



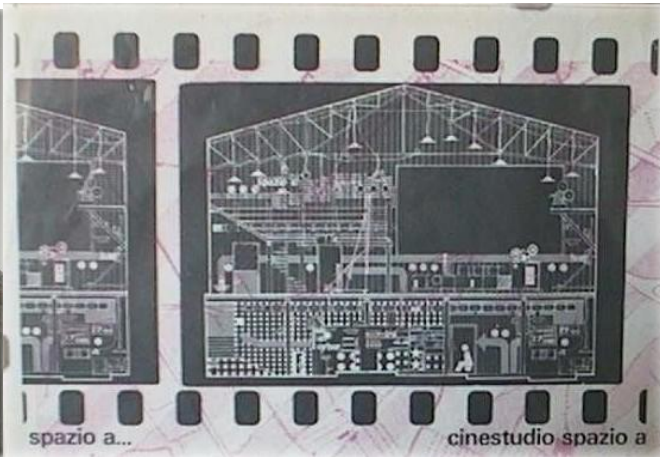
PLEXUS MADE IN THE 80'S



Plexus born in my kitchen, in East 6th Street, between Avenue A and First Avenue, in the Lower East Side, in a series of all night talks, with Giancarlo Schiaffini, Antonello Neri and Massimo Cohen, and the seminal idea of Plexus came out. We envisioned a new format of an independent multi-arts space. where artists could have the freedom to express their researches, free to have their open critical dialogues, without filters, limitations, pressures, mediators (art critics, dealers, agents, etc.) from the artworld system. By discussing existing limitations of expression, within cultural institution programs, for contemporary experimental art works, we felt, as a survival need, that it was necessary for “the artists in the first person” to create their own channels of communication, with their definitions or no definitions, in order to survive from the interferences of the art market system.



I had with Giancarlo Schiaffini a long standing friendship and collaboration, since the mid 70's from the **Spazio A**, an experimental alternative multi-arts cultural space opened in 1976, in Cagliari, Sardinia, by me, Marilisa Piga, Pietro Zambelli, Piernicola Cocco, Annamaria Pillosu, Sandro Carboni, Paolo Cossu, I, Marilisa Piga, and Emilietta.



I was living at that time in Rome, in Piazza San Giovanni della Malva, in Trastevere, and I got involved in the L.I.A.C.A. (Lega Italiana Associazioni Culturali Alternative), through Stelio Fiorenza, a friend of the Teatro in Trastevere, who was also founding member of the LIACA. The Italian League Alternative Cultural Associations was very active in Rome, within that particular historical Italian political context of the 70's, in defending the

freedom of expression and association, against the police's repression of most all alternative cultural spaces as sites of political dissent. It was constituted in 1976 in Rome, initially by *AIACE*, *Filmstudio*, *Teatro in Trastevere*, *l'Occhio L'Orecchio La Bocca*, *Politecnico*, *Alberico*, *Beat 72*, *La Maddalena*, *Mago d'Oz*, *il Sabelli*, *La Comune*, *Cento Fiori L'Officina*, *il Murales*, *lo Zanzibar* all based in Rome, *Obraz Cineclub* in Milan and *Spazio A* in Cagliari.

As representative of Spazio A., I became member of the National Secretariat of the LIACA, with Giovanna Ducrot, Mago d'Oz, and Massimo Vincenti, Cineclub Montesacro Alto.



In 1976 in Rome, private clubs and multi-purpose entertainment centers, as well as macrobiotic restaurants run as associations, were under fire from certain articles of law in the infamous Public Safety Consolidated Act (*Legge Scelba*). The denunciation of this state of affairs took place first at the *Filmstudio*, where during a press conference a document was signed that revealed the strategy of the repressive operation: to prevent the strengthening of a circuit of alternative culture and to discourage autonomous organizations that operate in political and economic antithesis to the dominant ideology and commercial structure from their activities. The Italian League of Alternative Cultural Associations (hence the acronym L.I.A.C.A.) called for a day of protest by closing all member cultural circles and carried out their activities in Piazza S. Maria in Trastevere, where there was a real "happening", with shows and expressions of solidarity from various personalities from the Roman cultural world.





In the fall 1978, in Rome, Giovanna Ducrot, myself and Massimo Vincenti and other LIACA members conceived a provocative cultural slaves auction happening, at the performance space Il Cielo of Romano Rocchi, in Trastevere. There, Maurizio Millenotti, Rossella Manfredi, Flavio Merkel, Paola Muzzi, and may be also Cristina Torelli, sold themselves as slaves for 24 hours in a market auction open to the general public.



It was a radical action to gain attention on the police's repressive action against the freedom of association and expression in

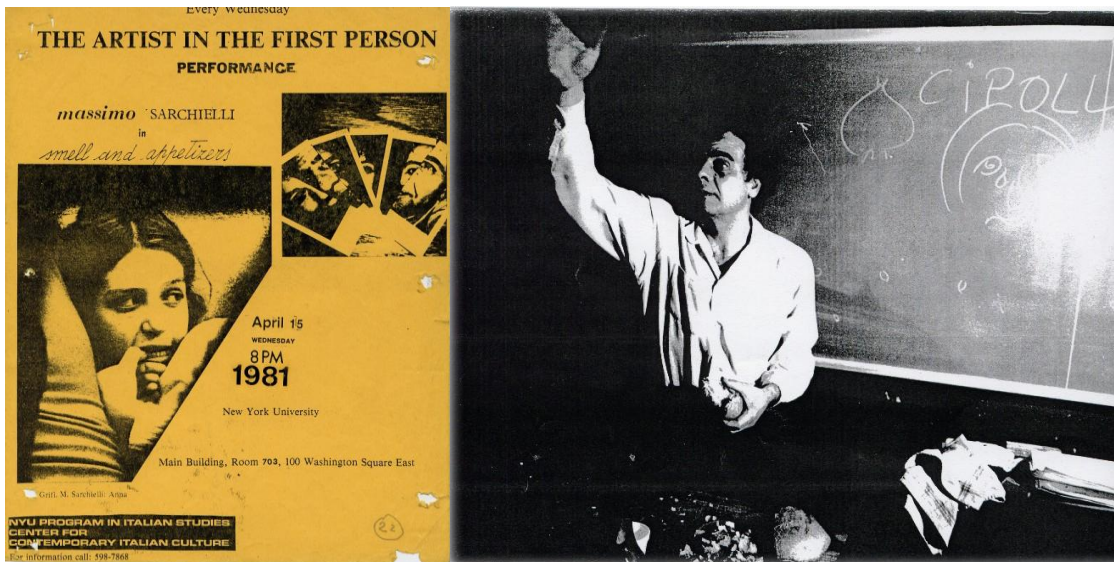
Italy in that repressive historical political period. Within the Italian political context of the 70's, with student protests and Red Brigades, the L.I.A.C.A. had a very active role on defending the constitutional rights of the Article 18, of freedom's expression against the police's tentative of closing most of all alternative cultural spaces as sites of political dissent. Within the Italian political context of the 70's, with student protests and Red Brigades, the LIACA played also a very seminal role in the birth of the "Estate Romana", a cultural program by the City of Rome, initiated by its Cultural Affairs Commissioner, Renato Nicolini.



in January 1980, I moved to New York, living in a loft in Broome Street, in Soho, where I gave great parties to meet people to start to know the cultural and artist life in New York. I met also Luigi Ballerini, director of the NYU Italian Studies Program, and together we conceived the creation of the NYU Center for Italian Contemporary Culture. It was opened in the Fall 1980, with me as executive director.



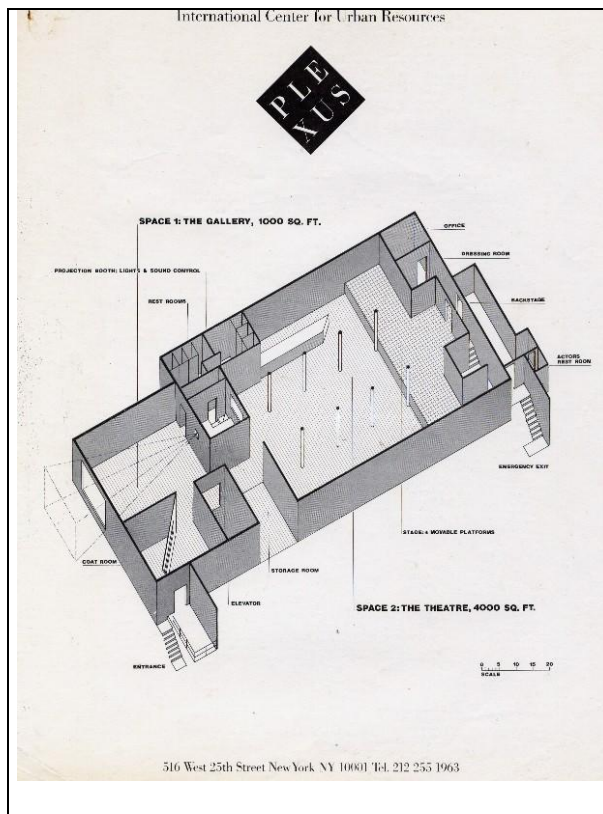
One of the first program that I organized was *The Artist in the First Person*, as an "open window" for contemporary Italian artists operating in New York, with very little or no support from the Italian Cultural Institute, facilitating them with direct contacts with NYU departments of theatre, cinema, dance, visual arts and New York art community. Each event was conceived with the artist as independent coproducer of it. The program was opened by the performance of Massimo Sarchielli, cooking his "pappa al pomodoro" to introduce to the audience the Italian cultural flavour through which to view his videotape *Anna*, made in Rome in the 70's, as a video reality, with Alberto Griffi.



After several divergent positions how to manage the Centre in relationship to the Italian Cultural Institute as well as to the NYU French Department where it was hosted, I resigned from NYU. He accepted the invitation by two Italian architects, Roberto Brambilla and Gianni Longo, to create a new cultural center into a loft of 7.000 sq.ft., at 530 West 25th. Street, in the Chelsea neighbourhood of New York, which was part of a larger real estate complex under development by them. I asked Richard Flood, art critic and at that time book editor and managing editor of the Art Forum Magazine to join them to develop a performance space with maximum flexibility for fostering an international network of dreamers and realists, theoreticians and pragmatists.



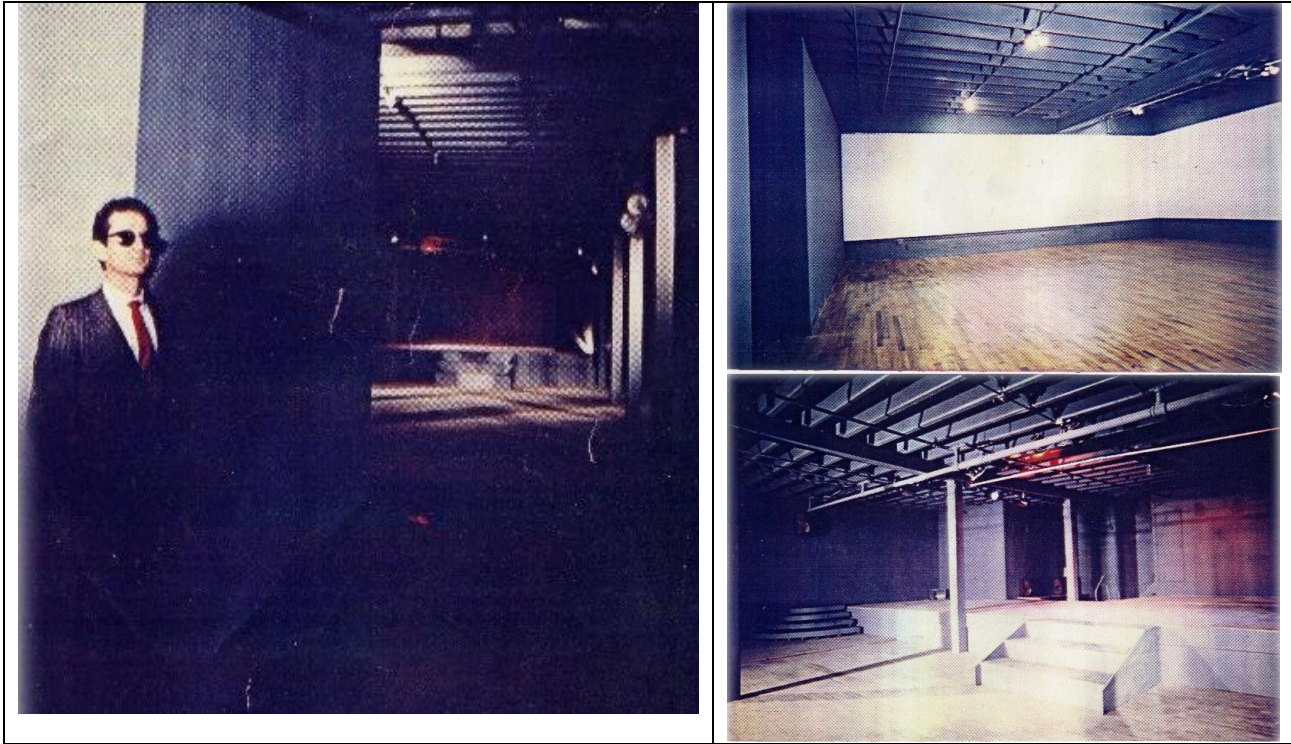
On 13 June of 1982, the row loft of Plexus space was presented with a party, conceived by I as a modern sacrifice dedicated to the Goddess Kali and to the modern gods of the modern cities. Richard Flood wrote its statement of mission.



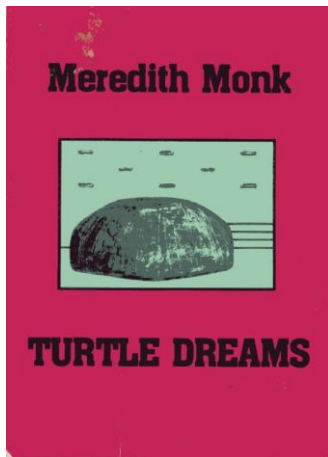
Plexus is about the city - any city, every city. It is about the wonder of a skyline that won't stop climbing and a blanket of pollution that can't stop spreading. It's about an atmosphere that swell culture and swallows real estate. It's about a dream that is as illogical as soft watches and as seductive as the promise of immortality.

Plexus is dedicated to the proposition 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, unrelenting thirst for the impossible contradictions that make them simultaneous victims and victors.

Shortly after it, Richard Flood ended his collaboration after he verified that was no intention from Brambilla and Longo to support the renovation of the raw loft in order to allow the starting of Plexus activities. In order to continue Plexus I asked John Hanti and Louis Tropea, two club organizers, to join me in the work of the renovation with the agreement to be able to run there also a club activity in the night. Most of the renovation work in the loft was done with them and in few months the gallery room and the flexible performance area with four mobile stages was finished.



December 31, 1982, 516 West 25 Street, Chelsea, New York
The Garden of Fuzz, a New Eve Party, featuring Ann Magnuson and John Sex. But, the club had very short life, the day after the new year eve party because of many complaints from the neighbourhood its activity was shut down by Brambilla & Longo and John Hanti and Luis Tropea had to leave.



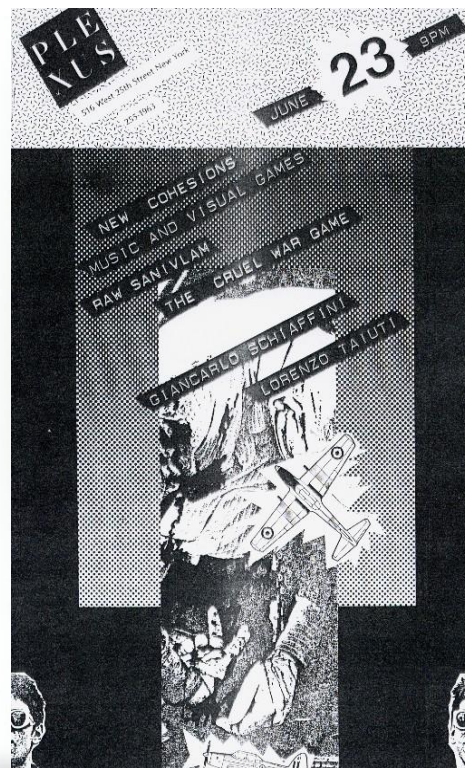
In February 1983, it was held a preview opening with a dance performance "*Hair*" by Marika, an Estonian artist. On April 19, the Plexus performance space was opened, under the registered name of Plexus International Center for Urban Resources Inc., as a non profit organization, with the world premiere of "*Turtle Dreams*" by Meredith Monk, presented as a multimedia excursion performance into a cabaret.



The Spring Plexus performance program featured: "*Cathode Cruel*" and "*Birth*", a new music and theatre performance by Fiction Music Theatre and Susan Landau; "*Disorder/Discipline/Future*", an art performance and 365 postcards exhibition by Gianfranco Mantegna; "*Pavlov*", a theatre performance by Charles Guarino; "*Boomba*" and "*Mission Impossible*", theatre performances by Ily Huemer; "*Spectre Nymph*" and "*Living Set*", an dance performance by Ellen Fisher; Electronic Art Ensemble; Virg Dzurinko; "*Commedia dell'Arte*" by Mimoteatromovimento of Lidia Biondi; "*Bagman Theater*" by Peter Muny; and "*Labyrinth*", an art installation and performance by Paolo Buggiani.



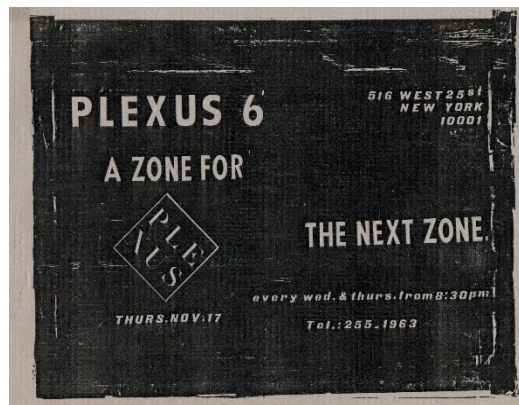
After it, with Arleen Schloss, an experimental multimedia artist who was running A's, a very innovative alternative space on Bowery and Broome Street, I organized *New Cohesions*, a multi-media program, featuring: *Raw Sanivlam*, a *Cruel WarGame*, an audiovisual performance by Giancarlo Schiaffini and Lorenzo Taiuti; *How She Sees It*, an art performance by Arleen Schloss; *Order Eat with Des's Refuses*, an art performance coordinated by Michael Kean; *Moving Still Film*, a film screening by Richard Sanca; *Up & Down the Elevator*, an art performance by Stephen Wischert; *Codes of Abstract Conduct*, a new music performance by Craig Burk Group; *Darts*, a new music performance by John Zorn.



In June 1983, Roberto Brambilla and Gianni Longo decided to stop their partnership in Plexus and asked me to pay for the space a very high rent, 2500 dollar per month, if I wanted to continue running Plexus activity in the loft. I took this economic risk and I became also the legal representative of Plexus International Center for Urban Resources Inc.

