, Gavoi, Sardinia, 1987, photo by S. Grassi.

We performed the art ceremony while an old masquerade Sardinian sheep man was ritually dancing, holding my green nuraghic statuette from the 1986 New York art opera, and Arturo Lindsay, as the ancestral messenger, was watching a burning art box made by him and containing all signatures of the participants. Franco Meloni and Bruce Breland in Pittsburgh coordinated art exchanges of freedom, through Bitnet computer network connecting many sites in the world, Kassel, Sidney, Montreal, Wien, Wales, New York.

Figure 24

Il Serpente di Pietra



Plexus Artcoopera 4th, Gavoi, Sardinia, 1987, photo by A. Lindsay.

In July of 1987, I went with Willem Brugman in Carloforte. I brought my green Nuraghic statuette on board of the Elisabeth and I placed it with other relics from Il Serpente di Pietra next to the Don Cherry's little Buddha statuette, together with other records and relics from past Plexus events. We performed a ritual departure in direction of Goree island. From this moment, the Elisabeth boat started to be identified as the Plexus permanent travelling storage for all relics and records produced during Plexus activities.

In the fall of 1987, thanks to the artworks by Gaetano Brundu, Antonello Dessi, Luigi Mazzearelli, Anna Saba, and others, offered in exchanged to the printer Franco Girina, an art collector, I was able to have

published in Cagliari by Edizioni Celt the first printed booklet on Plexus, Passport for Plexus Serpent.

On December 23 of 1987, in Dakar, at the Auditorium INSEPS, organized by Assane M'Baye, with Youssouph Traore and Pathe Diop, I presented to the authorities of Dakar the Plexus project of the arrival of the art slave boat to the island of Goree, in the House of the Slaves.

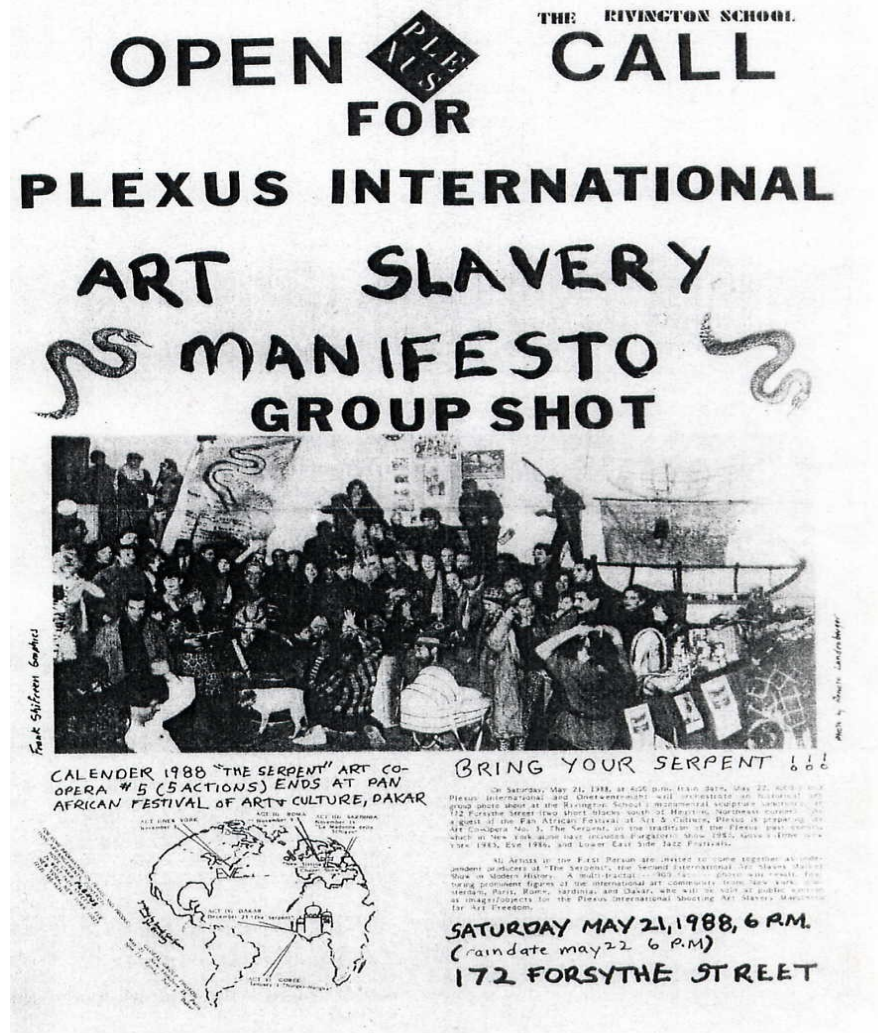
On February 20 of 1988, in the dry swimming pool in the basement of C.U.A.N.D.O., I organized a report to the Community of the last Plexus developments from Rome, Sardinia, Amsterdam, and Dakar.

This report was presented as the first performing act of The Redefinition of an Andy Warhol Campbell Soup Can. It was made as a commemoration of the first anniversary of our dematerialization of Andy Warhol. It was inspired to the ICASA symposium The Redefinition of Art in the Collision of Cultures in the Post-Modern World, held in the same period, in which I was graduate assistant. Leonard Horowitz describes the event in his

paper reported in Appendix E. On that occasion I made my first art altar installation on the diving board of the swimming pool where I placed the green Nuraghic statuette with a copy of the Pinero's American Indian Chief, with two boxes of Campbell Soup cans which I transformed into Plexus cans. A red penny was glued on top of each can and the Plexus name was printed on each one with a rubber stamp.

Figure 25

Plexus International Art Slavery Manifesto



Rivington School, New York, May 21, 1988, Graphic by Frank Shifreen.

Figure 26

Group Shot Against Art Slavery, New York.



Photo by I. Dalla Tana, Rivington School, New York, May 1988.

Figure 27

Metateatro Group Shot Against Art Slavery, Rome.



Photo by A. Mordenti, Metateatro, Rome, June 1988.

On May 21 of 1988, at Rivington School a group photo shot with a large number of historical Plexus participants was made by Ivan Dalla Tana

and the first Plexus International Art Slavery Manifesto Group Shot was given out for free.

Plexus Manifesto had printed on its back cover page many group photo shots from antecedent Plexus events made after the 1984 In Order to Survive community event. Rivington School was a radical art urban project, founded by Ray Kelly and inspired by Bucky Fuller, as a workshop of metal sculptors made in an empty ruined lot of the New York City.

On June 15 of 1988, at the Metateatro in Rome, a group of historical participants of the Italian performing avant-garde related to the L.I.A.C.A. time gathered together for group shot by Adriano Mordenti, in front of a large copy of the Ivan Dalla Tana's group photo taken in New York, next to the green Nuraghic statuette.