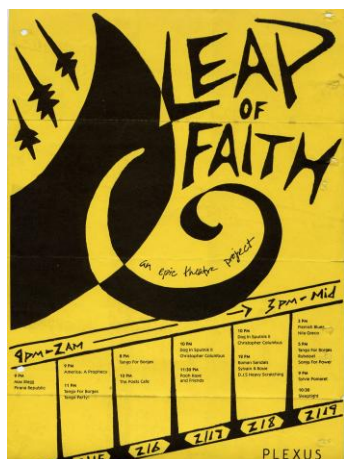
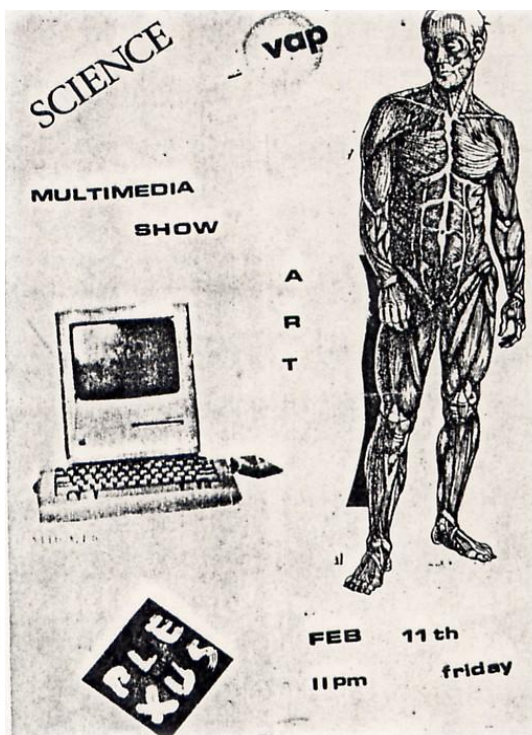
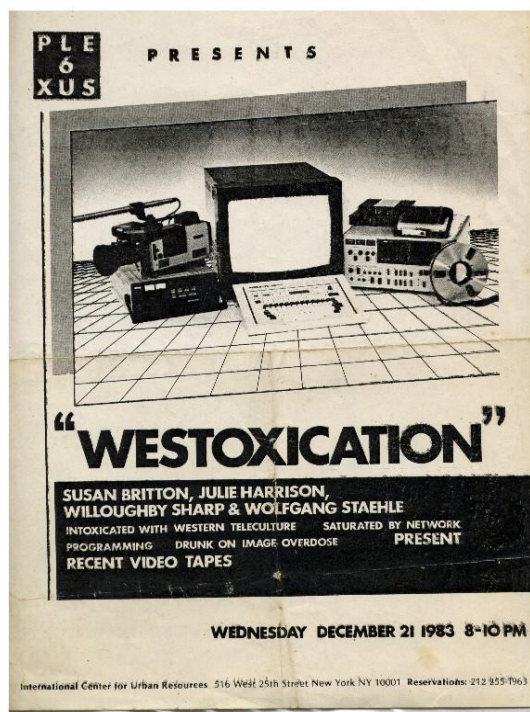


In the summer, I produced *Babylon Breakdown Babylon*, 3 day of Reggae Festival, presented in collaboration with Black Nile Production, featuring: Mojanya, Thomas Pinnock, Calabash, Kwame & Jahpan, Dreaklock Chronicle, and Mutabaruka.



In the fall, with Mitch Ross as master of ceremony as well as promoter with Silvie Texier, I produced a new multimedia art cabaret, *Plexus 6 A Zone for the Next Zone*, featuring among other performances: *Taking Off*, an

environmental painting by Pierre Dorion, Myrian La Plante and Aude Simard; *The Third X-35 Hour Show* by VAP Rafael and Arnold Wechsler ; Rockercise: Rap+Breakers; Punkballet; *Fire in Progress* by Tracy Sherman; Stuart Sharp; Helene Guattary and Patrice Casanova; Joel-Sokolov; *Fight Pain and Win* by Doug Rowe; *Salome* by Maroon Azuri; and *Westoxication*, recent videos by Willoughby Sharp, Susan Britton, Julie Harrison and Wolfgang Staehle.



In the beginning of 1984, from 14 to 19 February, through Rodrigo Solomon, it was staged *Leap of Faith*, an epic theatre program directed by Willem Brugman, featuring: Nila Greco, Pooh Kaye, Max Blagg, Sylvie Pomaret.

On March 1, 1984, Plexus performance space closed!!, without any notice in advance, Brambilla and Longo forced me to stop Plexus activities and to move out of the space where also he was living. I was full of debts, with no more money

without a house where to go. Moving from one friend place to another one, I met Brian Goodfellow, a painter as well as a model. He introduced me to Mrs. Sarah Farley, a charismatic leader of the homesteader community organization L.A.N.D. ((Local Action for Neighborhood Development) of the Lower East Side and an old friend of Billie Holliday. She was running a thrift shop on the ground floor of a burned building, at 523 East 6th Street, between Avenue A and B, in the Lower East Side.



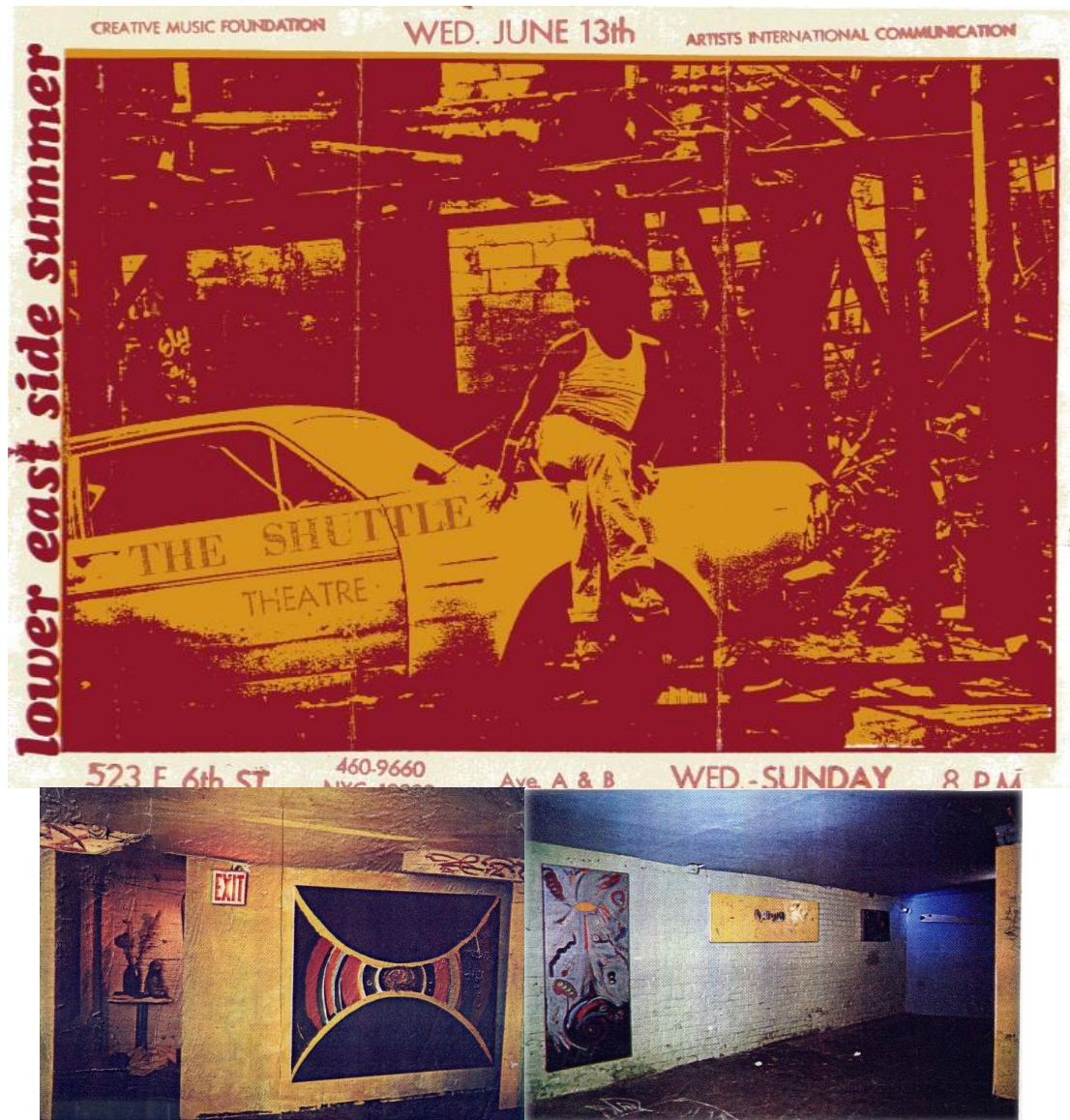
She was a real community leader of the homesteaders in the Lower East Side where there was a large quantity of burned buildings that community peoples were trying to recover, always in big fights with the Mayor Koch. Mrs. Farley was always stating that the Lower East Side land was belonging to the Lower East Side people, *"People have the right to live"*, she usually used to say.

Mrs. Farley allowed me to move in her building and to live on the third floor. There were no glasses in the windows and only a portion of the floor and of the ceiling. There was no water and no electricity. It was very cold and very hard for me to live there, but I had no other chances. Giuseppe Sacchi, a journalist friend of mine helped me. Then we decided to make in the ruined basement of the building, totally full of garbage, a new community multi forms art space.

In the Lower East Side in that time there was an incredible gathering of artists from all over of the world, living together within a strong local Puerto Rican, Black American community. It was a totally different cultural reality which was not present in my past experience with Plexus performance space neither with my Italian Space A and LIACA experience.

I was really lucky to have Sarah Farley, as my big mama,. Through her, I discovered the cultural identity of the Lower East Side Community. I became deeply connected with it culturally, understanding at the same time his Sardinian roots and what meant to defend own traditions. Lower East Side was not just a place for old or new immigrants. It was a very alive cultural place, in that historical moment of Manhattan.

On June 13, The Shuttle Theatre was opened by I and Giuseppe Sacchi, in partnership with Brian Goodfellow and Karl Berger, a musician director of the Creative Music Foundation in Woodstock, associated to the Zen Arts Center of United States. Willoughby Sharp acted as the artistic director, and Julius Klein as bartender





One dollar was charged at the door by Nolan to get in. Since the first day it became very tough to get in The Shuttle, because, we didn't want to have in front the burned building too many limousines, standing outside on the street, creating troubles with the Fire Department. Shortly it was really there inside an unique art audience, made mainly by same artists who were playing there. Julius Klein was the bartender and I helped him sometimes.

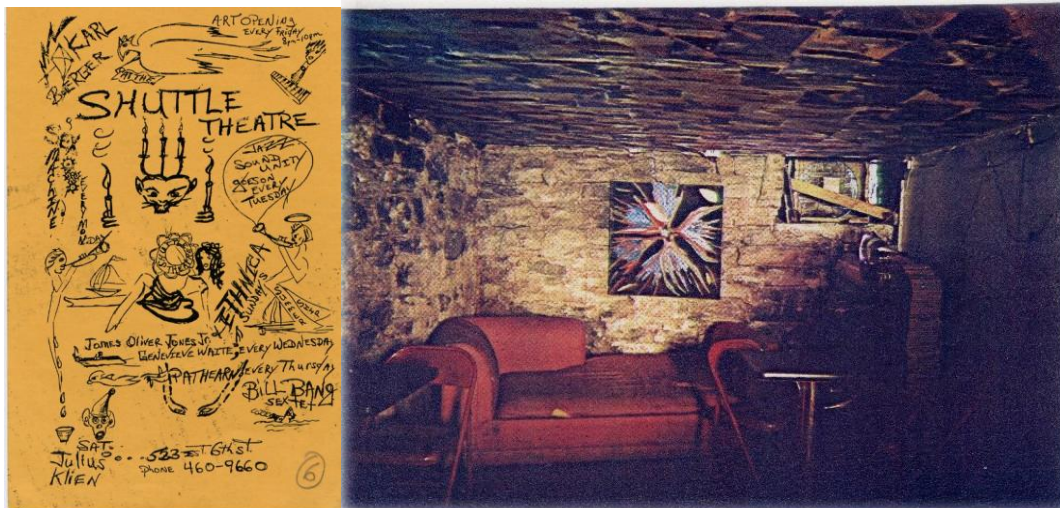


Few days after, Mikey Pinero, a poet very well known in the Lower East Side community, gave me an Indian American statuette which was

the house protector of the Nuyorican Poets Cafe, a Lower East Side community space founded by Pinero with Miguel Algarin, which at that time was closed. This statuette was placed at the entrance of The Shuttle and its image became the logo of membership card of The Shuttle.



The Shuttle activities started with a weekly cabaret program, music and art performances, featuring Genevieve Waite with Robert Arron, Tony Love, Tigressa, Julius Klein, Ralston Farina, Trevor Stuart, Gary Goldberg, Arleen Schloss, Billy Bang, Jemeel Moondoc, Rashid Al-Akbar, Petra Plecko, Rrata Christin Jones, the Gamala Taki Band with Karl Berger, Babatunde Olatunji and Alfa Diallo. Followed by a weekly music performances by Genevieve Waite with Robert Arron; *Love Songs, Nothing Else, Love Songs*, a weekly music cabaret performance by Tony Love; and *Tigressa*, the all-female rhythm explosion.

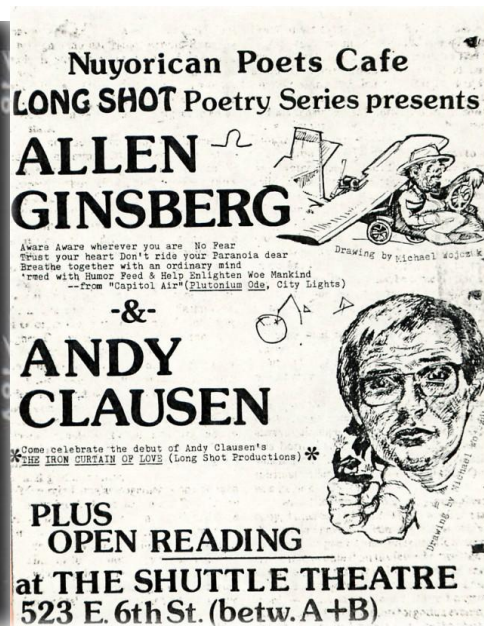


Through a very close collaboration with the bass player William Parker, the collective *Sound Unity* presented an intense community-based music program, featuring: Dennis Charles, Peter Kowald, Charles Gayle, Rashied Ali, William Parker, Roy Campbell, Daniel Carter, Rashied Bakr, Karen Borca, Jackson Krall, Ellen Christi, Alex Lodico, Patsy Parker, John Hagen, Dicky Dworkin, Dave Hofstra. Miguel Algarin curated a weekly poetry reading program *Long Shot*, presented by Nuyorican Poets Cafe, featuring Allen Ginsberg, Mickey Pinero, Amiri Baraka, Pedro Pietri, Quincy Troupe, Robert Press, Bernadette Mayer, Andy Clausen, Miguel Algarin, and others poets. *Girls Night Out*, an art exhibition, curated by Carlo McCormick, featuring artworks by Keiko Bonk, Jane Bowman, Nancy Brooks Brody, Patrice Caire, Andrea Evans, Manuela Filliaci, Barbara Gary, Jasmin Harwood-

Ramirez, Pat Hearn, Annie Herron, Babette Holland, Rebecca Howland, Tessa Hughes-Freeland, Ruth Kligman, Anita Lane, Karen Luna, Gracie Mansion, Lisa McDonald, Mette Medson, Marylyn Minten, Judy Rifka, Hope Iw, Caren Scarpulla, Nina Seligman, Jo Shane, Kiki Smith, Stacie Teele, Christine Zounek, Rhonda Zwilling; Bernd Naber and Peter Grass, art exhibitions curated by Steve Kaplan; *The Pirates of Techno Hell* and *The Final Upside Down Shown*, art performances by Julius Klein; *Time Art*, performance by Ralston Farina.

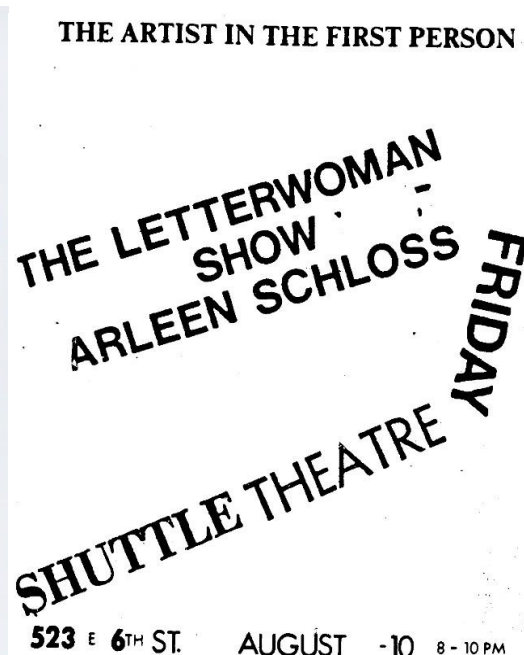
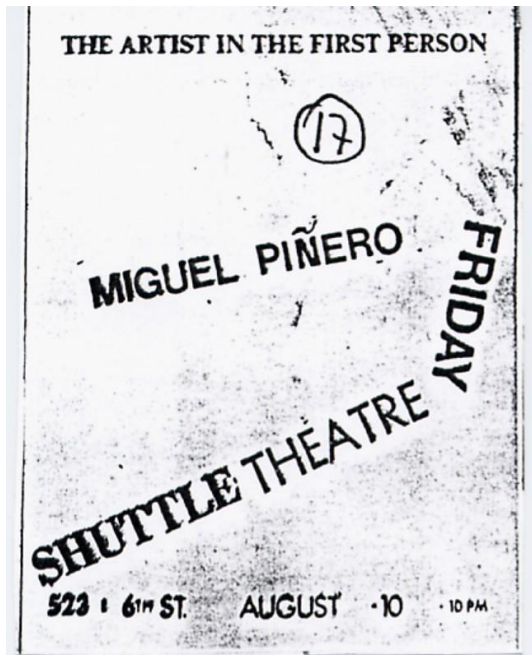


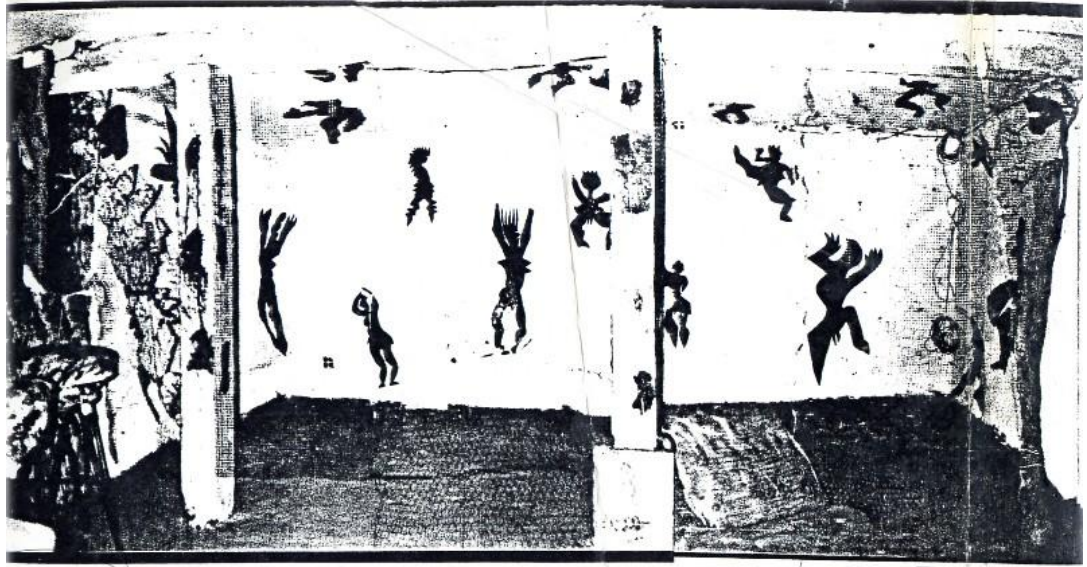
From July to December, *A music program* by Sound Unity coordinated by Willian Parker, featuring Billy Bang, Jemeel Moondoc, Rashid Al-Akbar, Petra Plecko, Rrata Christin Jones, the Gamala Taki Band with Karl Berger, Babatunde Olatunji, Dennis Charles, Peter Kowald, Charles Gayle, Rashied Ali, William Parker, Roy Campbell, Daniel Carter, Rashied Bakr, Karen Borca, Jackson Krall, Ellen Christi, Alex Lodico, Patsy Parker, John Hagen, Dicky Dworkin, Dave Hofstra; *Long Shot*, a poetry series presented by Nuyorican Poets Cafe, featuring Allen Ginsberg, Mickey Pinero, Miguel Algarin, Amiri Baraka, Pedro Pietri, Quincy Troupe, Robert Press, Bernadette Mayer, Andy Clausen.