Fabrizio Bertuccioli gave out for free his Manifesto Chiamata Aperta per gli Schiavi dell'Arte (Open Call Manifesto for the Slaves of Art).

I opened two boxes of Campbell Soup cans. Ten lire coins were glued on top of each can and painted in white. All artists signed an individual can. This action was called "Made in the 80's for the 90's."

In Carloforte, on board of Elisabeth, on June 18 of 1988, Luigi Mazzearelli, Stefano Grassi, Maria Grazia Medda, Anna Saba, Randi Hansen, Gabriella Locci, Antonello Dessi, Andrea Portas, Antonio Caboni, and others, dressed the Elisabeth as an art slave boat.

A group photo with Fabrizio Bertuccioli, Armando Soldaini, Franco Meloni, and all Sardinian artists holding previous Plexus photo group shots in New York and Rome was taken by the researcher.

Figure 28

Group Shot Against Art Slavery



On board the Elisabeth, Carloforte, June 1988, photo by the researcher.

The green Nuraghic statuette was placed on a ritual art altar next to the Buddha statuette and next to a small toy boat which Gaetano Brundu had transformed in a work of art by painting his “baffo” (moustache) sign recalling the stereoform of the immunological messenger “interleukine two.”

On June 20 of 1988, in Cagliari, at Gaetano Brundu’s studio, Bertuccioli, Gaetano and myself celebrated the departure of a little toy art boat that Gaetano had for a long time utilized to represent a messenger of art freedom for Plexus.

It was made to allow Plexus to escape, as we stated, from many local art constrictions raised by the artists of Plexus in Cagliari. On the sail of this art

toy boat, Brundu painted his moustache as a recall of the immunological messenger “interleukine two”. This image, the moustache was also used as a recall of the poster of the music festival that I organized with Giancarlo Schiaffini at Spazio A, dedicated to Giacinto Scelsi;

Few day later, in Cagliari, Luigi Mazzealli gave me some of his art works exposed on board the Elisabeth. He offered as his contribution for Goree, two large art mail envelopes, with the measure of a meter by a half meter, with Plexus art mail stamps and rubber mail stamps. Inside, he had handwritten two messages, one addressed to the Senegal artists and the second one to me in which he raised many critical contemporary issues in contemporary art. The text of the open letter addressed to me is fully reported in the Appendix E.

On June 25 of 1988, in Rome, in front the cross inside the Colosseum, a group pf Plexus participants took again a new photo group shot. There Micaela Serino distributed, free of charge, to the public a large amount of 1000 lire plexonian money while she was carrying with her daughter Silvietta a long Plexus Serpent Money art work.

On July 4 of 1988, in Rome, the first anniversary of Il Serpente di Pietra event was celebrated at Il Mago d'Oz, which was one of the historical site of L.I.A.C.A., visited during the 1987 recall procession through the streets of Trastevere. From my house in procession with Fabrizio Bertuccioli, Micaela Serino, Annetta Ducrot and Paola Muzzi, I carried an old family wood container full of Plexus and L.I.A.C.A. relics and records.

Fabrizio Bertuccioli with the assistance of Roberto Federici painted on this container the word “Fatti negli 80's per i 90's” (Made in the 80's for the 90's).

Massimo Sarchielli, an Italian actor who in 1981 was part of the New York University program “The Artist in the First Person,” opened the box.

Figure 29

Made in the 80s for the 90s



Mago d'Oz, Rome, 1988, photo by the researcher.

Then I presented its ingredients, including Micaela Serino's Plexus money, some original L.I.A.C.A. 1976 stamps, and the first prototype of my upcoming Plexus "Campbell" Soup Can.

On July 17 of 1988, in the garden of Gianni Villella, in Rome, as a collective ritual art performance with the little toy boat and a new Nuraghic statuette, Fabrizio Bertuccioli, Micaela Serino, Gianni Villella, Armando Soldaini, Loreto Papadia, Lello Albanese, Marco Fabiano, Massimo Sarchielli, Daniele Comelli, Bionca Florelli, and myself, retrieved from the ground an art work statuette, an ancestral art messenger by Arturo Lindsay which he placed there in 1987 by before going to Gavoi.

In August of 1988 I arrived in Dakar, and with Langouste M'Bow and Assane M'Baye, we went to the mosque of Touba to meet Serin Karim M'Backe, a religious chief, to inform him and his family of the arrival of Plexus project in Goree, with the sacra image of Prophet Cheik Amoudou Bamba.

On August 26, Plexus through a serpentine procession parade of hundreds participants, performing the exile to Gabon of Cheik Amoudou Bamba, from the streets of La Medina to the island of Goree, arrived to the House of the Slaves in Goree.

At the conclusion of the procession, I presented Plexus International Open Call Against Art Slavery Manifesto to the representative of the Mayor to promote the opening of a World Art Bank in Goree, against any kind of slavery.

A large group photo shot, made inside the House of the Slaves on the stairs of "the door of no return," ended Plexus event.

Figure 30

From La Medina to Goree Island, Dakar



Figure 31

House of the Slaves Group Shot Against Art Slavery, Goree



The video of this event was curated by Odita Okechukwu, a Nigerian artist and a scholar of contemporary African art at Ohio State University, whom I met at Kre M'Baye's studio a few days before the event.

From May to August of 1988, Plexus Open Call produced a series of photo groups, in which all together more than 3-400 artists, in New York, Rome, Dakar, Cagliari, gathered together in support of Plexus project to open in Goree Island a World Art Bank, produced by all artists of the world.

In September of 1988, I came back to Carloforte, where I brought back the little Buddha statuette on board the Elisabeth, and made new art altar installation on board and at my ritual rock near to the lighthouse. On September 23 of 1988, in the loft of Carmen Miraglia, in New York, I presented, in occasion of my birthday, an art altar made by records and relics, among others there were my nuraghic statuette and the American Indian chief statuette, from my past voyages. This art altar served to present the first limited edition of labels of Plexus Campbell Soup Can.

The idea of this Plexus artwork was conceived by me and, under my instruction, made by Robert Kern and Maggie Reilly for Ram Studio, in New York.

It looks like a red and white Campbell Soup Can label, with the little fine difference, instead of Campbell, it is written with the same character "Campboll's."