The Art World is a Jungle, a crazy happening of 60 performances within one hour of 60 seconds each, directly staged by all performers as the producers..

The need of an art program managed directly by the artist, with no curators as mediators came up within the community of the Lower East Side direct involvement into the program of The Shuttle. I recovered the name and the concept of his old NYU program *The Artist in the First Person* to start a new art project, made by artists as curators as well as producers of it. The first artist was Joan Waltemath, followed by Arleen Schloss, Mickey Pinero, Ralston Farina, Julius Kein, and Luca Pizzorno.





August 25, ***In Order to Survive. A Statement***, by William Parker (Sound Unity), addressed to all artists, as a block association 6th east street community event, Lower East Side, featuring Bruce Richard Nugent (Fire!!), Sara Farley (Land Movement), Miguel Algarin (Nuyorican Poets Café), Karl Berger (Creative Music Foundation), Billy Bang, Jeemeel Mondoc, Arleen Schloss, David Street, Alfa Diallo, I (Shuttle Theatre/Plexus International Forum), Giuseppe Sacchi, James Oliver Jones Jr., Dennis Charles, Nelson Oceundy, Roy Campbell.



IN ORDER TO SURVIVE: A STATEMENT by William Parker, 1984

"We cannot separate the starving child from the starving musician, both things are caused by the same thing capitalism, racism and the putting of military spending ahead of human rights. The situation of the artist is a reflection of America's whole attitude towards life and creativity." There was a period during the 1960's in which John Coltrane, Malcolm X, Duke Ellington, Cecil Taylor, Ornette Coleman, Bill Dixon, Sun Ra, Martin Luther King and Albert Ayler were all alive and active. Avant garde jazz contemporary improvised music coming out of the Afro-American was at a peak of creativity and motion. Avant garde jazz contemporary improvised music coming out of the Afro-American was at a peak of creativity and motion. ABC Impulse was recording Coltrane and Archie Shepp, ESP Disk was recording the music of Albert Ayler, Sunny Murray, Sonny Simmons, Giuseppe

Logan, Noah Howard, Frank Wright, Marion Brown, Henry Grimes, Alan Silva and many other exponents of the music. Blue Note and Prestige Records were recording Andrew Hill, Eric Dolphy, Sam Rivers, Ornette Coleman and Don Cherry among others. Radio stations such as WLIB now called BLS and WRVR which now plays pop music were both playing jazz 24 hours a day including some of the new music of Coltrane, Shepp, Ayler, and Ornette Coleman. There was energy in the air as people marched and protested in the north and south demanding human rights, demanding that the senseless killing in Vietnam stop. Simultaneously, like musicians before them the avant garde became aware of the necessity to break away from tradition business practices. Like musicians lives being in the hand of producers and nightclubs owners who only wish to make money and exploit the musician. The musicians began to produce their own concerts and put out their own records in order to gain more control over their lives. The Jazz Composers' Guild formed by Bill Dixon was one of the first musicians' organization in the 60's to deal with the self determination of the artist.



In Order to Survive as a community event was organized by Sound Unity, Plexus, Nuyorican Poets Cafe, L.A.N.D., 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. Miguel Algarin, Billy Bang, William Parker, Alfa Diallo, Karl Berger, Jeemeel Moondoc, Roy Campbell, David Street, Arleen Schloss, performed on the street. Bruce Richard Nugent together with Ms. Farley, L.A.N.D., chaired the community event. Bruce Richard Nugent was the last artist in life of *FIRE !!*, the historical black renaissance magazine published in Harlem in 1926.

Few days after this community event, Don Cherry, a well known world musician, who was performing at the Shuttle Theatre, gave me a little metal statuette of a Buddha that he brought from Tibet as his contribution for the development of a fund-raising community event in support to the call *In Order to Survive*.



The following day, very early on the morning, I was awakened up by an old friend of my father from Sardinia, Prof. Raimondo Demuro, just arrived from the island of Sardinia, Italy at the centre of the Western Mediterranean sea and my native country. He spoke only in Italian and Sardinian, and for me it was very mysterious how he got up by himself to knock my door, on the 3rd floor of a burned building, very dangerous, in the Lower East Side New York .



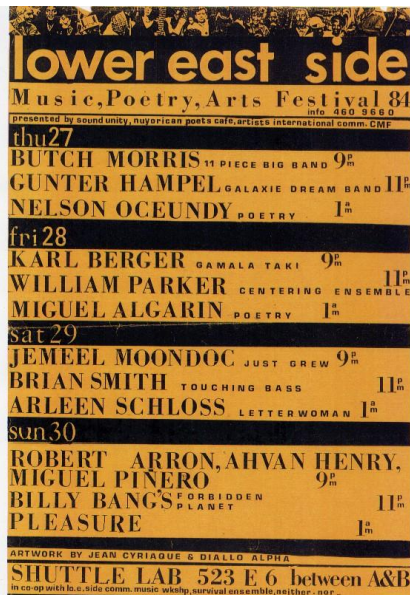
De Muro talked in a very emotionally way to I how the identity of his native culture, named "*Nuragic*", survived through the time since when during the bronze age, around 1600-300 B.C., it was built all over the island a system of 17.000 stone towers, *nuraghes*, about which very little it was known around the world. He showed some ancient images of bronze statuettes of nuragic warriors, with four arms, four eyes and two antennae and he spoke about some oral tales reporting

how his Nuraghic ancestors were able to travel in a “dematerialised” way, from one place to another one, through collective rites.

Prof. De Muro asked me to help him to find a publisher for his book *The Tales of Nuraghiology (I Racconti della Nuraghologia)*, related to these ancient oral tales from the old “nuraghic” culture of Sardinia. Stephen Di Lauro, a playwright who was living near to The Shuttle wrote an introduction for his book, renamed *The Towers of Power*, trying also to find a publisher, but with no success.

In this period, I tried to re-organize Plexus as a community-based non profit organization by inviting Bruce Nugent to be honorary chairperson and Sarah Farley and Mickey Pinero to act as vice chairpersons.

In October, Plexus started again to operate at The Shuttle with a fall multi-arts program, made by: *Body Driven*, a dance project by Betsy Hulton and Patricia Nicholson Parker, featuring: Judith Renlay, Susan Seizer, Peggy Vogt, Betsy Hulton, Edrienne Altenhaus, Diane Torr, Eva Welchman; *Frame of Life*, a filmmakers program, featuring: Andrew Bergen, Julius Klein, Christine Vachon, Susan Graes, Liza Bear; *Collage of Happening*, a performance program, featuring: *Time Art* by Ralson Farina, *The Upside Down Show* by Julius Klein, *Do you think Nixon knows people were happier before he was president?* by Paul Miller, and *Alien Comic*; *The Last Song of the Swan*, a playwrights program, curated by Giuseppe Sacchi, featuring: *Soliloquies and Others Words Said at the Time* by Rei Povod; *King Salmon* by James A. Doogherty; *Hoodlum Hearts* by Louis E. Griffith; *Rent a Coffin* by Pedro Pietri; *Mephistopheles: The Artist in the First Person*, featuring Ralston Farina and Luca Pizzorno; *Mountains Men, Dreams, Magic Music* by Leopantar Witlarge; *Slimming Window* by Julius Klein, *Samarcanda* by Luca Pizzorno, and Liz & Val; *Cantos*, a poetry program, with a open reading, curated by Miguel Algarin, featuring: Miguel Pinero, Den Shot, Ray Bremser, Louis E. Griffith, Quincy Troumpe, Robert Press, Eilee Miles, Bob Holman; and *Magic Flutes*, a music program, featuring Butch Morris Ensemble, Graic Burg, Leo Panar, Gary Taylor, Earl Cross, Snoky Tate, Dennis Charles Trio, Jemeel Moondoc Quartet. Butch Morris and Will Connel joined the Lower East Side Music Committee and together it was organized the *Second Lower East Side Music Festival*, featuring: Chevere Makun Chevere, Michael Bocian Quartet, Ernst Bier Quartet, Jemeel Moondoc’s Orchestra with Butch Morris, Jim Pepper Quartet, Karl Berger’s Rhythm Changes with Ingrid Sertso, Jazz Doctors with Billy Bang -Frank Lowe - Wilber Morris and Thurman Barker, Juny Booth, Peter Kowald Sextet, Roy Campbell’s Inner Force Band, Sound Concept by James McCoy, Art Jam by Arturo Lindsay.



In the beginning of September, Jemeel Moondoc, Billy Bang, William Parker and I established the Lower East Side Music Committee. They organized at the Shuttle *The Lower East Side Music Poetry Arts Festival '84*, presented by Sound Unity and Nuyorican Poets Café., featuring Butch Morris, Gunter Hampel, Nelson Oceundy, Karl Berger, William Parker, Miguel Algarin, Jemeel Moondoc, Brian Smith, Arleen Schloss, Robert Aaron, Ahvan Henry, Miguel Pinero, Billy Bang, Pleasure. An art show by Alfa Diallo and Jean Cyriaque was installed around The Shuttle.

September, *Voice of Ammericka*, a cabaret program featuring: *Uncle Sam* by Dave Street; *Taxi Cabaret* by Rockets Redglare; *The Poet Himself* by Marty Watt; *The Lower East Side Music, Poetry, Arts Festival '84*, presented by Sound Unity, Nuyorican Poets Cafe, Artists International Communication, featuring Butch Morris, Gunter Hampel, Nelson Oceundy, Karl Berger, William Parker, Miguel Algarin, Jemeel Moondoc, Brian Smith, Arleen Schloss, Robert Aaron, Ahvan Henry, Miguel Pinero, Billy Bang, Pleasure. An art show was installed by Alfa Diallo and Jean Cyriaque. From October to December, *Body Driven*, a dance project by Betsy Hulton, *Frame of Life*, a filmmakers program, featuring: Andrew Bergen, Julius Klein, Christine Vachon, Susan Graes, Liza Bear. *Collage of Happening*, a performance program, featuring: *Time Art* by Ralston Farina, *Uncle Sam* by Dave Street, *The Upside Down Show* by Julius Klein, *Do you think Nixon knows people were happier before he was president?* by Paul Miller, and Alien Comic. *The Last Song of the Swan*, a playwrights program, curated by Giuseppe Sacchi, featuring: *Soliloquies and Others Words Said at the Time* by Rei Povod; *King Salmon* by James A. Doogherty; *Hoodlum Hearts* by Louis E. Griffith; *Rent a Coffin* by Pedro Pietri. *Mephistopheles: The Artist in the First Person*, featuring *Escape from Purgatory*, by Ralston Farina; *Mountains Men, Dreams, Magic Music* by Leoponar Witlarge; *Slimming Window* by Julius Klein and *Samarcanda* by Luca Pizzorno, *Cantos*, a poetry program; and *Magic Flutes*, a music program, with Don Cherry.

December, *2° Lower East Side Jazz Festival '84*, featuring: Chevere Makun Chevere, Michael Bocian Quartet, Ernst Bier Quartet, Jemeel Moondoc's Orchestra with Butch Morris, Jim Pepper Quartet, Karl Berger's Rhythm Changes with Ingrid Sertso, Jazz Doctors with Billy Bang, Frank Lowe, Wilber Morris and Thurman Barker, Juny Booth, Peter Kowald Sextet, Roy Campbell's Inner Force Band, James McCoy and an art jam by Arturo Lindsay.

On January 16, 1985, 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 for a lecture that I entitled *The Artist in the First Person*.



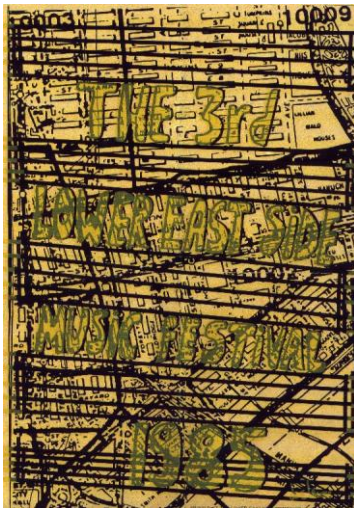
I briefly introduced his experience as a cultural organizer, from Plexus performance space to The Shuttle Theatre. Then he left the podium by leaving the space to the artists, who have collaborated with me in the past, to perform in “the first person” their own presentation, one after the other one performed: 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.

It ended with a general feast when Gianni Villella, a sociologist friend of mine arrived with two plates of traditional “freselle” bread, with fresh tomatoes, hand made mozzarella and fresh olive and basil, creating an interactive art environment, with teacher, students, artists and audience, together. After this lecture, Angiola Churchill invited me to join her Department as graduate assistant with a NYU grant for a Ph.D. study in my field of interest of “eating art”.

In March, at The Shuttle Theatre, Valery Oisteanu staged *DADA*, a poetry music workshop by, with Otto Von Ruggins and Lubisha Ristici. In that occasion, I met Nilda Cortez, director of C.U.A.N.D.O. (Culturas Unidas Aspireran Nuestro Destino Original), a community civic cultural center, located on 9 Second Avenue, on the corner of Houston Street and the Bowery, in the Lower East Side. She invited me to organize some community events there. C.U.A.N.D.O was a 5 floors building, where in the mid of the century the Church of All Nations operated. After, the building was left in abandon. The huge building was in very bad conditions.



There was a big gym, kept in good shape, a chapel with an organ from the old church, an incredible long dry swimming pool in the basement, a roof garden with a playground with a cover gate, and many other rooms. In early 70's a group of Puerto Rican community people, among them Carlos Diaz and Tony Feliciano, moved in and they started to develop there C.U.A.N.D.O., with recreational activities for children. Some cultural groups, like The Family Theatre Company of Felix Camillo and the Alfa Omega 1-7 Theatrical Dance Company of Donald Prat then joined them.



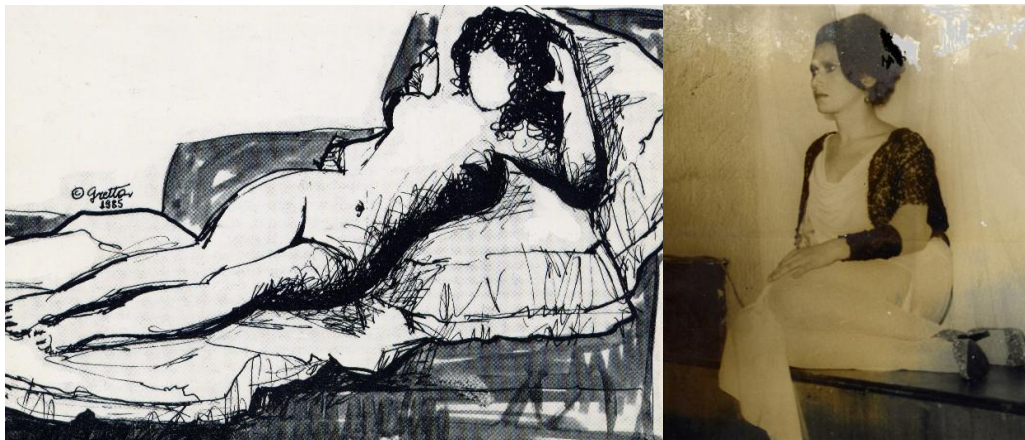
In the chapel of C.U.A.N.D.O., in May, it was held the *Third Lower East Side Music Festival*, in collaboration with Sound Unity, Plexus/Shuttle and the Lower East Side Community Music Workshop. It featured: Roy Campbell and William Hooker Duo, Jeanne Lee and Voices, William Parker Septet, Christi-Hellen-Kral Trio, Jeemel Moondoc Quartet with Bern Nix-William Parker-Ed Blackwell, Luther Thomas Quintet, Bangception with Billy Bang and Dennis Charles, WilberForce with Eli Fountain-Vincent Chauncy-Wilber Morris, Trio with Wayne Horvits-Bobby Previte-Butch Morris, Frank Lowe Trio, Rashid Al Akbar Trio, James Oliver Jones, Jr. and Ethica with Myrna Renaud-Rashid Al Akbar, Roy Campbell, Dennis Charles, Mabo Suzuki.

PLEXUS
GRETTA, SANDRO DERNINI, BUTCH MORRIS
present
GOYA TIME, 1985, NEW YORK
LA MAJA by GRETTA
LOS CAPRICIOS by BUTCH MORRIS
TIME: A WAY TO FLY by SANDRO DERNINI

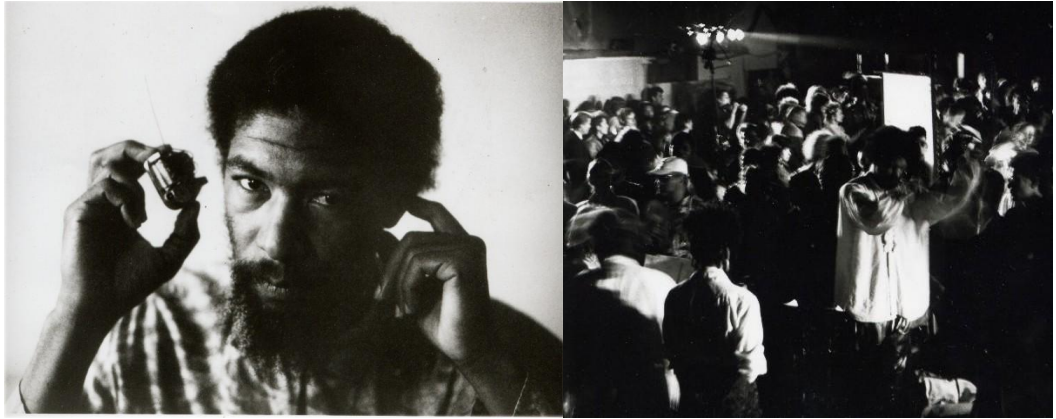
featuring
THE ATELIER DES ARTS by
Elvio Becheroni, Pedro Canu, Franco Ciarlo, Baldo Deodato, Gretta, P. Michael Keane, Anne Jepsen, Julius Klein, Jorelle Kraus, Raken Leaves, Judy Levy, Joe Lewis, Mike Lewis, Arturo Lindsay, R.T. Livingston, Luca Pizzorno, Jill Lynne, Bernd Naber, Vernita Nemec, Valery Ostenau, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger
THE ROYAL FAMILY and THE INQUISITION with
Ilana Abramovich, Michael Conte, Antonia Iacchia, Francisco Gutierrez, Lynne Kanter, Karen Kuykendall, Michael Mayer, Dan Smith, Julie Tewksbury, Edward Weiss
LOS CAPRICIOS SPIRITS Choreographed by Gloria McLean; Performed by Life Dance
ORCHESTRA, conducted by BUTCH MORRIS
Music by Butch Morris; Lyrics by Elaine J. Cohen; Church Chants by R. T. Livingston; Flamenco guitar by Richard Heiler; Slides by Ingo Pflotenauer; Costumes and Set by Reinaldo Sartori; Art Market Graphics by Cristobal Senior; Lighting by Michael Warren Powell; Public Relations by Jill Lynne; Theatrical Direction Rajaa Fischer; Artistic Direction by Sandro Dernini, Butch Morris, Gretta.
A reception as a "Modern Sacrifice" will be held at the Roof of the Chapel at 12.
CUANDO, 9 SECOND AVENUE (NEAR HOUSTON) \$5.00
THURSDAY, JUNE 13, 1985; 9 PM



On June 13, at *CUANDO Cultural Civic Centre*, I conceived with Gretta Safarty and Butch Morris, the Plexus art opera n.1 "*Goya Time, 1985, New York*". It was staged as a multi artform happening, made by three collaborative pieces: *La Maja* by Gretta Safarty; *Los Capricios* by Butch Morris and *Time a Way to Fly* by me. More than 80 artists participated, among musicians, poets, singers, dancers, actors, visual artists, focused on freely conducted interpretations of the same theme: *La Maja*. Featuring Gloria Mc Lean, Rajaa Fischer, Lynne Kanter, Antonia Iacchia, Karen Kuykendall, Melva Max, Michael Mayers, Pedro Cano, Franco Ciarlo, Baldo Deodato, Michael Keane, Anne Jepsen, Julius Klein, Jorelle Kraus, Raken Leaves, Judy Levy, Joe Lewis, Mike Lewis, Luca Pizzorno, Jill Lynne, Mekki Schmidt, Bernd Naber, Vernita Nemec, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger.