At the center, between the red and white stripes, there is a circular black frame within the white image of the head of Andy Warhol, on top of which, in the red stripe, it is written "Dematerialized," and under of which, in the white one, it is reproduced the signature "Andy Warhol." At the bottom,

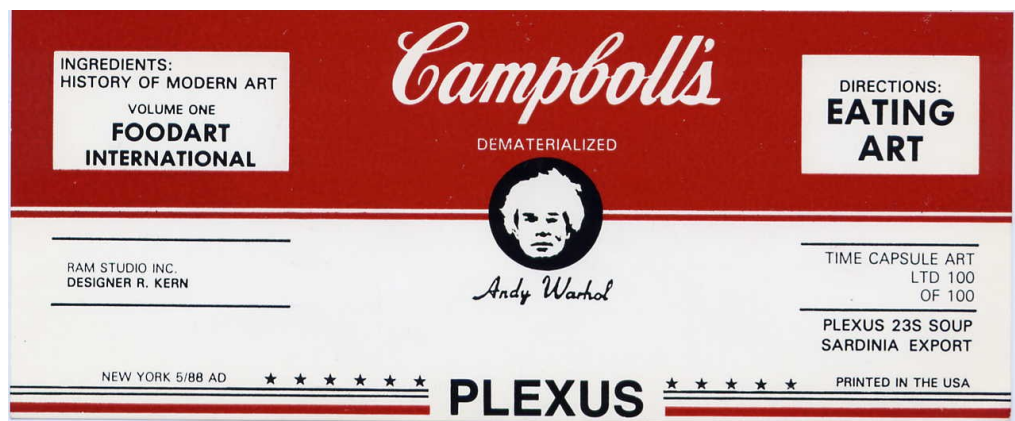
in the center, it is placed “PLEXUS.” On the top left side of the red stripe, there is a rectangular white frame in which is written “Ingredients: History of Modern Art, Volume One, FoodArt International.”

On the same side, in the bottom of the white stripe, it is written “New York 5/88 AD.” In the middle there is the credit to “Ram Studio Inc. Designer R. Kern.” On the top right side of the red stripe, inside a symmetric white rectangular frame, it is written “Direction: Eating Art.”

On the bottom, in the white stripe, it is reported “Printed in the USA,” and in the middle it is written “Time Capsule Art LTD 100 of 100” and then “Plexus 23S Soup Sardinia Export.”

Figure 32

Plexus “Campbell” Soup Can



At Carmen’s loft, on the back of my art altar, I placed the boxing ring poster, used in the past group shot event at the Metateatro in Rome, at its center I placed the image of the House of the Slaves of Goree. At the bottom, I placed a red and white Campbell poster from the Whitney Museum show “Made in the Sixties,” together with the poster of the Rivington School Open Call for

Plexus International Art Slavery Manifesto. In October of 1988, on the ground floor wall of the burned building of The Shuttle Theatre, I exposed a large selection of photos documenting the voyage of Plexus. It was an open report to the Community.

I performed the ritual Plexus photo group shot with several community historical participants, among others, William Parker, Joannee Freedom, Brian Goodfellow, Lynne Kanter, Gary Beck.

On November 3 of 1988, Plexus at C.U.A.N.D.O. presented the first act of The Serpent as “Purgatorio Show 1988.”

Figure 33

C.U.A.N.D.O. Purgatorio Shows ‘88: The Serpent



S. DiLauro, J. Rodriguez, S. Jackson, M. Reilley, C.U.A.N.D.O., New York.

The Serpent was articulated in five acts in five different cities, New York, Carloforte, Cagliari, Dakar, Goree.

At C.U.A.N.D.O. in the Purgatorio Show '88 performed, among others, Jose Rodriguez, Nilda Cortez, Wes Power, David Boyle and the Shock Theatre Group, Stephen DiLauro, Lynne Kanter, Arturo Lindsay, Lorenzo Pace, Miguel Algarin, Andrea Grassi, and myself.

I produced a limited edition of Plexus Purgatorio Shows '88 black and white T-shirts, made by David Boyle and Joannee Freedom. The little art toy boat was used as a container of Plexus Serpent pins to be given away, free of charge, to the audience as made in the 80s for the 90s. At the end Lenny Horowitz performed the Marlboro Man.

Figure 34

Lenny Horowitz's Marlboro Man



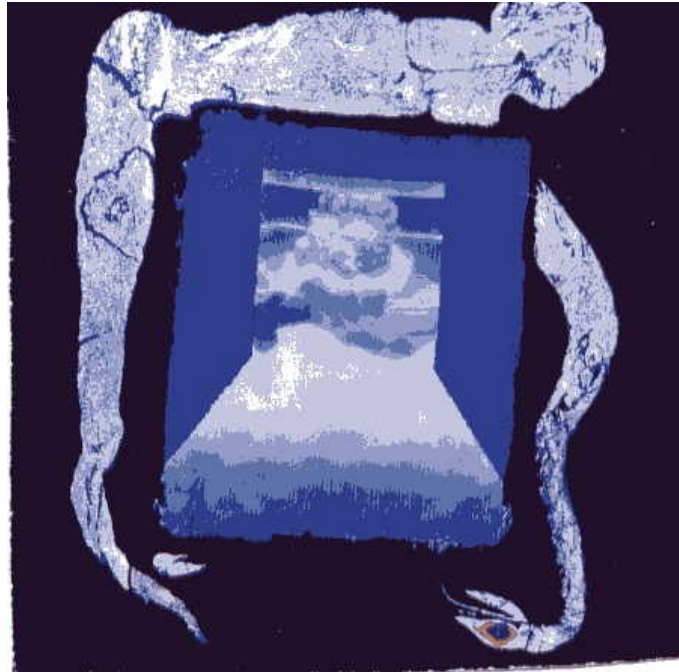
Purgatorio Show '88, C.U.A.N.D.O., New York, 1988, photo by L. Kanter.

On November 11 of 1988, as second act of The Serpent, at the Snow Ben Room of Bobst Library of New York University, Plexus, presented Il Viaggio Del Serpente, an International interactive Italian evening of art, music, poetry and technology, in collaboration with the Department of Art and Art Professions and the Department of Music and Performing Art Professions of New York University, the Department of Physics of the University of Cagliari, the Dax Group of Carnegie Mellon University, and sponsored by the Italian Institute of Culture. In this event, artists in New York, in Cagliari, and in Pittsburgh, interacted via computer and fax. Plexus artists performed a serpentine ritual procession from the entrance of the dinner room, following an imaginary route which ended in front to a computer where George Chaikin was trying to exchange art images with Franco Meloni in Cagliari, while Miguel Algarin and Arturo Lindsay were speaking on the phone with him, and Dinu Ghezzo was orchestrating in the Snow Ben Room a music happening to interact by phone with Cagliari. At the same time, in a corner as part of a theatrical performance four actors were eating a formal dinner.