In the gym there was in progress an *atelier des art* where artists Pedro Cano, Franco Ciarlo, Baldo Deodato, Michael Keane, Anne Jepsen, Julius Klein, Jrelle Kraus, Raken Leaves, Judy levy, Joe Lewis, Mike Lewis, Luca Pizzorno, Jill Lynne, Mekki Schmidt, Berns Naber, Vernita Nemec, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger, were working on the Maja's theme, while on the stage Gretta was posing as la Maja model.

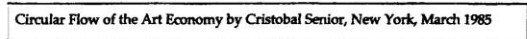


While images of famous historical paintings of a reclined nude figure were projected, against the walls of the gym, as stereotype model utilized in art schools, in the atelier free interpretations of *La Maja* were made on the issue of the limitation of the artist's freedom of expression, raising the challenging question about who was the subject and who was the object in the artworld of New York in 1985, the artist or the artwork?



To present a view of the current state of art as a commodity symbol, following indications by Paolo Maltese, there was a slide projection against the wall of economic diagrams made by Cristobal Senior, an economist, on circular flow of the art economy.

THE STRUCTURE OF THE ART MARKET



It was performed as an art opera play, I wrote the libretto, acting as artistic director, and Butch Morris wrote the music score and conducted an 11 pieces orchestra at the center of the gym space. I dedicated my piece "*Time A Way to Fly*" to the concept developed by Ralston Farina of escaping through art from gravity and time. It 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 economic 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.



Dancer /choreographer Gloria Mc Lean performed with her dance company LifeDance on the theme of *los Capricios* by Goya while a theatrical group, directed by Rajaa Fischer, made by Lynne Kanter, Antonia Iacchia, Karen Kuykendall, Melva Max, Michael Mayers and others, performed the Spanish Royal Family dressed with XVII century's costumes, borrowed from the Costume Collection of the New York Opera House.

The Art Market Circular Flow of the Art Economy was developed by Christobal Senior and projected together with the image of Goya's famous 3rd May, while the Royal Family on stage were killing the artists.



This art market structure was projected at the same time with the slide projection of *Eighth of May*, the famous Goya's painting while the Royal Family performed the act of killing all artist of the "atelier des arts". The art opera was a compression of actions, historical references, metaphors, symbols and people.

From his experience with "Goya Time New York 1985", Leonard Horowitz created the concept of "Plexus compressionisme".

I first experienced 'compressionisme' in the Spring of 1985, where I was suddenly engulfed by a "Total Theatre" environmental spectacular Opera called "Goya Time," a continuous and extremely compressed dramatization of three paintings by Francisco Goya: "The Nude Maja," "The Royal Family," and "The Eight of May." This avant garde "Co-opera" was conceived, produced and directed by Dr. I, an accomplished biologist from

the island of Sardinia, in collaboration with Gretta Safarty and Lawrence "Butch" Morris. By dramatizing these three Goya painting and having this cast of Goya costumed artists literally run through the audience, it destroyed the normal sense of separation of staged theatre, since all at once you were not only the observer, but a participant.

In order to really catch the total and unexpected actions taking place, one had to constantly shift one's view from the Royal family on the balcony and further physically follow their descent through the amazed milling crowd below. The Royal Family pushed their way through the packed gymnasium, past thirty artists doing their simultaneous versions of the Nude Maja, and brushed past me, almost knocking me down. The whole spectacle was tied together and totally reified by modular music created and conducted and orchestrated by Butch Morris and further amplified by the dancing of Gloria McLean and company. The whole Opera lasted an hour chronologically but... psychologically seemed to be over in ten minutes



In the beginning of June, a group of friends of Ralston Farina, made by Leonard Horowitz, Arleen Schloss, Willoughby Sharp, Albert DiMartino and me, after several meetings at Willoughby Sharp studio, decided to organize at C.U.A.N.D.O. a large community art event dedicated to Ralston and to his dream to escape from time and gravity.



On July 17, in the night of no moon, *Purgatorio Show '85*, New York was performed by 350 artists as a 3 hours exhibition open call for a future cultural community house in the Lower East Side. It was dedicated to Ralston Farina and addressed to draw more public attention on the Lower East Side gentrification which was leaving the community and artists without work and living places. I directed the event with Ray Kelly, Leonard

Horowitz, Willoughby Sharp, Arleen Schloss, Al Di Martino, with associated producer Ivy Winick.



PLEXUS PRESENT
OPEN CALL to ARTISTS
The Night of No Moon
 July 17th 7:00-10:00pm
 Participate in the Artificial
 Time of Purgatory
 New York 1985

Children's Time
 5:00-7:00pm

For Information:
 Call 777-0404 Daily 12:00-6:00pm
 Register Early! Deadline July 13th
 Sponsored by CUANDO! Admission-99¢.
 PRODUCED by WAS, Inc.

An open call for the future internationale community house.
 plexus presenta

IN THE NIGHT OF NO MOON
PURGATORIO 85' NEW YORK

At C.U.A.N.D.O.
 9 Second Avenue

Culturas Unidos Aspiraran Nuestro Destino Original
 JULY 17, 1985

From 5 to 7 pm **CHILDREN TIME NOW**
 In the gym/roof: play; studios: work; conference room: learning.
 In the clinic: Pediatric Time: By: Dr. John Rocchio

Until 10 pm **PURGATORIO TIME**



Featuring: Ray Kelly, Sandro Dernini Willoughby Sharp, George Chaikin, Leonard Horowitz, Eve Vaterlaus, Ellen Christi, Stephen Di Lauro, Jim C, Luca Pizzorno, John Rocchio, Tessa Huxley, Saint Mark's Women's Health Cooperative, Billy Sleaze, Ruben Lopez, Kyong, L.A.N.D., Max Hardeman, Frank Shiffreen, Rolando Briseno, Fred Floyd, Johnny Edward, Georgine Lopez, Franco Ciarlo, Bacha Plewinska, Russel Epprecht, Lindy Well, Luis Batances, Cadets of Cuando, Tracy Sherman, Landy Wells. Vincent Group., The Sophist, Cemi Art Folklorico Puertoricana, Jose Rolon, Richard Geigel, Gilberto Reyes, Stevie Flores, Kathleen & William Laziza, Richard Heisler, Hillary Mostert, Adam Noildt, Michele Siboun, Peter Cummings, Christa Gamper, Solvig, Casa Nada, Anita Steckel, Jill Fleischman, Lynne Kanter, Nancy Aacron, Grady Alexis, George Reynolds, Joe Strand, Teresa, Christofia, Sophy Pujedet, Patsy Parker, William Parker, Jemeel Moondoc, Richard Bruce Nuggent, Greta Sarfaty, Eric Miller and Company, Alan Saret, Butch Morris, Henry Threadgill, Maya Eizen, Katie Sutphin, Eddie Tafel, Chris leexa, Silka X, Peter Honchaurk. Steve Hugglund, Mike Zwicky, Penelope Wehrli, Lairice Persica, Orski Drozi, Charles Alleroft, Eve Teitelbaum, Andy Somma, Leslie Lowe, Rip Hayman, Martin Wheeler, Inghild Karlsen, Yakya Alail-Majjal, Doctor Hart, Steve Mill Fein, Amanda Marr, Aekim Knispel, Marcel Fieve, Ken Montgomery, Katie O'looney, Tepi Rosen, Eli Alli, Mitch Corber, Aigar Kildiss, Gretta Soke, Howie Solo, P.Michael Keane, Sharon Take, Jan Schmidt, J.D. Rage, Krzysztos Zarebski, Krystyna Jachniewicz, Jared Shithead, Arleen Schloss, Julius Klein, Dave Street, Debbie Crowell, Suckcess, Regina Smith, Nelson Oceundy, Sal Frinzi, Paul Fanfarillo, Richard Milone, James Oliver Jones Jr, Sachie Akizawa, Brian Bacchiocchi, Henry Benvenuti, Felix Campos, David Channon, Sandra Clothier, Aurora Corteses, Michael Coulter, Carla Davis, Ronnie Farley, Richard Gins, Lauen Hancher, Sonia Irizarry, Eric Johnson, Chieni Kawshima, James Nares, Ashim Kinspel, Melinda Levokove, Ramu Lunda, Buddy Mailander, Jerry Pagane, Lizz Paris, Teppi Rosen, Salvador Rosillo, Angel Ibanez, Andy Smith, Diane Spanagona, Wolfgang Staehle, Barbra Yoshida, Francis Alenikoff, Maria Cutrona, Gloria Mclean, Yves Musard, Myrna Renaud, Viola Viscardi, Enos, Katie Korngold, Storme Webber, S.A. Martin, M. Spencer Richards, Jim Wasserman, Rob Brown, Charles Compo, Feron Dolce. John E. Edwards, Ronnie Farley, Haki Jami, Jasper Mcgruder, Sally Whit, Judy Stewart, Leo Panar, Margot Leverett, Steve Wodson, Mark Wolf, Matt Shipp, Peggy Yunque, James Gill, Dragon Illic, Ricardo Geigel, Nisei Goju, Ruju Doju, Foster Perry, David Brill. Arnold Wechsler, Louis Lopes, Carlton Bright, Marilyn Minter, Calvin Thompson, Sheldon Moskovici, Robert Bery, Ivan Jensen, Mindy Gluck, Nancy Sullivan, Isak Ladegrad, Willy Van Derlinden, Frank Rabino, Nicola Naimo, Ellen Levine, Patrice Lorentz, Habib Tiwoni, Marcel Fieve, Suzanne Halvorson, Hope Martin, Lillian Luboya, David Hatchet, Curtis Woods, Jeanie Bruno, Grady Alexis, Frederick Kohl, Penny Ward, Sybil Goldstein, Miguel Ferrando, Cindy Luggery, Bri Hurley, Bonnie Van Allen, Joe Alfredo, Noel Mapstead, Ken Montgomery, Margarite Massa, Brian Goodfellow, Margaret Bazura, Felix Mckennedy, Shindy Henry, Ebba Elander, Michael Carter, Sarina Bachino, Bill Rabinowitz, Orsina Sforza, Tod Evan, Ronnie Farcey, Christof Kohlhofer, James Romberger, Mara Leader,

Geoff Gilmore, Michael Ross, Takao Saito, Red Spot, Alex Pinkerson, Tom Warren, Dave Gesualdi, Melva Max, Vesna Golubovic, Michael Ron, Andre Roskovich, Robert Arson, Patrice Thompson, Martin Wong, Takako Azuma, Niko Smith, Amy Paskin, Maya Eizen, Maureen Eckert, Alex Rottner, Michael Carter, Selwyn Garraway, Albert De'pas, Shuder Henry, Linus Corragio, Mark Kostabi. Liz and Val, Dean Benesh, Swieta Barrinko, James Daglish, Gregor Hanoyok, Bernd Naber, Fredda Mekul, Matte Madsen, Mekki Schmitt, Mona Schmitt, Arturo Lindsay, Ken Hirayuma, Antoine Desparchis, Manada Ma, Nikki Ma, Pamela Kladzyh, Cris And Homo, Conrad Vogel, Diane Dunbar, Robert Parker, Joseph Nechvatal, Rhys Chatham, Bradley Eros, Aline Mare, Anne Jepsen, Tenesh, Amir Bey, Fabio Della Sala, Wes Power, Snuky Tate, Hanne Laurdisen, R.T. Livingston, Mark Hooper, Willem, Samoa, Luis Tropa, R.T., Yuri Karpalov, Colin De Land, Nina Connolly, Vincent Chancey, Judy Levy, Alpha And Omega Dance, Taher Shafie, The Family Theatre, Maxim Felix Camillo, Kali Susan Faistenau, Melody D'arnell, Dana Simon, Susan Britton, Zwicky Hagglum, R.V. Ardsol, Al Dimartino, Courtney Harmel, Dab and Angela.

Simultaneous performances occupied the entire 5 floors building of C.U.A.N.D.O., including the ruined basement with an old dry olympic size swimming pool and the sidewalk in front the building, 350 artists transformed the community centre into a cultural art adventure, billed as "The Artificial Time of Purgatorio in New York, 1985".

In honor to Ralston Farina's TimeArt, the CUANDO space was divided in "Time Areas". At the entrance from the street, it was performed MoneyTime, where 99 cents was charged as admission fee. It was painted in yellow a large quantity of pennies as money art to be given back as admission change against a dollar.

Learning Time

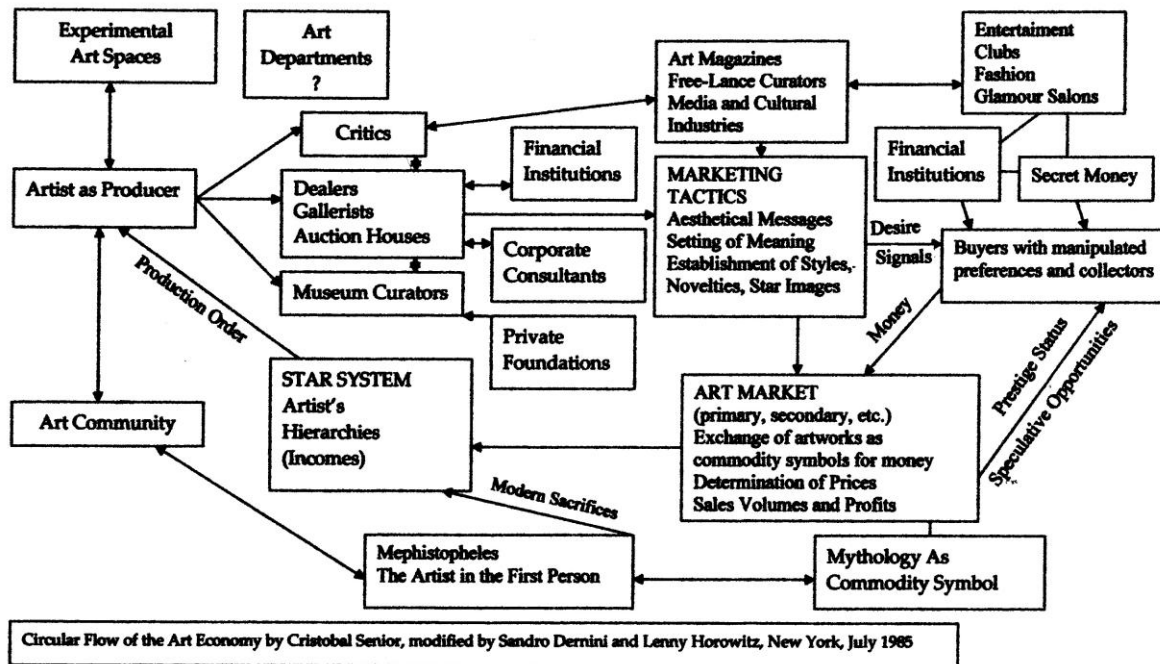


"Learning Time: The Future of C.U.A.N.D.O.", a discussion panel with Willoughby Sharp as time moderator of short presentations by: Bruce Richard Nugent on "From Harlem 1926 to Now"; Carlos Diaz on "How C.U.A.N.D.O."; Mohammed on "University of the Streets"; Max Hardeman on "Shelters for People"; Paul J. Goldstein on "N.D.R.I."; Maxim Felix Camillo on "The Family Theatre"; Kyong on "Storefront for Art and Architecture"; saint Mark's Women on "Health Cooperative"; Cristobal Senior on "The Trade Off of Art"; Jemeel Moondoc on "The Lower East

Side Community Music Workshop"; David Boyle on "Barbarian Historia"; Willoughby Sharp on "Artificial Intelligence"; Leonard Horowitz on "The Voice"; Nilde Cortez on "C.U.A.N.D.O. Now"; Wess Power on "No Moon on July 17 1985"; James Oliver Jones on "Time Suspended in Air"; Eve Vaterlaus on "Nude in Watercolor"; Billy Bang on "String Instruments"; Tessa Huxley on "Green Gorillas Gardens"; Arleen Schloss on "New Language"; Yuri Karpalov on "7 Loaves"; me on "Mephistopheles: The Artist in the First Person"; Karen Yager on "How to Catalogue Contemporary Art".

PLEXUS COMMUNITY-BASED ART MARKET STRATEGY

Plexus Purgatorio Show, New York 1985



All artists involved in “Purgatorio Shows” expressed a great range of personal visions and aesthetic commitment. One of the common denominators was that the current East Village art explosion had to be enjoyed not only by the wealthy uptown patrons, but also by the people in the neighbourhood. Responding to a gentrification crisis in the Lower East Side, in a long hallway and a large lobby, before the gym entrance, it was created an exhibition space devoted to the plight of the homeless and to collect signatures for a petition by L.A.N.D. (Local Action for Neighbourhood Development) of Mrs. Farley, in support of the homesteader movement in the Lower East Side.



The event started from the sidewalk on Second Avenue, where David Boyle and his Outstanding Renewal Enterprises (O.R.E.) placed the Purgatorio of the homesteaders. In the huge Gym there was “Body Machine Time” curated by Arleen Schloss and “Moving Time” and “Before and After Time” made by installations and performances displaced around along staircases among all 5 floors.



In the basement, there was “Eros Time”, “Alien Time”, “Electric Time” and “Fluxus Time”; “Time Now for Ralston” was performed in the dried swimming pool, where Eve Varterlaus installed a large photo exhibition.







In the courtyard there was the "Onion", an onion installation by Hanne Laurdisen, while Amir Bey, Fabio della Sala and Wess Power measured the "No Moon in the time of New York July 17, 1985". In the roof was placed "Time suspended in Air".





At the end of November 1985, the entire building at 523 East 6th Street was burned by a fire accident, exploded in the house of I, on the 3rd floor. He lost all things, and The Shuttle Theatre with the entire building was closed by the Fire Department.

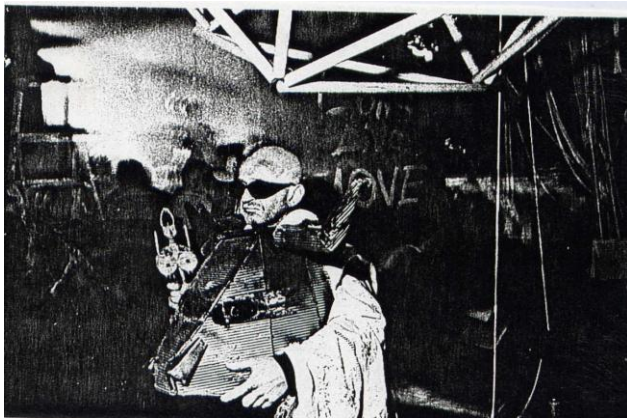


David Boyle, who was one of the most active participant in the Purgatorio Show and director of the Shock Troop Theatre, invited me to continue my Plexus effort within the Lower East Side community and to be guest in the studio, on 93 Avenue B, on the corner of East 6th Street, that he had with Joannee Freedom, a very active member of the Rainbow Family, who was living in the same building. Both of them were taking care aslo to develop the ruined block as as community garden initiative: the Avenue B Garden Project.





On February 27, 1986, at C.U.A.N.D.O., as a continuation of the open call of the Purgatorio Show 1985 for an International New York Cultural Community Art House, Plexus presented its art opera n.3, *“Eve: Escape for Donna Purgatorio from 1986 Anno Domini by the Multinational Chain Gang of Downtown New York”*, created and produced collectively by all 220 artist participants.



I wrote the Plexus art opera libretto with Butch Morris, with inspiration from Anita Steckel's art works, and conceptual art inputs from Lenny Horowitz, Stephen Di Lauro, Arleen Schloss, and Ray Kelly.



Featured: Alfa Diallo, Alpha Omega 1-7, Theatrical Dance Co., Francis Alenikoff, Miguel Algarin, Nancy Alvsick, Yoshiki Araki, Jane Aruns, Tom Bahring, Bernadette Baptists, Erica Baum, Margaret Bazura, Tsvi Ben-Aretz, Winnie Berrios, Dean Benosh, Benta, Nicholais Bergery, Jeff Berren, Silvio Betti, Karen Borca, David Boyle, Yvette Braithwaite, Marion Branjis, Mark Brennan, George Breakfast, China Burney, Mark Burns, Paolo Buggiani, Cadets of CUANDO, George Calle, Carson Ferri Grant, Andrew Castucci, David Mora Catlett, Mitch Corber, Aurora Cortese, Larry Crombez, Count Caesar, Demo Moe, George Chaikin, Franco Ciarlo, Teddy Clark, Barbara Coleman, Bill Conway, Linus Coraggio, Willie Correa, Nilde Cortez, Jamie Dalglish, Darrell Daniels, Wendy Dann, Melody D'Arnell, Bruce Davis, Richard Dawkin, Jeff Day, Rick Little & The Loose, Ricky Dejesus, Fabio Della Sala, Baldo Deodato, I, Xavier Diaz, Stephen Di Lauro, Al DiMartino, Bob Dombrowski, Kirn Douthett, Freddie the Dreamer, Monique Dulau, Elaine Elekoff, Lee Ellickson, Michael Enns, Russel Epprecht, Marina Epstein, FA-Q, Bill Fein, Carol Fleishman, Eli Fountain, Bionca Florelli, Laren Gabor, Christa Camper, Lori Terzine, Jeff Gilmore, G.Gilmore, Jay Godfrey, Katherine Gordon, Robert Gurtler III, Ken Hiratsuka, Hara Lampos, Havakawa, R.I.P. Hayman, Richard Heisler, Betti Sue Hertz, E.F. Higgins III, Anna Homler, Leonard Horowitz, Jason Hwang, Antonia Iacchia, Jack Boy, Anna Jepsen, Jill 125, Suellen Johnson, Baird Jones, Frank Kanfman, Lynne Kanter, Frank Kaufman, Tsujii Katsu, P. Michael Keane, Ray Kelly, Connie KieltykaJulius Klein, Jerelle Kraus, Henner Kuckuck, Kwok, Lamont Lamberger, Hanne Lauridsen, William & Cathline Laziza, Judy Levy, Arturo Lindsay, Alex Locadio, Frank Lowe, Robert MacMillan, Paolo Maltese, Michele Mahrer, Margaret Massa, Gianfranco Mantenga, Marcos Margall, Amy Marx, Robert Marinez, Dona McAdams, Gloria McLean, Tom McDonald, Missing Foundation, Myra Medford, Sue Suzanne Messim, Eric

Miller, Richard Malone, Maria Mingalone, MIO, Tyrone Mitchell, Bob Monti, Janet Morgan, Butch Morris, Wilber Morris, Charles Morron, Bernd Naber, Nada, Pamela Nadeau, Noriko, Bruce Richard Nuggent, Nuyorican Poets Cafe, Mart Oshima, Deborah Ossoff, Lorenzo Pace, Monique & Robert Parker, G. Pegor, Luca Pizzorno, Plantela, Wes Power, Ronald Pratt, Angela Pringle, Kirsten Randolph, Maggie Reilly, Angela Repelant, Alva Rogers, Rogon, Antonio Romano, Tony Roos, Salvador Rosilo, Peter Ruhf, Barnaby Ruhe, Saunders Shaw, Francesco Santinelli, Shalom, Emelio Schlaepfer, Arleen Schloss, Mekki Schmidt, Frank Shifreen, Ann Shostrom, Michele Siboun, George W. Simmons, Brian Smith, Nico Smith, Leonid Sokov, Carmine Spera, Anita Steckel, Alan Steinfeld, Joe Strand, Sue Strande, Dave Street, Elyse Taylor, Eve Teitelbaun, Tenesh, Kate Tastrophe, Bill Thompson, Seth Tobbacman, Tomoko Toki, Toyo, Tovey, Katsuu Tsujii, Carline Vago, Helene Valentin, Juilius Valiunas, Angela Valorio, L. Van Binder, Claude Van Lingen, Eve Vaterlaus, Penny Ward, Willem Brugman, World Famous Blue Jays, Karen Yager, James Zoller, Michael J. Zwicky



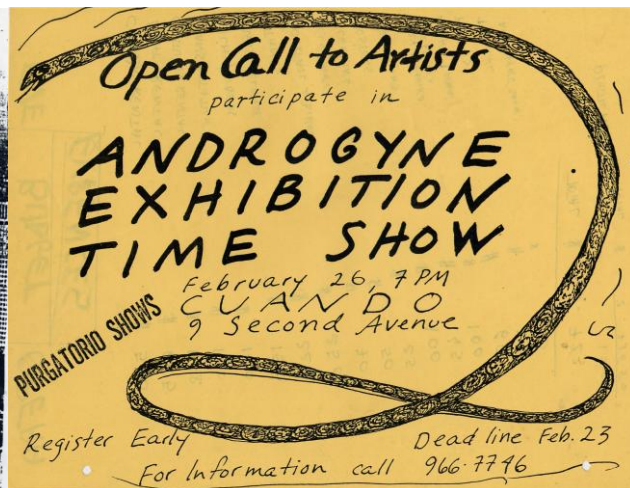
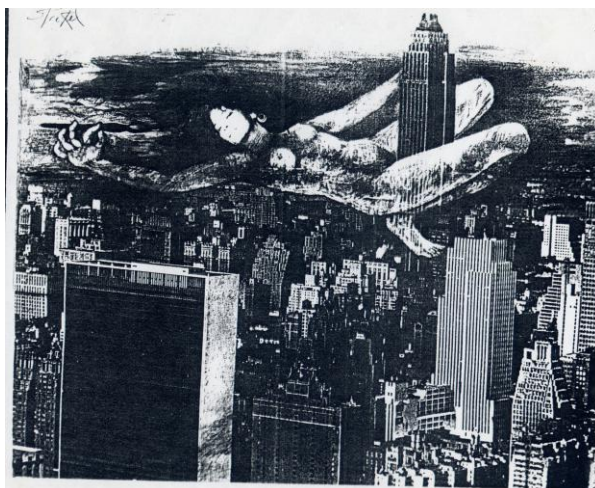
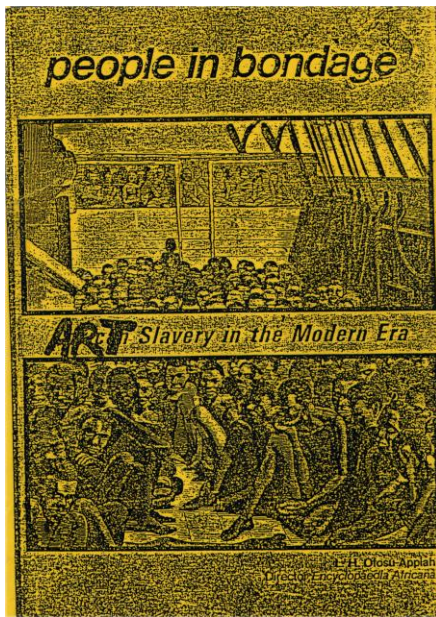


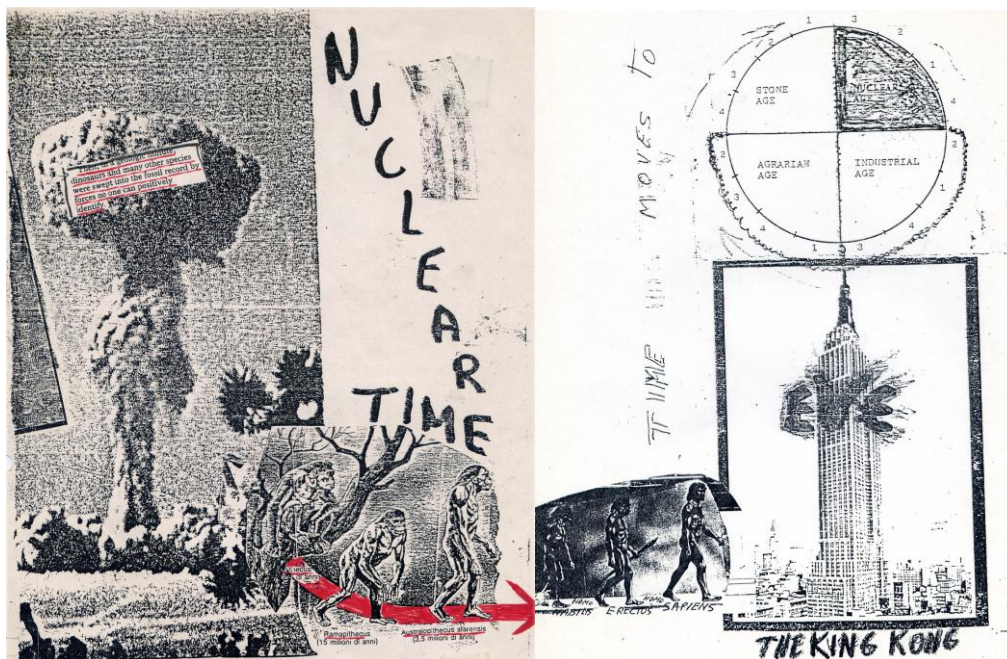


For the admission, as before for the *Purgatorio Show '85*, it was charged again only 99 cents but this time the penny, to be given back against the one dollar fee, was painted in red as money art. At the entrance together with the red penny it was also given an admission ticket card, designed by Silvio Betti, with the figure of a woman, *Donna Purgatorio* with an hole placed on her sex, with the size of the painted penny to be inserted inside the hole..



The storyline of Plexus art journey, through history, creation and evolution, was inspired to the work of Anita Steckel, about the escaping of Eve from the written history of art before to land between the two fingers of Adam and God in the Sistine Chapel. Rife with symbolism, the story line of the art opera was about the journey of an art slave ship, on its travel through art history, escaping from the contemporary New York artworld.





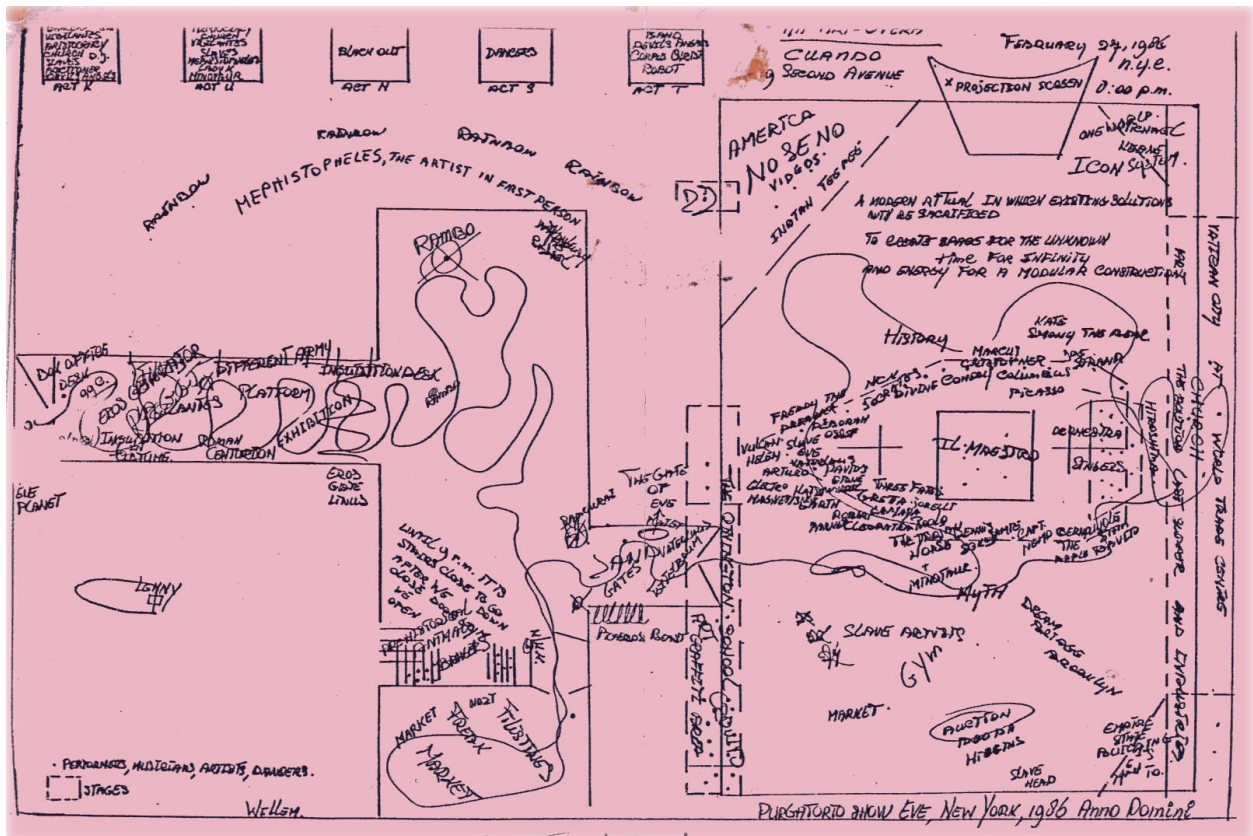
It was only one hour spectacular event for the public, built for a week through an atelier des arts, performed by a cast of 220 musicians, poets, actors, dancers, videomakers, performers and visual artists, featuring many prominent figures on the N.Y. downtown avant-garde scene.

The interarts event was conducted by Butch Morris and me as artistic director, within the synergetic working art structure of Ray Kelly, through the theatrical modular construction by Willem Brugman, the lyric form of Miguel Algarin, the modern mythology of Leonard Horowitz and his photo group shots, the eye interacting voice of Arleen Schloss, the dramaturgy of Steven Di Lauro, the choreography of Alpha-Omega 1-7 Theatrical Dance Company, the lighting of Michael Warren Powel and the documentation of Albert Di Martino. It was performed in a poetic organizative time constructed by David Boyle, inspired by Anita Steckel, dedicated to Ralston Farina, staged with Bruce Richard Nugent and his black renaissance time of the magazine "Fire!!" Harlem 1926, and addressed in support to Sarah Farley's L.A.N.D. community-based effort, to stop the gentrification in the Lower East Side.

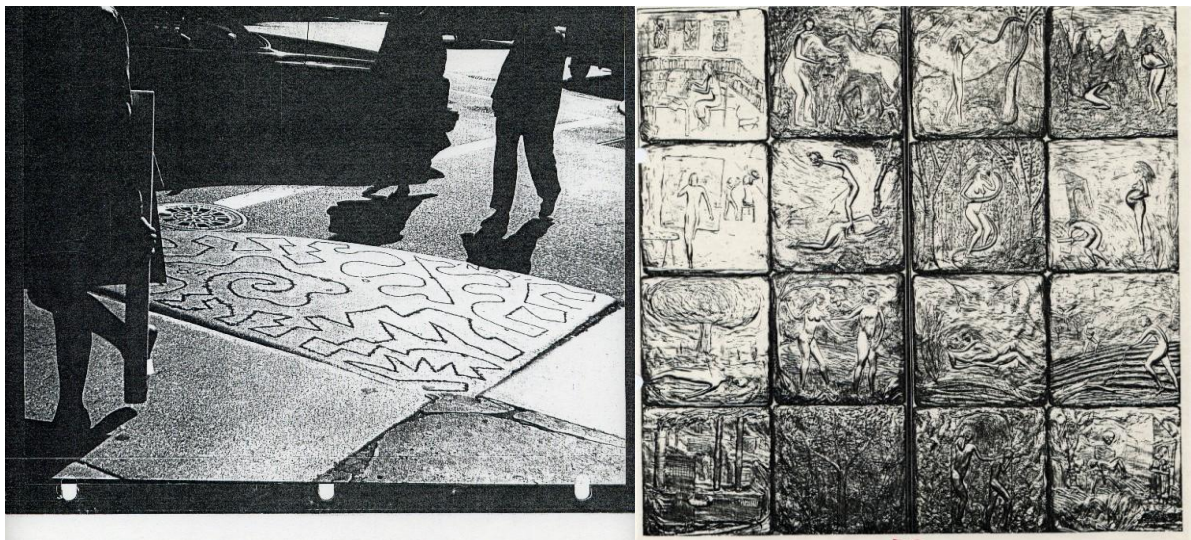
The atelier des arts for the art opera's construction was opened by a ritual photo shot of participant artists, following Lenny Horowitz's idea to recall the group photos made by historical avant-garde movements. For a week, with doors closed to the public, 220 and more artists worked together to pull up, together, the Plexus event as an journey of an art slaved ship, escaping from New York City Art World.