Wearing an anti-gas, I performed by phone the presentation of the Serpent travelling program and I pointed out a software program “Columbus Business Plan” as a propositive direction for the continuation of the art slave ship journey in the direction of Goree.

Ivan Dalla Tana exposed his Nuclear Serpent which he deconstructed on the back of three enlargements of the group shot made in August at the House of the Slaves in Goree. He artistically developed the negative of the group shot photo, creating a new artwork as his contribution to Goree project and to be carried in the following acts of The Serpent.

Figure 35

Il Viaggio del Serpente

Artwork by Ivan Dalla Tana

On November 14 of 1988, the third act of The Serpent was performed on board the Elisabeth, on the occasion of the celebrations of La Madonna dello Schiavo in Carloforte. It consisted of a photo performance on board, with the captain Carlo Dernini and his crew wearing Plexus Purgatorio Show '88 T-shirts and performing the departure of Elisabeth in the direction of Goree.

In December of 1988 I went to Rome and at Annetta Ducrot's I organized a series of dinner parties in via del Corallo, where I created an art altar environment with at the center Arturo Lindsay's recovered statuette. I used to create these art dinners in order to spread out the last news on Plexus

art slave journey, to make new photos of Plexus participants, in front to their antecedent photos, while they were appointing themselves in these pictures.

From December 17 to 23, the fourth act was performed in Cagliari, on the occasion of Chiamata Aperta Incontri Tra Artisti, Tradizione e Modernita, organized in a piazza by Antonio Caboni and Tommaso Meloni, as an invitation by Plexus International to travel on board the art boat from Purgatory to Paradise. It featured the departure of the little art toy boat, carrying symbolically a large lot of works of art by Sardinian artists in support of the Goree project. A computer station was placed in the piazza by Franco Meloni and Francesco Aymerich and it displayed works of art coming from the interactive event of New York University. Antonio Caboni in a ritual performance burned some of his works of art, carved the rest of them or cut up some other ones, to be given away in small parts after that he signed them individually as new individual art works. Few days later Andrea Portas painted on a side board of the little art toy boat, “Liberte de l’ Art,” and on the other side “Ningki-Nangka.” On top of the sail was the logo of Africa Project Against Apartheid by Silvio Betti, next to two shaking hands, one black and the other one white, above it was a Nelson Mandela image against apartheid. In the end of December of 1988, in my house in Rome, at Piazza San Giovanni della Malva, a group of participants gathered together to document my departure for Goree.

In a ritual photos art performance, Annetta Ducrot held the 1988 group shot made at Metateatro; Faker AlKousi held a poster with written “Plexus Made in the 80’s for the 90’s “ and the little wood statuette by Arturo Lindsay

which he participated in recovering, in the past summer, from the Gianni Villella's garden. Micaela Serino performed the departure of the little art toy boat traveling through her Plexus Money Portfolio which she had made to be carried to Goree with the other works of art as contribution to the opening of the Art Bank. I wore Lenny Horowitz's Marlboro Man hat, a Plexus Purgatorio Show 88 T-shirt, holding a Whitney Museum's poster of "Made in the Sixties."

Figure 36

Arrival of the Plexus Art Slave Boat in the House of the Slaves in Goree



House of the Slaves, Goree, Dakar, 1989, photo by the researcher.

On January 1 of 1989, as final act, in the House of the Slaves in Goree, Franco and Valeria Meloni, myself, Willem Brugman, Assane M'Baye, Langouste M'Bow, Youssouph Traore, Awa B'Maye, and others, delivered

the first lot of artworks, collected in Cagliari.

Assane M'Baye, coming from the rocks at the ocean side, where slaves used to be deported in the direction of the Americas, performed the arrival a little art toy boat to "the door of no return" of the House of the Slaves . On the rocks in front of the entrance of "the door without return," we made an art altar installation of the art works collected in support of the continuation of Plexus art project and for the opening in Goree of the World Art Bank.

Before crossing the door, Awa M'Baye ritually burned incense in her family pot, placed at the bottom of the door, and surrounded by a group of nuraghic statuettes which were painted in blue by Antonello Dessi in Cagliari.

I performed at the same time the presentation of all Plexus records, works of art and relics, including Arturo Lindsay's retrieved statuette.

Afterwards Langouste M'Bow carried these one by one inside the door. One by one all of us crossed it to come inside, where we presented our selves and what we had done to the curator of the House.

After we left the House, we went to the ANAST Cumba Castel, an art studio - gallery of a friend of Micaela Serino and of Assane M'Baye, in the island, where we buried the statuette of Arturo. On top of it, on the ground as a sign it was placed the Trojan Horse, a wood sculpture made by Kre M'Baye, in which I hid a boomerang by Barnaby Ruhe.

On January 3 of 1989, in front the entrance of the House of the Slaves, Anna Piccioni performed together with Zulu M'Baye, president of A.N.A.P.S. (National Association of Plastiques Artists of Senegal) and Willem Brugman

a ritual reading of the Plexus Open Letter to All Artists of the World, made in August of 1988 in Dakar, see the document in the appendix D.

On January 8 of 1989, I made with Langouste MíBow an art installation at Jo

Accam's Agit Art Gallery in Dakar, focused on the economic-political art control by the artworld of the Western market.

I presented to the press and to the Minister Aliasse Ba, who was there non formally, Plexus project and I showed the artwork made by Ivan Dalla Tana for Goree.

By performing my Plexus Campbell Soup Can with atop it a group of 100 Plexus money bills by Micaela Serino, I called for attention on the last art market reports, placed at the center of an art installation made by Langouste M'Dow, with the last bits on works of art made in New York at November 1988 Sotheby's auctions.

Figure 37

Presentation to the Minister Ba, Dakar



I recalled the difficult life of Van Gogh when he was alive as an example of the historic struggle of all artists.

I underlined the controversial value of the 57 millions dollars paid for the Van Gogh's painting Iris.

I recalled that about this controversial sale I heard some rumors (a non verified information) in the New York artworld, circulating in 1987, about a substantial, "under the table," "insider" participation of the same auction house in the Van Gogh's buying, that I was not able to verified and therefore I stated that it was only a gossip "noise."

Within this historical and controversial context I reported the history of Plexus art slave boat journey escaping from the New York Artworld control to open a World Art Bank, in Goree, for the survival of all artists of the world.

Goree for me was, is, and will be for ever, an universal symbol of human rights, which still recalls for all of us the human trade market. It should serve

to call for attention that behind any work of art, traded as a commodity, there is a human being, the artist, who needs the negotiation of a new art contract.

In the end of January of 1989, I discovered in the Bobst Library of New York University, in the book The Life of Christopher Columbus by his son Ferdinando, the controversial story of the “route correction” made by Columbus, in his early experiences as captain, on board his ship in front of the Island of San Pietro, off of Sardinia.

San Pietro is the island where the Elisabeth, in the port of Carloforte, was waiting to depart in the direction of Goree. I presented in February to the Assistant Dean of the SEHNAP School, Dr. James Finkelstein, my proposal to

develop a project in relation to the 1992 Columbus 500 year anniversary event. After his approval, I started to contact some potential participants. On March 10 of 1989, in the morning, the 1992 Christopher Columbus Consortium was established in New York by a group of academic institutions, cultural associations, international organizations, and community associations, including Jose Rodriguez, David Ecker, George Chaikin, Mico Licastro, Earl S. Davis, Nilda Cortez, John Gilbert, Angiola Churchill, Bruce Breland, Arturo Lindsay, myself, and others. I was appointed coordinator.

The 1992 Christopher Columbus Consortium had the purpose to rethink about Columbus’ s landing in the Americas through voyages of cultural navigation in a new “new world” which was understood to be the living planet and its living traditions.

On March 10 of 1989, in the evening, Okechukwu Odita made a performance-report to the Community in the gym of C.U.A.N.D.O about what

it was accomplished with the establishment of the Consortium and how the Community could participate in it. A ritual art performance ended the report to the Community. It was dedicated to Mickey Pinero, who died, and it was made in presence of his father by myself, Arturo Lindsay and Miguel Algarin.

On April 7 of 1989, Okechukwu Odita made at Rivington School a second performance report to the Community from the Consortium, after the second Consortium's morning meeting at NYU. A Nuraghic statuette was buried in the ground and a poster “Plexus Art Collection Made in the 80s for the 90s” was marked with the logo of Rivington School in fire.

In May of 1989, after we had some conflicts, at the same time, internal to the Consortium about how to proceed in relationship to the institutional participation, and internal to Plexus raised by Arturo Lindsay about our participation in the Columbus celebrations, it was decided to stop Plexus activities.

After it, I decided to move back in Rome and to open there the coordination office of the Consortium.

On May 25 of 1989, George Chaikin, Stephen DiLauro and myself, at the Institute of Computer Art of the School of Visual Arts, organized the event 1992: The Departure of An Art Human Shuttle For Freedom Journeying to the Realm of a New Planet Called Time -Art, featuring, among others, David Boyle and The Shock Troupe Theatre Group, Lenny Horowitz, Wess Power. George with a scanner camera “dematerialized” a canoe art work from Senegal which he tried to transfer on-line to Franco Meloni at the University of

Cagliari, with no success. After this event I and George, before my departure, went in Princeton in front the house of Albert Einstein. There George's wife Katy took a photo of us holding photos from the past event at the Institute of Computer Art, from the 1988 Rivington School group shot, and a rolled copy of the blueprint drawing of the optical device designed by George on the structure of the Haddamard Matrix.

On June 26 of 1989, I delivered to Franco Meloni, at the Department of Physics of the University of Cagliari, the computer disk with the “dematerialized” canoe, as part of an improvised performance by Tanya Gerstle, David Boyle, Willem Brugman, Stephen DiLauro, Sara Jacson, Antonio Caboni, holding the antecedent photos of the New York departure from the Institute of Computer Art.

Figure 38

The Departure of “Plexus Black Box”



S. Jackson, W. Brugman, D. Boyle, S. DiLauro, A. Caboni, F. Meloni,
S. Dernini, University of Cagliari, June 1989.

In order to avoid an historical collapse of Plexus, after several discussions in Rome, in Cagliari and in Carloforte, made by David Boyle, Maria Pia Marsala, Fabrizio Bertuccioli, Paolo Maltese, Willem Brugman, Franco Meloni, myself, Stephen DiLauro, Sara Jackson, Gaetano Brundu and Franco Meloni, how to solve the internal problems exploded with the participation of Plexus in the Columbus 1992 Consortium and event, it was decided to “freeze” Plexus into a “black box,” for a period of time. The time had to be determined later after a larger consensus was again gained and a strategy was defined for the survival and the historical advancement of Plexus International.

On July 1-2 of 1989, “Plexus Black Box” was presented within 1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, an artopera performed at the

Metateatro, in Rome, by David Boyle, Willem Brugman, Stephen DiLauro, Sara Jackson, Tanya Gerstle, myself, Antonio Caboni, Giancarlo Schiaffini, Fabrizio Bertuccioli, Maria Pia Marsala, Micaela Serino, and Annetta Ducrot. Historically, this was the Plexus event in which for the first time the name of “Plexus Black Box” was presented and an artifact with this name was performed.

The storyline of this artopera was made of the continuation of our art self-referential journey following the Haddamard Matrix blueprint of George Chaikin as a coordinate for our "self-discovery" circular journey in the planet of art.

The music by Schiaffini, following the circular structure of Chaikin's retina guides us to open and to cross the art installation made by Fabrizio Bertuccioli as the door of our heart. Maria Pia Marsala as Black Princess and Tanya Gerstle as White Goddess danced and played with the Earth globe, assisted Columbus, performed by Willem Brugman, in his long negotiation before with Queen Isabella and King Ferdinando, made by Sara Jackson and Stephen DiLauro. Columbus went to buy from the druid, David Boyle, in order to gain an old Iceland map, rolled and bounded with a Plexus Campbell Soup Can's label: "La Mappa Bona (The Good Map).

At the end as in a magic tale, Brugman's Columbus turned into a mythological unicorn. I walked on the stage, carrying the box of “Fatti negli Ottanta per i 90s” (Made in the 80s for the 90s) and after to have exhibited one by one all relics and records contained inside of “Plexus Black Box” I invited the

audience to join Plexus Open Call against Art Slavery and to sign the boxing ring for freedom and to walk through the door installation of Fabrizio Bertuccioli: "Open the door of your heart to go into the future."

Figure 39

Plexus Black Box



Art work by Fabrizio Bertuccioli, Rome, 1989

On July 4 of 1989, Franco Meloni issued an open call to bring ideas as contributions for a general discussion on an actual definition of what PLEXUS has been, what it should be, and what it could be, to be analyzed by an international board of referees, at the University of Cagliari and coordinated by Frans Evers in Amsterdam.

On January 3 of 1990, Prof. Carlo De Marco, Dean, at that time, of the School of Medicine of University of Rome “La Sapienza,” Prof. David Ecker, New York University and ISALTA (International Society for the Advancement of Living Traditions in Art), and myself as coordinator of 1992 Christopher Columbus Consortium, met at Prof. De Marco’s office to discuss a proposal a collaboration.