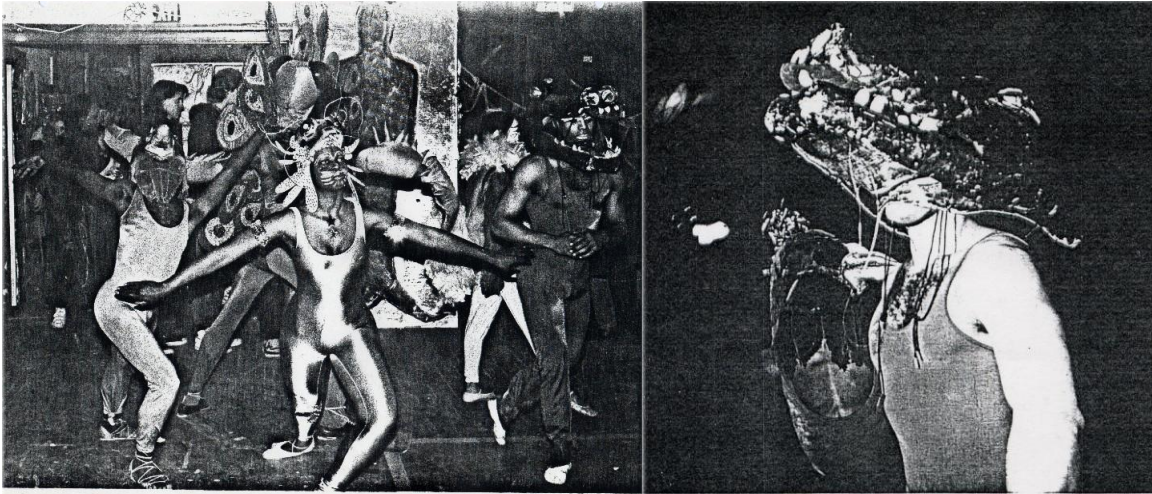
Installations of almost 100 artists were placed, one next to the other one, as the borders of a metaphoric art slave ship, with Ray Kelly at the centre as the captain of the boat, under his huge suspended Bucky Fuller sculpture. Helene Valentin, next to her "*Vulcan*", was at the prow of the boat, and its borders were made by: Freddie the Dreamer with his "*The First Slave*", Ann Amstrom with her "*Dante*", Deborah Osssof with her "*Vortex*", Michelle Siboun with her "*Picasso*", Shalom Newman with his "*Muses*", Anita Steckel with her "*Art Journey*", Gianfranco Mantegna with his "*Airplane*" dedicated to Joseph Beuys, Lorenzo Pace with his "*Move*", Lenny Horowitz with "*The Marlboro Man*", Eve Vaterlaus as "*Eve*", Joe Strand as "*Capt. Nemo*", Bernd Naber with his "*Abstract Apple*", Marcos Margal as "*Colombo*", Leniod Sokof with his "*The Penis*", Kate Tastrophe and Toyo with "*The Guillotine*", David Mora Catlet with his "*Stone Wheel*", Nico Smith with his "*Socrate*", Arturo Lindsay with his "*Ancestral Messenger*", Robert Parker with his "*Machine*", and at the center the "*Trojan Horse*" by Paolo Buggiani, protected by Barnaby Ruhe with his boomerang and I, dressed as a Nuraghic warrior, burning different kind of incenses, following instructions by Paolo Maltese. The gym was over crowded of artworks, artists, audience, sounds, theatrical lights and smoke machines. Artists and installations were linked together by the *One Line* wire by Ken Hiratsuka, creating more difficulties for people to move.



In front the entrance of the CUANDO building on 9 Second Avenue, Ken Hiratsuka had sculptured from the sidewalk to inside the gym a long line, *One Line*.



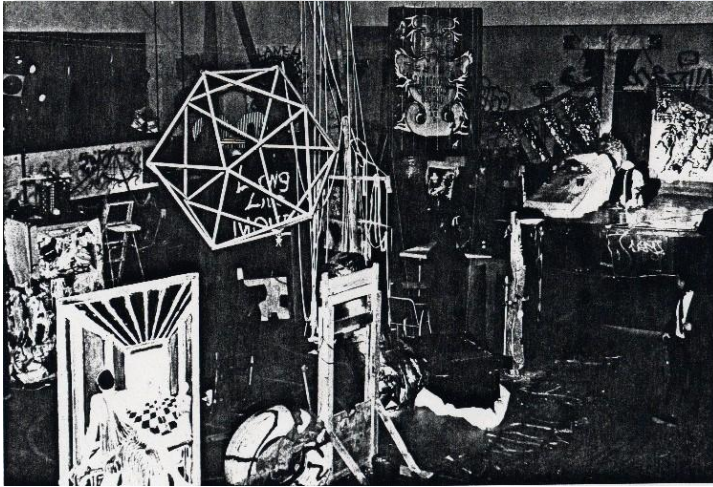
As opening act, the Alfa Omega 1-7 Theatrical Dance Company, directed by Donald Prat, dressed with costumes of prehistoric animals from the Costume Collection of the New York Opera House, arrived from the street and following the *One Line* moved into the C.U.A.N.D.O. building, passing through the exhibition "*Androgyne Time Show*", curated by Margaret Bazura, to open the doors of the gym to the audience. In the gym, after the two doors, *The Gates of Paradise*, made like old bronze cathedral doors by Eve Vaterlaus, 220 and more artists were working with high energy, since they started a week before the audience's entrance.

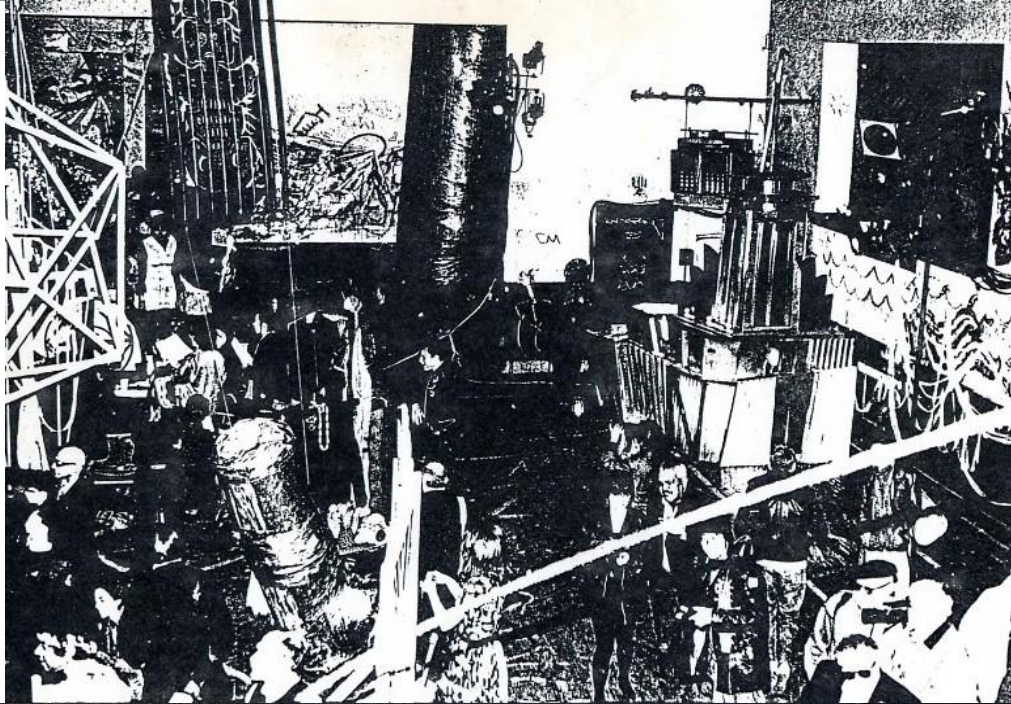
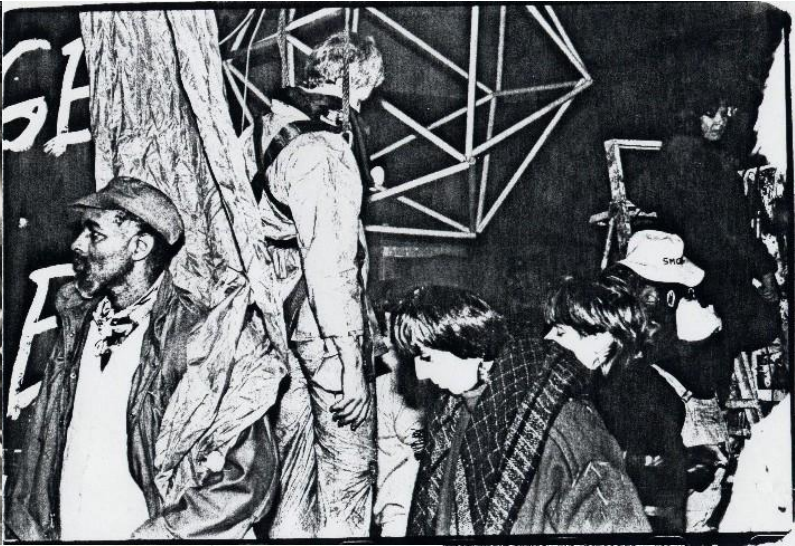
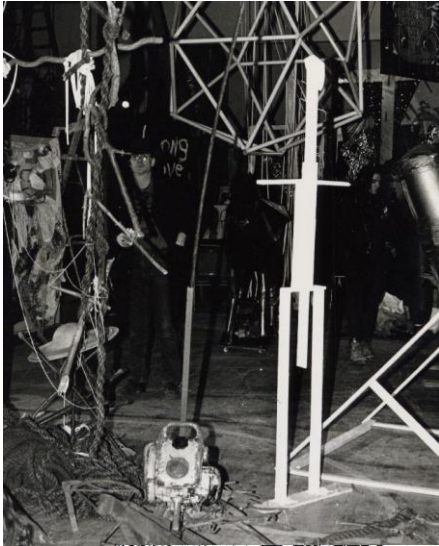


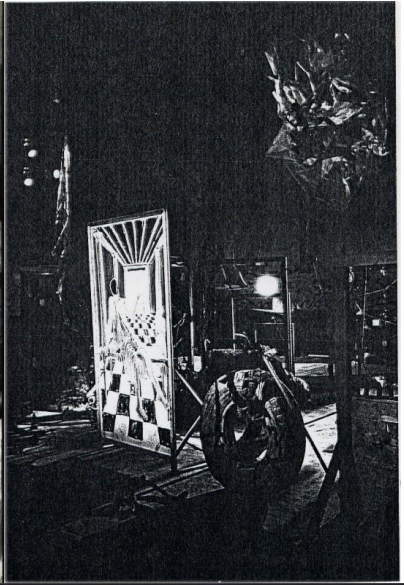
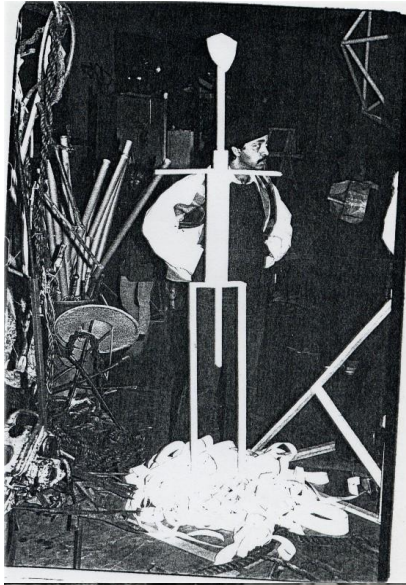
The doors were controlled by a group of squatters from East 13th Street, directed by David Boyle and dressed like roman centurions, samurai and other military figures and the audience to get inside the gym had to cross a low passage through a metal rubbish installation by David Adams.

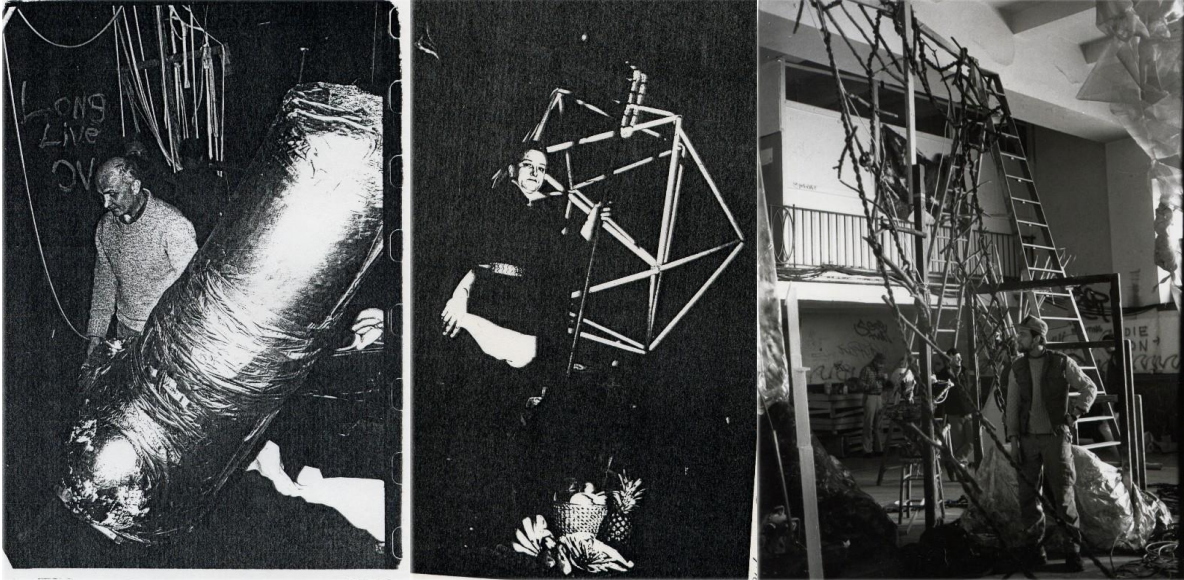
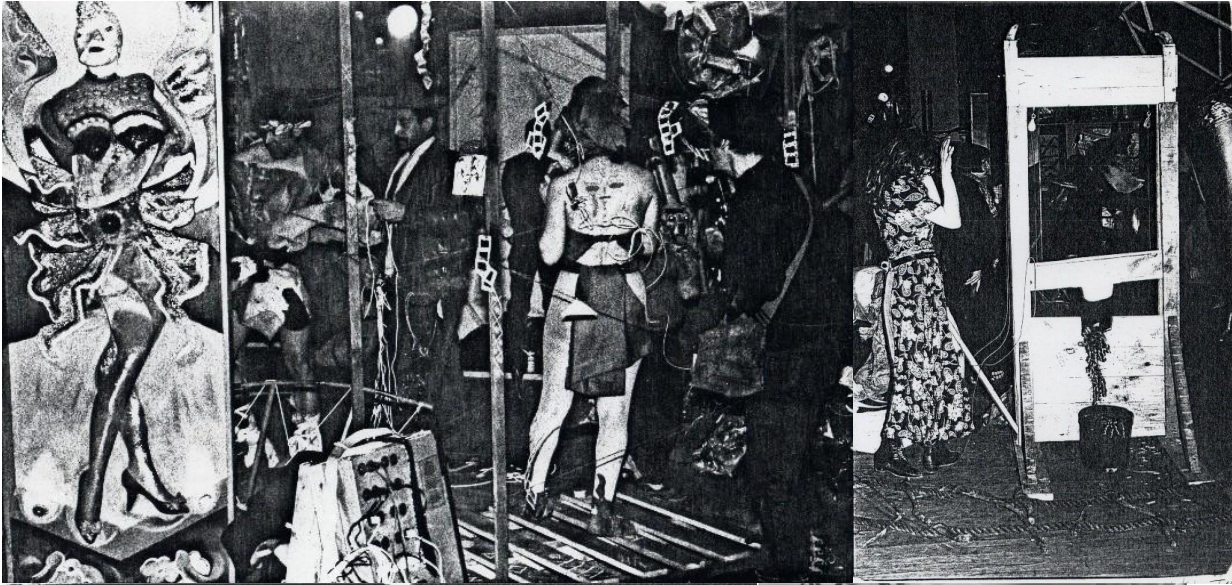
At the stern of the boat, Butch Morris as the maestro conducted a 14 piece orchestra, presenting an original score to accompany the lyrics written by Miguel Algarin, American Book Award winner, and singing by a chorus of 5 singers. Next to the Maestro, Arleen Schloss performed "E", a metaphorical, alphabetical reflection.

On the stage, Bruce Richard Nugent played the role of the Black Pope, at the World Art Trade Center in the Vatican City, sitting upon a throne in front of which four actors dressed as cardinals were eating a bread woman, performed by Hanna Homler.

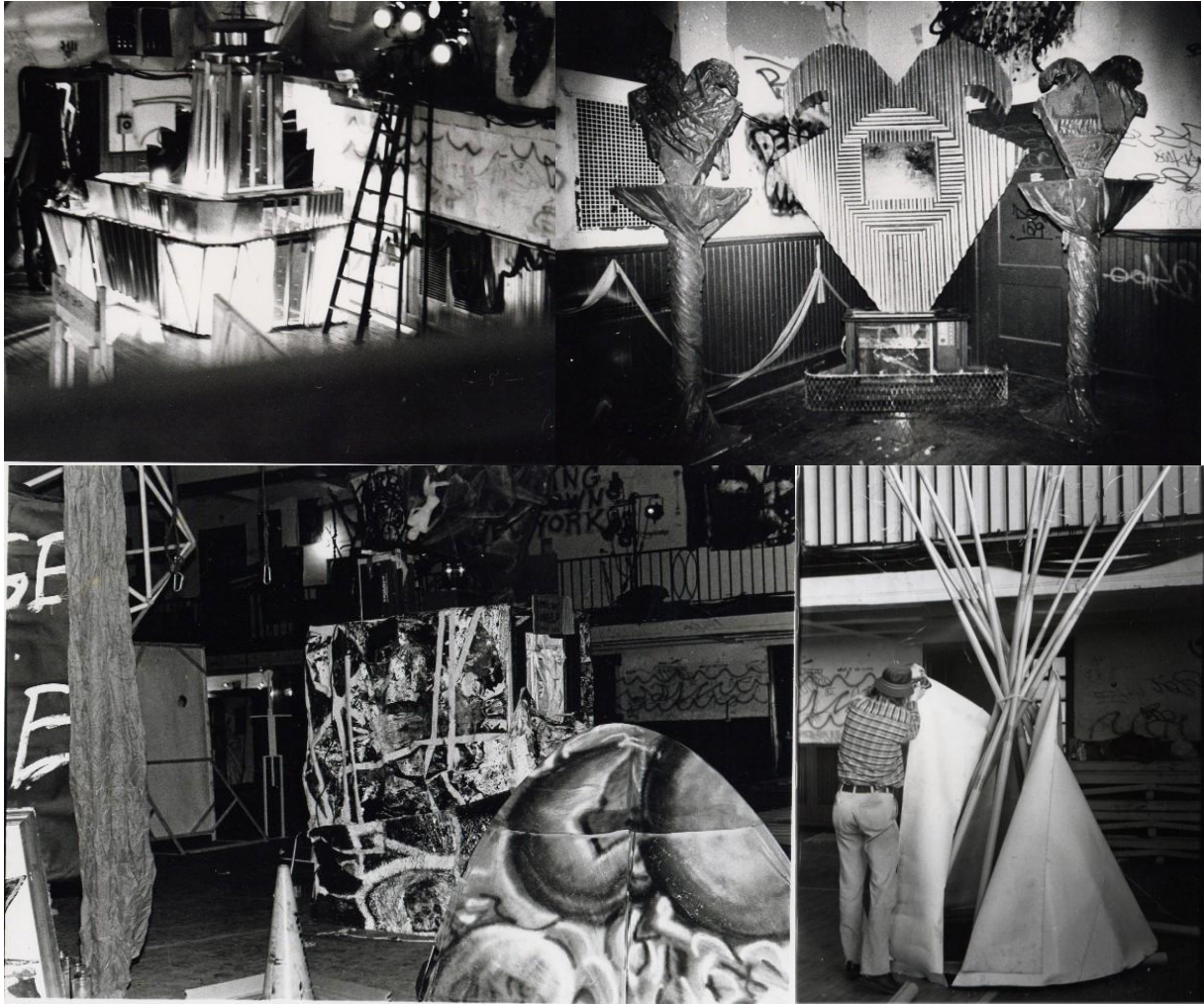




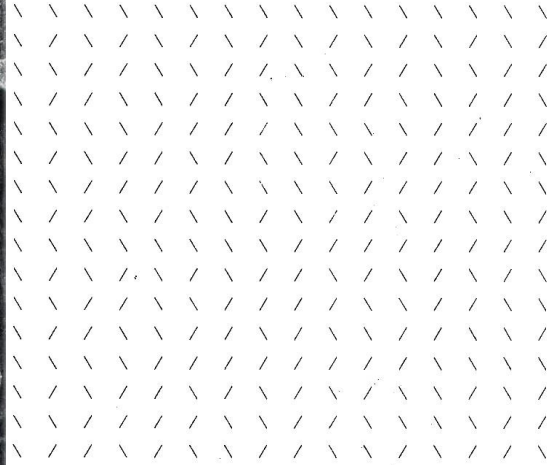




On the right side of the stage, Joe Strand built *The House of Mephistophele*, a huge installation with the shape of the Empire State Building, with Kirsten Randolph playing Lady Liberty. On the left side, there was *TV God Fish Tank*, an installation made by P. Michael Keane and the *Indian Teepee* made by Wes Power and Fabio della Sala.



On the balcony the Freak Art Jet Set was performed by a group of artists, with Stephen Di Lauro in the role of Lorenzo dei Medici, Dave Street as Uncle Sam, and Antonia Iacchia as Cleopatra. They played the Artworld buying, with the penis dollar, *Legal Gender*, made by Anita Steckel, artists sold as slaves in an art auction conducted by E.F. Higgins III. Thousands copies of the artificial intelligence *Haddamard Matrix* by George Chaikin, dedicated to Ralston Farina, were given away from the balcony to the audience, free of charge.



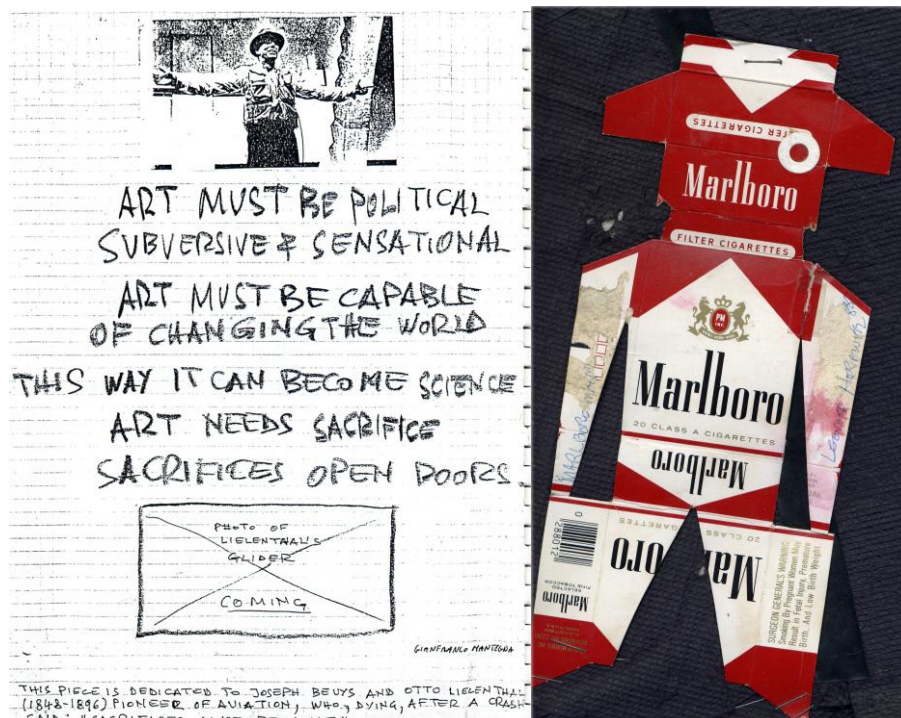
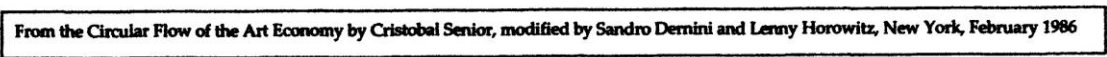
HADAMARD MATRIX
FOR RALSTON FARINA

GEORGE CHAIKIN



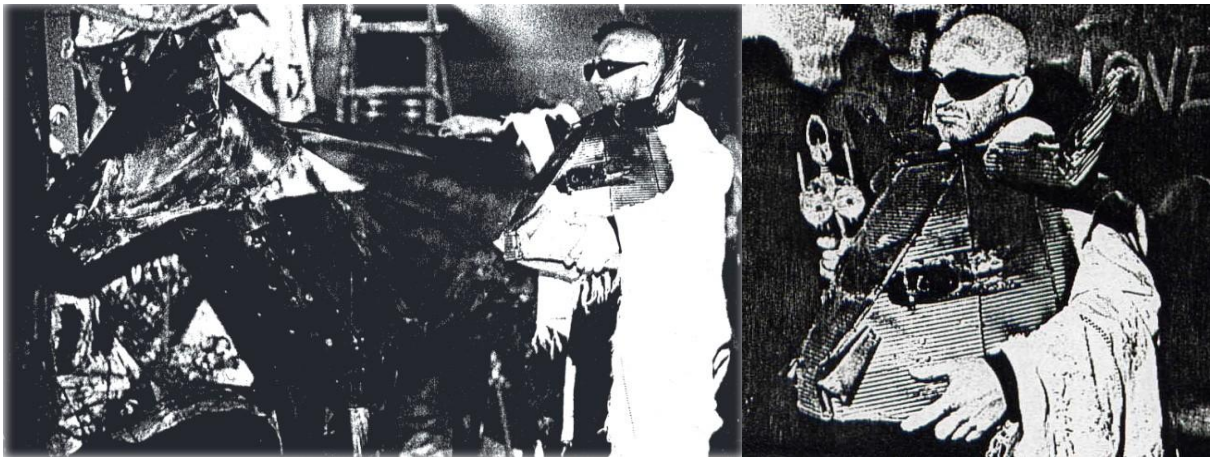
While on the back of the stage it was projected a new art market modified diagram that I and Lenny Horowitz further developed from that one made by Cristobal Senior for the art opera *Goya Time New York* 1985.

Modern Rites



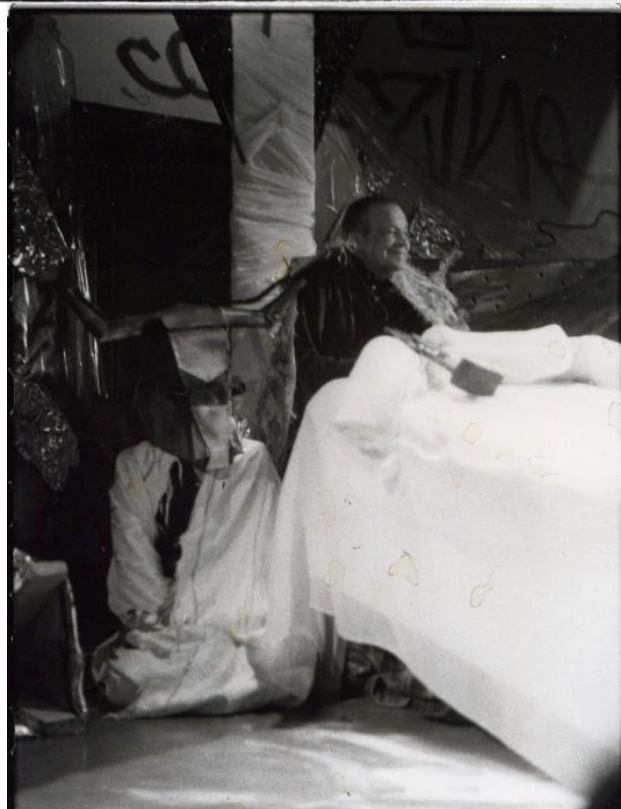
During the art slaves auction, I and Barnaby Ruhe from the centre of the boat installation ritually moved the *Trojan Horse* in direction to Lady Liberty to attack the Western culture and the Artworld. I had half of his head shaved and the other part left with long hair. I hold a green bronze statuette of a Nuraghic mythological warrior, with 4 eyes, 4 arms, and 2 antennas. I wore also an iron mask sculpture *The Minotaur*, made by Paolo Buggiani, and he was covered by the white Italian line sheets by Patrizia Anichini Line, painted as a work of art. "Lady Liberty," performed as Billie Holliday by

Kirsten Randolph, holding a torch in fire put in fire the Paolo Buggiani's *Trojan Horse* and followed by Barnaby and me with the big iron sculpture on wheels, in fire, through the art slave ship installation to free all all artists. Then we arrived on the stage to performed a mythological attack against the Artworld Trade Center.





On stage, Alfa Omega Theatrical Dance Co performed the escape of the black Eve from the World Trade Art Center, while the breadwoman raised from the table leaving it for the Black Eve raised up by dancers.



At that moment, the Indian Teepee made by Wess Power was turned up into a performing stage by an Japanese artist and an American country band, while on the stage, Lenny Horowitz as Marlboro Man danced the Charleston. As Closing act, the poet Miguel Algarin took out his knife and threw it to the audience by saying "protect yourself, for your freedom".



In the printed program, it was announced the escape of the Plexus art slave ship from the New York Artworld's control and its international arrival in the summer of 1987, in Sardinia, at the centre of the western Mediterranean Sea. Sardinia was identify as the first landing place of Plexus art journey because of its "nuraghic" heritage, not part of the western Greek-Roman culture. It was conceived to use Sardinia as a mythological mask to not mention Africa and the House of the Slaves in Goree, off Dakar, in Senegal, as the real destination of the voyage, because at the time too many communication campaigns had speculated on the name of "Africa" for their own self promotion.

The journey of the art slave ship begins and ends with notions about what is comic and what is divine -- and then arrives at the answer which is inherent in the title: Eve. This is an opera about Eve; about Artist throughout art. Mythology is the wind in the sails of the art slave shuttle ship, mythography is the route through the Downtown New York Purgatory Chain Gang Culture to the Apple. When the artists are auctioned penis dollars are used to buy art. The artists are destroyed by the phallocracy. Guns and bullets dominate once again. In this modern ritual sacrifice the slave Minotaur decimates the Art Freak Jet Set. The Cardinals eat the breadwoman as she speaks breadart words. Art is a fastfood that does not make you sick. The Black Pope orders the final mythological attack. Mephistopheles with Lady Liberty from the penthouse atop the Empire State building buys the Trojan Horse and the teepee becomes truly the World Trade Center. Eve sits between

Adam and God in the Sistine Chapel. The Marlboro robot arrives with the key words: 99 cents for a 200 artist artopera created and produced by all the artists together to establish an international art community credit line and establish SWEAT EQUITY. Who dared deny Ms. Holliday the right to sing in New York again? Next Fall before the art slave shuttle ship crosses the International Sea to arrive in bronze age of Sardinia in the summer 87.

Stephen Di Lauro

This modern sacrifice was possible only with the art journey of Anita Steckel. Plexus is a collaborative avante garde opera, a modern sacrifice. This one night extravaganza is a compression of time, space, relativity. It recreates archetypes. modernizes mythology. It has it's root in experimental total theatre and happenings. Eve takes place on a mythological art slave ship and is performed by more than 200 contemporary artists handcuffed together. It is a metaphoric opera about Eve in her escape in the divine comedy. This journey of an art opera is a bridge between reality and fantasy. Eve is an interdisciplinary musical of Plexus. The barbarian Rivington School is the continuity from Harlem in the 1920's to the Lower East Side in the 1980's. Plexus means to proceed from observation through discussion, reflection, action, demonstration and a celebration through all art diversity and to destroy the schism between East and West.

Leonard Horowitz

On March 1, at Joannee Freedom's studio, on 93 Avenue B, Lenny Horowitz, me, David Boyle, Butch Morris, Alfa Diallo, Arturo Lindsay, Lorenzo Pace, Maggie Reilly, Garick Beck and Joannee Freedom, gathered together to write a presentation of Plexus for the international continuation of the art slave boat journey to be carried by me going to Sardinia, Rome and Dakar, to prepare the next 1987 Plexus event.





We spent all night discussing about what was Plexus and how we could define it. Each one of us had our own different vision. Finally, after hours of non stop discussion, we arrived to agree on the following six lines statement:

Plexus is a framework for global art projects.

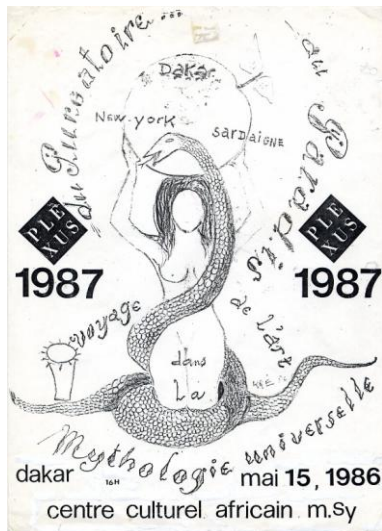
These projects are simultaneous and syncratic presentations of science and art. Plexus respects and encourages the creative process of research, actualization and documentation. In essence, Plexus is an interdisciplinary multinational network for artists in the first person related together by art logic.



On board the Elisabeth, my brother Carlo's coral fishing boat, I placed the Don Cherry's Buddha statuette, together with William Parker's call *In Order to Survive* and the *Eve's* program, announcing the continuation in the summer 1987 of the art slaves ship voyage from New York to Sardinia.

At the end of April, I went to Dakar with Gianni Villella and I met Mangone NDiaye, a close friend of Gianni who spent many years in Paris and Rome. Mangone, connected them with many artists and intellectuals of the Medina, the historical Africal intellectual zone of Dakar. He introduced Laungouste Mbow and Kre Mbaye After many discussions among us, we decided to go in Casamance, a southern region of Senegal, with a strong animistic tradition, to be inspired in writing an articulated presentation of Plexus and of its metaphoric mythological art journey on board of the slaves art ship. It had to be presented as a global art project to get the support of the artists of the Medina, for the continuation of the Plexus art journey towards the House of the Slaves in Goree Island, off Dakar.

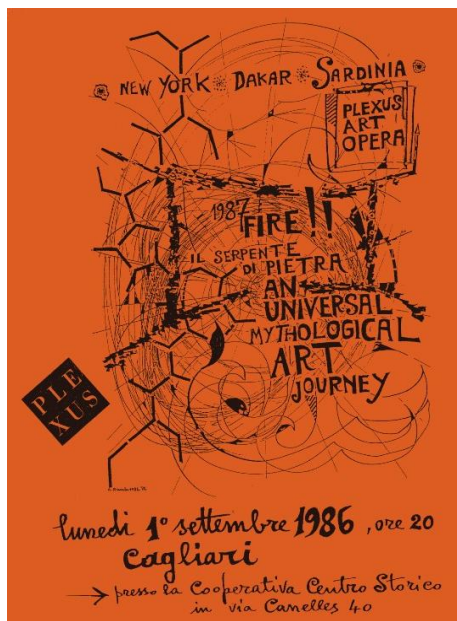
The metaphor of the serpent was identified as an universal mythology to be used in the Plexus journey to communicate through cultural separations



On May 15, coming back in Dakar, I, Kre M'Baye and Langouste organized at the African Cultural Center Malick Sy, in the Medina, where Langouste had his atelier, a presentation of the Plexus 1987 event planned in Sardinia "*Voyage de l'Art dans la Mithologie Universelle: du Purgatoire au Paradis*".



At the end of August, I went to Cagliari, and gathered together with Gaetano Brundu and Carlo A. (Cicci) Borghi, two artists who had collaborated very actively with me during the time of the performance space *Spazio A*. After long discussions, by taking into consideration that in Senegal "the serpent" resulted to be the universal myth for the Plexus journey, we identified "la pietra" (the stone) as mythological symbol for Sardinia and we named "*Il Serpente di Pietra*" (*The Stoned Serpent*) the Plexus event to be held in Sardinia in 1987. To promote the organization of it, on September 1, at the Cooperativa Centro Storico, we organized an exhibition performance presentation *Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey* announcing the arrival of the Plexus international traveling art co-opera in Sardinia in the summer 1987, as a three act event: New York-Dakar-Sardinia.



Gaetano Brundu strained thin threads across the walls and hanged up, with clothes pins, Plexus photos and relics documenting the Plexus history, recalling his first installation made in Cagliari, in 1979, at Spazio A when he did the same by hanging totally blank typewriting sheets and then inviting the audience to take part by writing or designing on it. I stressed out how Plexus event had its roots in past experimental activities of Spazio A, and in the historical slave market show organized in Rome in 1978 by the L.I.A.C.A.

In Rome, at Magazzini Generali on September 4, numerous artists attended a Plexus presentation organized by Armando Soldaini, an other former L.I.A.C.A., with Gianni Villella to promote the Plexus art journey from New York to Sardinia, with a stop in Rome to build a new Sistine Chapel, as continuation of the Anita Steckel's art journey, celebrating art freedom and the 100 years of Heinrich Hertz's invisible electromagnetic energy. Magazzini Generali in that time was organizing the art exhibition *Africa Project Against Apartheid*, conceived and coordinated by Silvio Betti, and many involved artists became also interested to join the Plexus Serpent journey against art slavery.

Coming back in New York, at Frank Shifreen's studio, in Little Italy, I discussed with Leonard Horowitz, Helen Valentin, Arturo Lindsay, David Boyle, Mitch Ross, Marcos Margal and Frank Koufman how to promote the upcoming Plexus international event, and to move Plexus as a multinational interdisciplinary recall network for artists in the first person. As a recall of the 1986 *Eve's* announcement on the continuation of the art slaves ship journey to Sardinia, we launched out the *Plexus Serpent Open Call*, inviting

all artists to participate to the *Serpent of Stone*, as an art coopera to be staged in July 1987 in Sardinia.

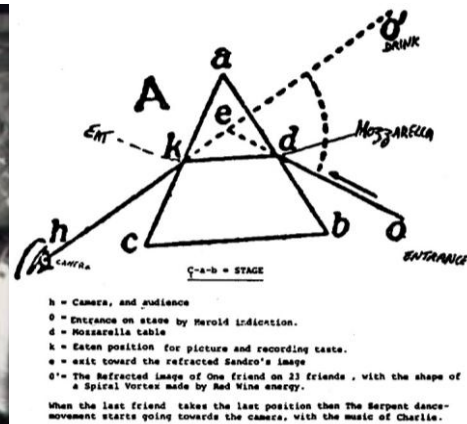


In early October, I received a scholarship from the Art and Art Education Department of New York University to conduct a Ph.D. research on my field interest of “Art as Food” with the purpose to demonstrate that ART is a biological need for the Evolution of human beings, and as a nutritional element to be studied, consumed and loved.

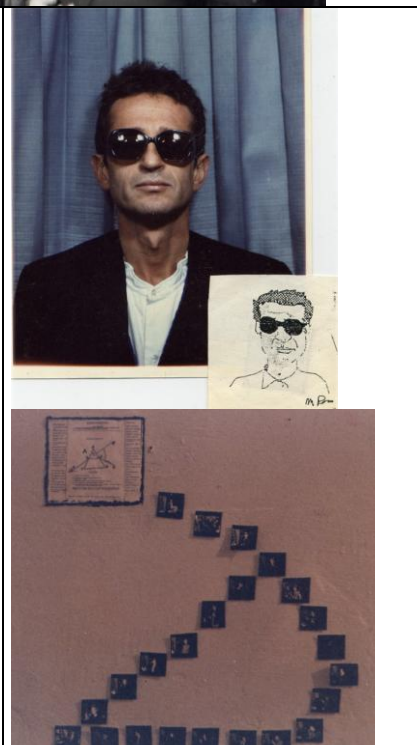


On October 25, at Fusion Art space, in Stanton Street, on the occasion of the closing act of my performance *Eating Art: A Refracted Self-Portrait*, that I conceived for my final paper of “Art as Food” for the NYU course “Phenomenology and

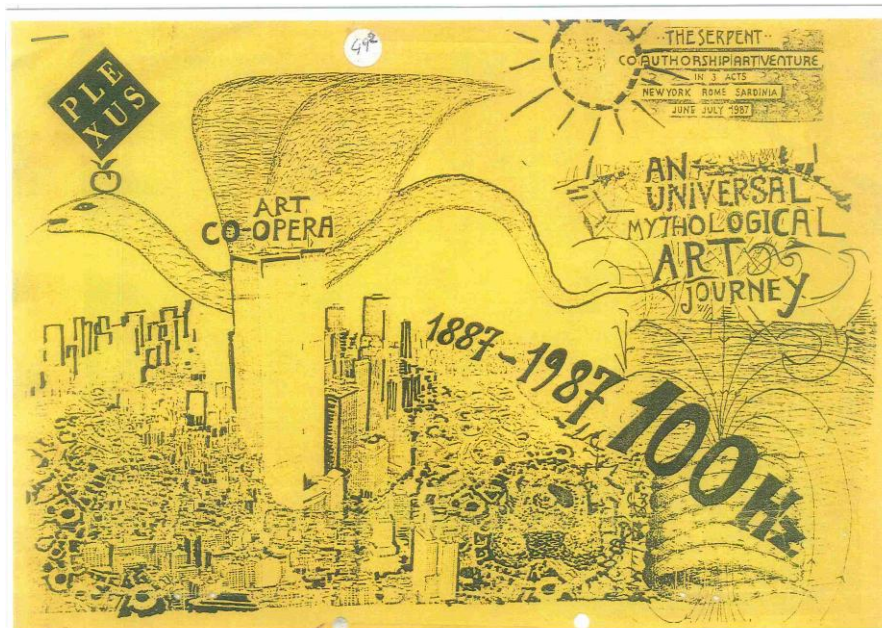
the Arts,” conducted by Prof. David W. Ecker, I invited 23 artists to eat a “bocconcino” mozzarella piece hand-made by an Italian living traditional master, Mr. Di Paulo, in Little Italy.