Prof. Carlo De Marco was my former professor with whom I worked as biochemist in the 70s. Together we conceived that “well being” theme could be the proper one for the continuation of the cultural navigation voyage proposed by the Consortium. It was conceived as a proposal to organize a diversity of cultural projects addressing the Academy and the Community on the issue of the well-being in the XXIst Century.

After with David Ecker we met in Sardinia the Mayor of Carloforte, and Franco Meloni at the University of Cagliari.

We also present ISALTA mission to Ubaldo Badas, the director of the Museum of Villanovaforru.

On January 15, Ecker, coming back in New York, developed the proposal of “The Voyage of the Elisabeth,” as a collaborative art performance. From that moment PLEXUS joined a continuous collaboration with David W. Ecker and with the non profit organization ISALTA

(International Society for the Advancement of Living Traditions in Art) in which he served as executive director. This collaboration was about to promote “The Voyage of Elisabeth” as an Open Call for the establishment of an International Art Fund on the island of Goree-Dakar, next to the House of the Slaves, in order to survive the Masters of the Living Traditions in Art of all cultures in the living planet.

In February of 1990, at the Metateatro in Rome, in a party organized by Loreto Papadia, “Plexus Equipaggio Telematico “ was presented by Comitato Telematico Artistico Italiano, made by Glauco Benigni, Enzo Ciarravano, Francesco Franci, Ciro Ciriaco, Sandro Dernini, Giancarlo Schiaffini, Stelio Fiorenza, Loreto Papadia, Salerno, Angelo Vittorioso, Fabrizio Bertuccioli, Pino Licastro, Pippo Di Marca, Maria Pia Marsala, among others, as a collaborative journey in direction of the 1992 Columbus Consortium event. As a follow up of it, at the Calcata Carnival, Maria Pia Marsala, myself, Micaela Serino, Loreto Papadia, performed the departure of the artbox “Fatti negli Ottanta per il 92” (Made in the eighties for the 92.)

Figure 40

Plexus Black Box Carnival



M.P.Marsala, S. Dernini, M. Serino, L. Papadia, Carnevale di Calcata, 1990.

In May and in June, Willem Brugman and Frans Evers performed in Amsterdam the deconstruction of “Plexus Black Box.”

Figure 41

Plexus Black Box



Amsterdam, 1990, photo by R. Jansen

With the Amsterdam ‘s records, I performed in my house in Rome with Maria Pia Marsala my “dematerialization” into the artbox Fatti negli Ottanta per il 92 to travel to Sardinia, where at Gaetano Brundu’s studio I performed the arrival of a radioactive little toy boat as a Plexus art messenger, carrying the last news of “Plexus Black Box”

This little toy boat was the exact copy of the first Gaetano Brundu’s toy boat that I brought in 1988 in Goree. I found this copy in a tabac store in Carloforte. At Brundu’s we performed with Andrea Portas and Daniela Fantini the departure of a large artwork, Il Sudario, that Brundu made as the sail of the Elisabeth. At the Archeological Villanovaforru Museum, with

Ubaldo Badas, I performed “Plexus Black Box” arrival and the discovery of Nuraghic archeological contemporary art fragments of Plexus history.

On June 30 of 1990, 1992 Cristoforo Colombo, Viaggio nel Pianeta Arte, part III: Plexus Black Box was performed at the Ridotto del Colosseo, in Rome, featuring, among others, David Ecker, Arturo Lindsay, Maria Pia Marsala, Fabrizio Bertuccioli, Roberto Federici, Giancarlo Schiaffini, Paolo Damiani, Odita Okechukwu, Ciro Ciriaco, Piero Cianflone, Carlo Cusatelli, Vittorio Terracina, Fabi, Anna Piccioni, Mauro Brusà, Elsa Rizzi, Victor Ibanez, Willem Brugman, Frans Evers, Antonio Caboni, Antonello Dessi, Andrea Portas, Lynne Kanter, Frank Shifreen, Loreto Papadia. It served to collect a second lot of works of art in direction of Goree.

On July 1 of 1990, myself, David Ecker and Odita Okechukwu presented to Mons. Dante Balboni, a Vatican art sacred, the Christopher Columbus Consortium project and Plexus art efforts bridging the House of the Slaves in Goree with the church of La Madonna degli Schiavi in Carloforte.

On July 2 of 1990 Arturo Lindsay, David Ecker, Odita Okechukwu and myself, met the Ambassador of Senegal in Italy, S.E. Youssouph Baro, to present Plexus and ISALTA activities and what was accomplished in the collection of new art works in relation to the Goree project.

On the evening of July 2 of 1990 at the Metateatro I coordinated the round table Plexus Black Box: A Multicultural Data Bank for “la Caravella dell’Arte” with the participation of Arturo Lindsay, David Ecker, Odita Okechukwu, Fabrizio Bertuccioli, Frans Evers, Ciro Ciriaco, Frank Shifreen.

On July 4 of 1990, David Ecker, Odita Okechukwu, and myself, as coordinators of the Consortium, presented to the Municipality of Carloforte the proposal to organize in 1992 the Well Being Columbus Forum. On board Elisabeth we presented “Elisabeth, La Caravella dell’Arte,” a proposal

for a travelling art project, in collaboration with ISALTA-Mediterranea, for the opening in Goree of a World Art Fund, in support of the masters of the living traditions in art of all cultures, under the risk of extinction.

Figure 42

The Voyage of the Elisabeth



On July 5 of 1990, at the Archeological Museum of Villanovaforru, near Cagliari, David Ecker, myself, and Franco Meloni, we presented “Plexus Black Box” as a proposal for a data bank project to catalogue and retrieve information regard the masters of Sardinian living traditions in art.

On December 29 of 1990, as a closing performing act of my original time frame of my dissertation on “Plexus Black Box,” which limited my

inquiry until 1990, I performed, at Teatro in Trastevere, in Rome, with Giancarlo Schiaffini, Fabrizio Bertuccioli, Maria Pia Marsala, Stelio Fiorenza, Micaela Serino, and others, a presentation of "Plexus Black Box" to Mons. Dante Balboni, an Vatican art scholar.

Figure 43

The Delivery of "Plexus Black Box"



Teatro in Trastevere, Rome, 1990, photo G. De Marco.

On July 4 of 1991, on board the Elisabeth, in the port of Carloforte, the scientific committee of the Christopher Columbus Consortium, chaired by Prof. Vincenzo Cappelletti, Vice President of the Institute of Italian Encyclopedia "Treccani," together with Prof. Giovanni Lilliu, member of the

Italian national academy of Lincei, Prof. Carlo De Marco, Dean of the school of Medicine of the University of Rome "La Sapienza, Prof. Saverio Aveduto, president of the International Institute of Epistemology , " La Magna Grecia, and chairman of the organizing Committee, my self as scientific coordinator of the Committee, together with Serafino Damico, Mayor of Carloforte, we celebrate the will of the Municipality to proceed in the direction of the organization in the October of 1992 of the Well Being Columbus Reconciliation Forum.

Figure 44

Plexus Presentation to the 1992 CCC



On board the Elisabeth, Carloforte, 1991.

With an interactive collaborative performance of Fabrizio Bertuccioli, Maria Pia Marsala, Nadia Campanini, Stelio Fiorenza, myself, Franco Meloni and Anna Saba, a fleet of art projects was presented to the Committee.

At the end of our performance-presentation we placed the fleets documents into a small wood black box within a floating sculpture by Ciriaco Ciriaco, an Italian artist, representing “Plexus Black Box.”

Figure 45

Plexus Black Box



Artwork by C. Ciriaco, Carloforte, 1991.

At the same time it was performed the departure of the little toy boat Colombina, transformed into a work of art by Silvio Betti to be used as a messenger of reconciliation for the well-being of humankind. Betti placed on

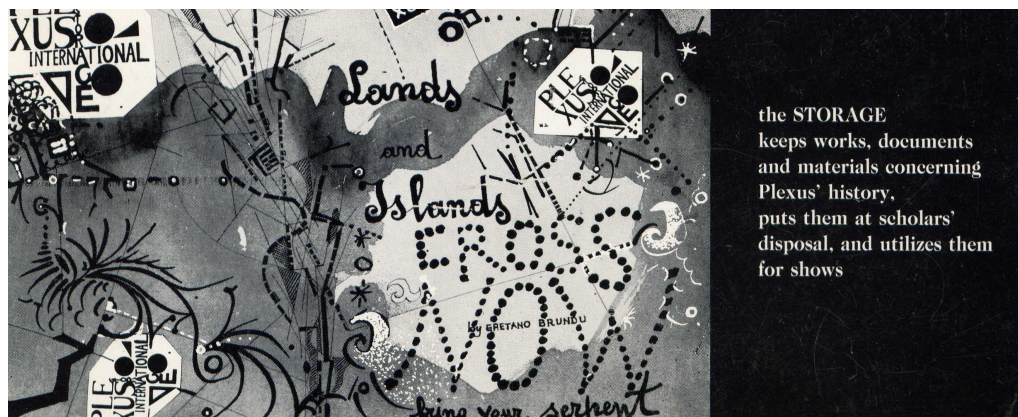
Colombina's bottom a small copy of the blueprint of the retina device made by George Chaikin. Colombina was carried into the sky by a colorful kite by Guido Pegna, an Italian scientist and artist.

On the fall of 1991, Fabrizio Bertuccioli, myself, Ciro Ciriaco, Piero Cianflone, and Carlo Dernini, the captain of the Elisabeth, recovered from the sea the floating sculpture. The small box representing "Plexus Black Box" was placed on board Elisabeth with the rest of the relics already on board.

On November of 1991 Gaetano Brundu opened in Cagliari, Plexus International Storage with an installation of Plexus relics brought by us from the Elisabeth's collection. During the Spring and Summer of 1992, Plexus International Storage had an intense activity of shows.

Figure 46

Plexus International Storage



Artwork by G. Brundu

On October 9 - 11 of 1992, in Carloforte, I coordinated for the Christopher Columbus Consortium Scientific Committee the international Columbus Reconciliation Forum on the theme of The Well Being in the XXI Century.

During the session "Strategies for Health for All," Jose Rodriguez raised the attention on the need for a new synthesis of different cultural values within a new "well being" paradigm.

David W. Ecker expressed his concern about the world survival of the living traditions in art.

Franco Meloni and Lorenzo Pace addressed to Mockar MBow, chairperson of the GorÈe Almandies Memorial Foundation in Senegal, the Plexus proposal to open an Art World Bank in GorÈe, as a cooperative project of reconciliation.

George Chaikin presented a networking cultural navigation proposal.

Giancarlo Schiaffini performed Cambio di Rotta: The Voyage of the Elisabeth.

Gabriella Locci installed her serpents on the wall, and Maria Grazia Medda exposed several Plexus Black Boxes.

Lorenzo Pace carried Colombina who had ritually retrieved from an old Sardinian aristocratic family.

Figure 47

ColombinaL. Pace with Colombina, photo by G. Stonefish.

At the end of the forum it was issued "The Columbus Open Call of Carloforte for Reconciliation," see document in Appendix D.

On October 12 of 1992 at Plexus International Storage, Lorenzo Pace, and Patricia Parker played the continuation of Plexus art journey, by dancing, singing, while George Chaikin and I were carrying George's optical device drawing around the space and looking through it.

On December 10 of 1992, Human Rights Day, on the morning, at the City Hall of New York, Dennis de Leon, Commissioner of Human Rights organized a round table with a group of American participants at the Columbus Reconciliation Forum. He invited Mico Licatro, David Ecker, George Chaikin, Jose Rodriguez, myself, Ralph Lerner, Earl S. Davis, and Okechukwu Odita, to discuss on the issue well-being raised in Sardinia.

After, in the evening Plexus organized in the auditorium of the Barney

Building of New York University a performance report to the community of the last developments from the Christopher Columbus Consortium efforts.

This event, The Deconstruction of “The Voyage of the Elisabeth,” The Serpent, in Order to Survive, presented as a session of the aesthetic inquiry course by David Ecker, was performed among others by William Parker, Patricia Nicholson Parker, Lorenzo Pace, Alfa Diallo, Jose Rodriguez, myself, George Chaikin, Barnaby Ruhe, Okechukwu Odita, and Nilda Cortez.

The Mayor of the City of New York, after been informed by the Commissioner de Leon and by Mico Licastro about the process of reconciliation and well being turned on by the Columbus Reconciliation Forum held in Sardinia, acknowledged the Institute for Italian American Experience directed by Mico for its activity promoting goodwill, cooperation and human rights in the United States and therefore declared in New York City December 16th “International Reconciliation Day.”

On April 26 of 1993, The International Reconciliation and Well Being Committee was established at the office of the commissioner on Human Rights of the City of New York, Hon. Dennis de Leon.

In the spring of 1993 I presented the project “The Voyage of the Elisabeth,” as part of a community-based art education program, “Cultural Navigation and Community: Art, Reconciliation and Well-Being,” organized by to the Graduate Summer Institute of Living Traditions in Art of New York University, in which I served as coordinator.

To move further the collaboration with New York University, the Dean Francesco Corongiu of the School of Sciences of the University of Cagliari together with prof. Franco Meloni, coordinator of the Interdepartmental Well Being Center, came in New York on the occasion of the first anniversary of the 1992 Columbus Reconciliation Event.

On October 12 of 1993, for Columbus Day, from St. John Divine Cathedral in New York, Plexus presented the art event, The 1993 Columbus-Marconi Open Call for the Well Being in the XXI Century, in support of the organization of the Second Well Being Reconciliation Forum.

On October 13, myself, Franco Meloni, Rolando Politi, Anna Saba, Antonello Dessi, Patricia Nicholson Parker, Annamaria Janin, Giovanna Caltagirone, Andrea Portas, David Boyle following in a ritual procession Jose Rodriguez carrying a copy of Mickey Pinero's American Indian chief statuette performed at the Nuyorican Poets Cafe the Repatriation of Art into the Community. On the stage Louis Griffith was waiting with the first copy of Mickey 's statuette.

Figure 48

The Repatriation of Art Into the Community



Nuyorican Poets Cafe, New York, October, 1993, photo by the researcher.

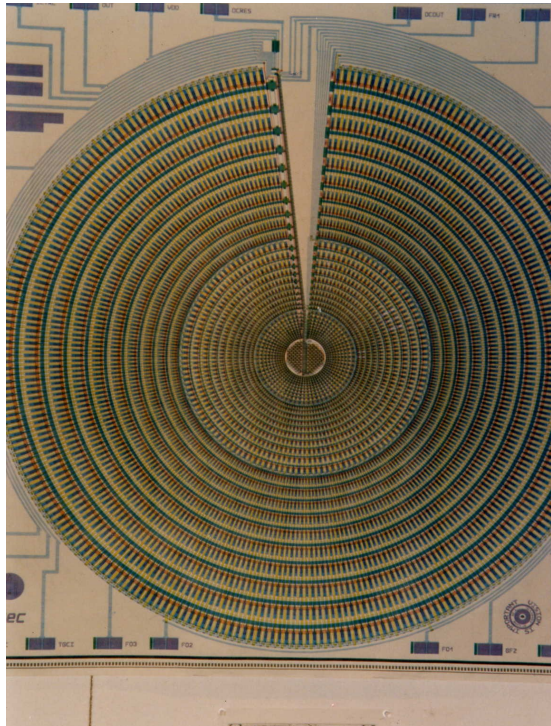
On stage we performed The Repatriation of Art into the Community, as a wedding party between the two American Indian Statuettes.

From November 3 to November 15 of 1993, at the Rosenberg Gallery of New York University, was held the Plexus art event, to which is delimited this inquiry. It was named A Contract to be Negotiated: Columbus Egg, The Living Plexus Black Box of “The Voyage of the Elisabeth.” This event took the form of a two weeks Atelier des Arts performance, curated by Frank Pio and myself.

At the entrance of the Rosenberg Gallery, as a mandala, there was George Chaikin’s optical blueprint.

Figure 49

Looking at “Plexus Black Box”



Artwork by G. Chaikin

Under the George's blueprint, there was the item A1, reported at page 87. It was a photo made in Rome in my house in June of 1991, showing George and Giancarlo Schiaffini in front to the same retina's blueprint.

George was holding Colombina and Giancarlo was holding audio and videocassettes from 1992 Cristoforo Colombo: Viaggio nel Pianeta Arte.

They were holding a sheet of paper with two photos on. These two photos were made in January of 1990, again in my house in Rome, around my kitchen table. In one there was myself, with a Nuraghic statuette in one hand, and holding with the other one a Plexus Campbell Soup Can with on top a little Buddha bronze statuette. I was seated next to David Ecker, who was holding a paper sign upon which was written "Cambio di Rotta," (Route Correction); next to him there was Schiaffini, holding a color photocopy showing the Don Cherry's Buddha statuette, on board the Elisabeth, near a plastic serpent next to a red coral tree and to a second little Buddha statuette.

At the center of the table there was a Viking toy boat, a relic from the art opera 1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, held in 1989. In the second photo, there was myself holding my wife's cat Colombina and the color copy held before by Giancarlo. Next to me, there was Lynne Kanter holding an apple, and next to Lynne, there was Giancarlo holding the "Cambio di Rotta" sign. A copy of the poem The Box by Alfa Diallo was placed under the retina. On the right wall, near the entrance it was placed the Metateatro boxing ring image, performed in many past Plexus events since 1988, with at its center the photo made in 1990, at the Teatro in Trastevere in Rome, in occasion of the symbolic delivery of "Plexus Black Box" to Mons. Dante Balboni. All around there were many other Plexus records and relics. At the bottom of boxing ring, there was the dossier "prehistory", the first of the 14 "Plexus Black Box" dossiers, that I made to document, one per year,

as an artist-researcher, Plexus activities from the pre-history to 1990. Next to it was made an art altar, with an earth mound on the floor, made by an icosaedron sculpture by Ray Kelly, inspired by Bucky Fuller, with inside a picture of the Rivington School before being shut down by the City of New York in early 1993, next to the Nuraghic Warrior sculpture which was buried in 1989 in the ground of Rivington School, and then recovered in June 1993, as part of my field research for the Summer Institute. This small installation served to display some Consent Forms for Research Activities Involving Human Subjects.

The audience, to pass in the main room, had to pass through two cocoons sculptures reflecting life and death by Frank Pio.

The small copy of the black box floating sculpture by Ciro Ciriaco was suspended from the ceiling, above the American Indian statuette, placed next to a large amount of records and relics of Plexus activities.

Off center of this set there were two wood Buddha statuette, placed facing opposite sides, above the Magic Box, a sculpture by Aaron Barr.

At the right side of this second art altar, there was Eve Vaterlaus' Homunculus sculpture, showing a little man closed in a large bottle full of water.

On the south wall near to the east corner there was a gem sculpture by John Torreano, with a copy of my dissertation proposal displaced.

On the west side wall there is a photo documentation by Georgetta Stonefish from the 1992 Carloforte Well Being Columbus event. From the opening day to the closing day, every day there was a full calendar of activities involving artists, community people and art students from the course "Current Issues in Art Education" in which both Frank Pio and myself were part of as students.

As a conclusion, two boxes overflowed of Plexus records and relics, placed inside and outside of them and before to be sealed, it was signed by participants and audience the original "Plexus Boxing Ring of Freedom," from the first appearance of Plexus Black Box in Rome at the Metateatro show in 1989. The sealed two boxes were then carried out from the Rosenberg Gallery by a group of community participants, among which were David Boyle, Jose Rodriguez, Rolando Politi, and myself as a symbolic returning or repatriation of art" as well as of the "Plexus Black Box" into the community. This was the last event under inquiry.

Figure 50

A New Art Contract to Be Signed in Goree