One after one, they expressed their individual taste, while photographed by Lynne Kanter, to be collated together as my refracted self portrait. As ending act, in a collective serpentine movement, I gave out the *Serpent Open Call* to the audience as an invitation to participate in the summer of 1987 in Sardinia to the Plexus Serpent art co-opera, as a co-authorship art venture.



Then, I displayed on a billboard all 23 photos by Lynne together with a photo portrait of me, and a comic portrait of me made by Mitch Ross, following a optical refraction diagram through which my overall identity could be phenomenologically perceived as refracted by my cultural social context. Invited artists: Eve Vaterlaus, Joan Waltrath, Arturo Lindsay, Franco Ciarlo, Paolo Buggiani, Lenny Horowitz, Lynn Kanter, Cosimo Di Leo-Ricatto, Slalom Newman, Charlie Morrow, Eve Taitelbaun, Angela Dryden, Carol Drury, Donald Sherman, Patrizia Anichini, Gaby Ciarlo, Mitch Ross, Alfa Diallo, Eric, Hilary, Herald Vogl, Block, E. Panzer.



To support the upcoming Plexus international voyage landing in 1987 in the Nuragic time of Sardinia, Gaetano Brundu in Cagliari issued an open letter for all artists in the first person to join Plexus as a communication network “...to make circulating ideas and dreams, even in shape of works of art...”



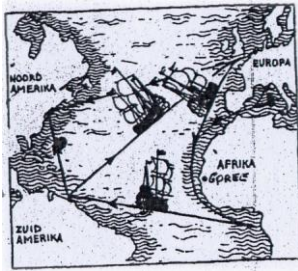
The artists' and intellectuals' cosmopolitanism is an ancient aspiration often mortified by poverty, by tiredness, by mistrust in humanity and by the melancholic condition of those live in islands and little islands. And yet the planet is to day really a village. Communication networks more and more are becoming frequent and punctual: making to circulate our own ideas, our dreams, even in shape of work of art, of proposal, of questioning, is to day virtually easy and speedy. So, for artists in the first person, Plexus may become the net of which we little in despair far inhabitants of islands, can vibrate the yarns for radiate our creative messages, in hope that such messages don't get lost in a desert of indifference. Plexus may become an important opportunity for those who feel themselves somehow creative and, as artists in the first person, feel the need to throw their message to this net; message that is going to be much more than a bottle entrusted to the ocean streams.

Gaetano Brundu

From 12-14 December, at the Alchemical Theatre, in 13th Street, between Avenue A and B, it was presented by Sound Unity, the Lower East Side Community Music Workshop and Plexus, the 4th Lower East Side Music Festival, featuring: Wilber Force, William Parker Ensemble, D.C. YA YA Band, Charles Gale, Zane Massey Quartet, Luther Thomas Sextet, Ted Daniel, Joe Morris, Jemeel Moondoc, and Roy Campbell, with a jazz portraits exhibition by Judy Levy and Anita Steckel, and an art jam by Joan Waltmath and Cicci Borghi.



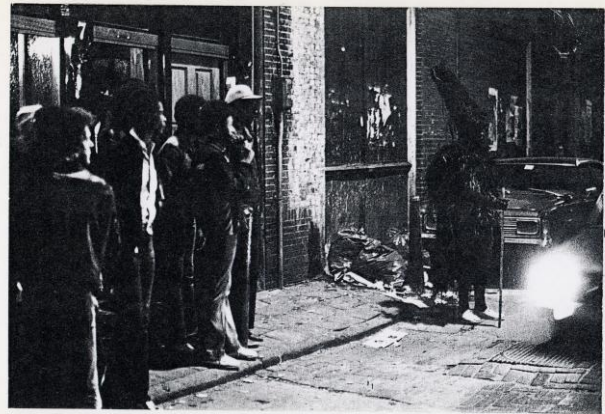
In the beginning of January 1987, Willem Brugman presented the arrival of a Plexus working station in Amsterdam, develop Plexus as a multi-lateral interdisciplinary recall network, created and produced by artists and scientists in the first person, travelling on board the Plexus art slaves boat, in its journey on the triangle route of New York-Europa-Africa.



The Plexus presentation was staged at the Cosaaai Production of Hans Harlos, who had built a huge ark in the center of the harbor.



THE ARK IS A MEDIUM AND BUILT AS AN ANSWER TO THE QUESTIONS RAISED BY OUR TIME



"THE EVIL FORCES OF THE WHITES CANNOT DESTROY THE ARK, IT WILL BE REVIVED BY OUR OWN GODS AND SPIRITS, TO BRING US BACK TO THE SOURCE OF LIFE AFRIKA"

In the same time, in New York, with Shalom Newman at Fusion Arts, I organized a party-event with a fire performance by Paolo Buggiani and his *Minotaur*, to present the *Plexus Purgatorio Book*, made by one single original page from all artists from the 1986 Plexus Art Opera "Eve", to promote a broader participation from New York to Sardinia for the Serpent event.



At Fusion Arts, Bruce Breland, director of the DAX (Digital Art Exchange) Group of Carnegie Mellon University, joined the proposal for a collaboration between the Dax Group and Plexus to connect internationally via a computer network the art event in Sardinia with artists from all over the world. The Dax Group was invited at the XLII Biennial of Venice, dedicated to "Art and Science" and in 1985 had collaborated with NASA to exchange art images with the shuttle Challenger using slowscan television imagery VHF radio.

Around the same time, in Sardinia, at the studio of Antonello Dessi in Cagliari, on February 13, Gaetano Brundu, Franco Meloni, Cicci Borghi, Anna Saba, Randi

Hansen, Luigi Mazzarelli, Antonello Dessi, Piernicola Cocco, Luciano Rombi and Enrico Pau, held the art exhibition *Bring Your Serpent* in direction of the landing in Sardinia of the Plexus Serpent Art Co-Opera.



On 18 February 1987, in New York, at the Patrizia Anichini Gallery, I RITUALLY performed **DO YOU THINK THAT IT IS POSSIBLE TO EAT ANDY WARHOL BY EATING A PLEXUS CAMPBOLL'S SOUP CAN?** as an aesthetic inquiry for my PhD course E90.2605 on *Phenomenology and the Arts* at New York University, directed by prof. David W. Ecker, to achieve a basic knowledge of the literature of phenomenological aesthetics and skills in phenomenological inquiry in the arts.







Invited artists were Willoughby Sharp, Helen Valentin, Bernd Naber, Franco Ciarlo, Donald Sheridan, Peter Grass, Lynne Kanter, Souyun Yi, Carol Drury, Amy Paskin, Christian Chiansa, and the host Patrizia Anichini.





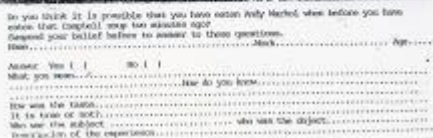
I prepared a questionnaire to be filled by participant artists after having cooked and eaten a Campbell's soup can. Seven questions I posed in the questionnaire, conceived for my phenomenological performance upon my NYU PhD course on *Phenomenology and the Arts* and my PhD research study on "ART AS FOOD".

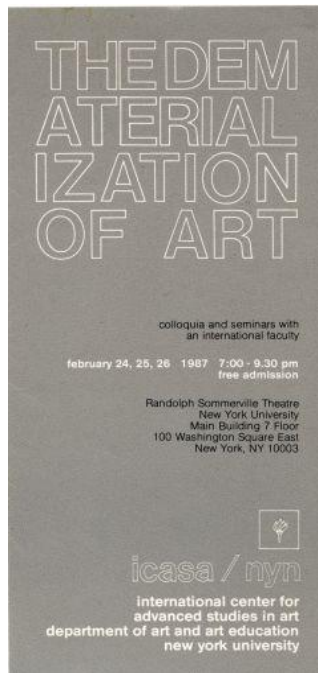


QUESTIONNAIRE

Do you think it is possible that you have eaten Andy Warhol when before you ate that Campbell soup two minutes ago?

2. ***Suspend your belief before to answer to these questions. Answer: yes or no?***
3. ***What you mean?***
4. ***How do you know?***
5. ***How was the taste?***
6. ***Is it true or not?***
7. ***Who was the subject? Who was the object?***
8. ***Description of the experience***





"Heisenberg's Uncertainty Principle of 1907 with its recognition that the behaviour of the atom could not be predicted proposed a new reality that the artist has only begun to grapple with. What is the status of art if a discernible reality no longer exists? Advanced technology has vastly expanded the human sensorium. What results from this increase of information largely depends on the interpretative abilities of the artist. Scientific breakthroughs have presented not just a new version of reality but also of time and space. What significance this will have for art cannot yet be said but we are clearly on the brink of the most extraordinary leap in human perception".

(From the brochure of the Symposium on **The Dematerialization of Art**, International Center for Advanced Studies in Art, New York University, 1987)

Few nights after, on 22 February, Andy Warhol died!



At the opening of the Symposium, Lenny Horowitz and Stephen Di Lauro, two Plexus historical players, by reporting from the floor the Sandro's performance, questioned the panelist about this potential dematerialization of Andy Warhol into a Campbell's soup can.



Stephen DiLauro

NYU, ICASA SYMPOSIUM TISCH AUDITORIUM, FEBRUARY 1987

"A Question to the Symposium on the Dematerialization of Art"

Art has its roots in ritual. We have only to look at the works of early shamans drawn on the walls of caves at Altamira and Lascaux. In addressing the idea of the dematerialization of art, aren't we really taking about ritualistic art which cannot be repeated or preserved, setting aside for a moment the question of documentation, which is really a tool for raising capital. Take it a step further: the dematerialization of art is really ritual for the sake of ritual. Last night Sandro Dernini asked if when eating Campbell's Soup, we are eating Andy Warhol—spoofing, if you will, the Christian communion ritual. This idea of concept of dematerialization as ritual is even further underscored in a performance, say, where 13 people gather to eat Campbell's Soup. The soup has dematerialized into the stomachs of the participants and the gestures and words of those gathered have dematerialized into the air, not to be repeated again word for word, slurp for slurp. So the ritual dematerializes as it takes place. Dance, theatre—these stem from a need to ritualize, or make repeatable, certain words, movements, gestures. Another example, even more appropriate to the point I'm making raising this question with the panel, is the Plexus Art Operas, where hundreds of artists gather together to perform a theme. Dance, theatre, musical performance and visual arts are all combined here with the central idea of a modern sacrifice – sacrifice being an art ritual, of course. But the modern sacrifice of sacrifice, the end of ritual, really. So in talking about the dematerialization of art, aren't we really talking about the demystification of ritual, the end of ritual. The impulse to include the audience, as in the happenings and the Living Theatre, is really the impulse of make shamans of us all, audience and artists alike. So, do you or do you not agree that the dematerialization of art is really art for the sake of demystifying, or even doing away with ritual, by making art?

Whose Serpent?

Who is the Serpent?

Nam June Paik, among the speakers, answered that he believed possible that Andy Warhol had been dematerialized through the artist intentional act of eating his commodity art symbol.

The panelists were Jean Baudrillard, Donald Kuspit, Vito Acconci, Nam June Paik, Judy Barry, Dennis Oppenheim, Billy Kluver, Nancy Holt, Paul Taylor, Bruce Breland, Flor Bex, Rene Berger, Eika Billeter, Alan Bowness, Julie Lawson, Hervè Fischer and George Chaikin.



Hadamard Matrix Why it is Art by [George Chaikin, 1987](#)

The Dematerialization of Art Symposium, ICASA International Advanced Studies in Art, New York University 1987

I've been asked to tell you why it's art. I'd like to say it's art because I made it to be art, and leave it at that, but while that appeals to my ego, it doesn't respond to your genuine inquiry.

Obviously, in some sense, it has failed as a work of art since it has not made its qualities self-evident. I do not wish it to be obvious, but I certainly do not wish it to be obscurantist. I wish to invite, even demand, examination, and that it reveals itself as examination proceeds, that this revelation be open ended, that it yield up more and more as examination grows deeper. I've said it failed in some respects, but it has also succeeded. For me, it continues to hold fascination, to reveal new sides of itself.

It's art because it's a drawing of an idea. The bimodality of the diagonals represents an effort to express the underlying duality of the elements in a form which gives equal weight to each mode. Other attempts using black and white, horizontal and vertical, plus and minus, or zero and one, failed in this respect. While this represents the best realization to date. I'm still working on new possibilities. I find these diagonals too dry, too ascetic. (This is not typical of my drawings, which are usually rich in curves.) I'd like to find a curvilinear realization which suitably expresses the idea.

It's art because it's magic. It has a secret name, the knowledge of which gives the possessor exalted powers, power over nature. Its secret name is its algorithm, which reveals itself to be careful observer. Therefore...

it's art because it knows its own name.. Since it knows its own name, it possesses magical powers, specifically the power of self-replication. This means it may even come close to being alive.

It's art because it is recursive. I'll bet you never heard this one before, but I'm sure you've encountered the concept. It means that drawing contains its own reiteration at a different scale – this is fundamental to its algorithm – that it is defined in terms of itself on a different scale.

It's art because it's reflective. Reflection is an extremely powerful action. Reflect upon it. The recursive algorithm involves three identical copies and one inversion. Both of these are reflective operations.

It's art because I give it away. I give it away because it is an idea, because yjay's function of art, to give ideas. The versions I have giving away so far been too sparse, too thin. I hope soon to do of these drawings containing more than one million lines, to make a million copies of it and give them away. That's a trillion lines.

It's art because it was done in memory of Ralston Farina

**THE PLEXUS CIRVILINEAR GEOMETRY OF CONSCIOUSNESS
BY GEORGE CHAIKIN**

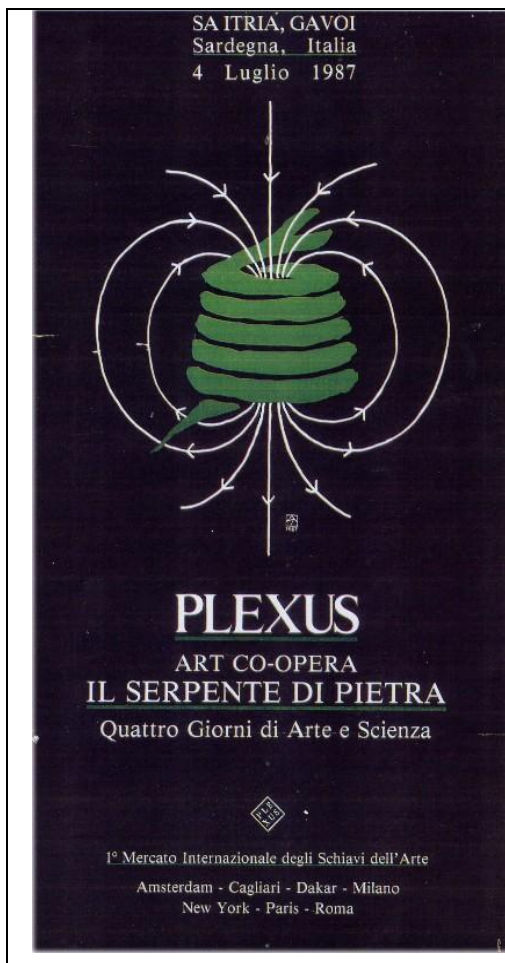
The Andy's dematerialization performance, then, became a Plexus controversial event promoting the upcoming Serpent art co-opera in Sardinia.

Finally, after 14 months of pre-production, the Cultural Commission of Sardinia and the City of Gavoi decided to offer full hospitality for all participant artists, but no travelling expenses were covered.

On June 30, in Rome, at the Theatre in Trastevere, an old L.I.A.C.A. place, we held a press conference by Sandro Dernini, Willem Brugman, Miguel Algarin, Arturo Lindsay, Maggie Reilly, Shalom Neuman, Gianni Villella, Paolo Maltese, Carlo Cusatelli, Giovanna Ducrot, Armando Soldaini, to present the Plexus art co-opera *Il Serpente di Pietra*, as the first international art slave market show in modern art history, with more 160 artists as art slaves coming from 23 different countries, in Sardinia, at the megalithic sanctuary of Sa Itria in Gavoi, from 1 to 4 July.



Il Serpente di Pietra was presented as four days of art and science, connected via a computer network by the Bruce Breland and Robert Dunn of the Dax Group of Carnegie Mellon and Franco Meloni of the University of Cagliari, as a multi-media fractal show dedicated to the Heinrich Hertz's 100 years electromagnetic celebration and to Bruce Richard Nugent, the black pope of the 1986 art slaves ship, who died few months before.



A serpentine parade happening was held in the streets of Trastevere, starting from my house in Piazza San Giovanni della Malva, where the first 1978 L.I.A.C.A. slaves market was conceived, to *Piazza Santa Maria in Trastevere*, then to the performance space *Il Cielo*, to end to *Il Mago d'Oz* of Giovanna Ducrot.

The day after, more than 100 artists departed together from the harbour of Civitavecchia to the island of Sardinia, creating an unexpected happening on board of the ferry boat, transformed symbolically into the Marconi's Electra ship, in order to transmit a radio

message for the freedom in art communication, dedicated to the 100 Years Celebration of Heinrich Hertz's invisible electromagnetism.



After the arrival in the harbour of Cagliari, a Sardinian welcome lunch was offered at Pinuccio Sciola's studio in San Sperate, and then all artists arrived in Gavoi, on top the Barbagia mountains at the centre of Sardinia.



The Mayor Salvatore Lai welcomed all artists and presented them to the local community, before to start their activities at the megalithic sanctuary of Sa Itria, some miles distant from the village.

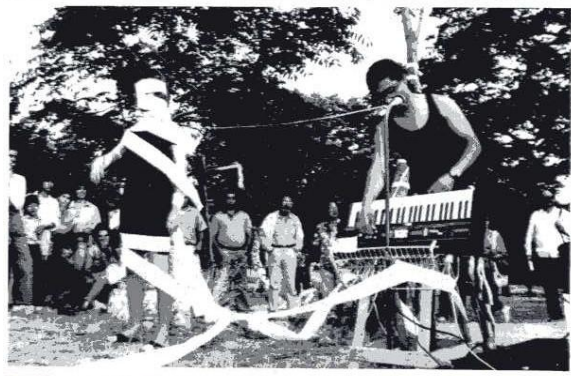
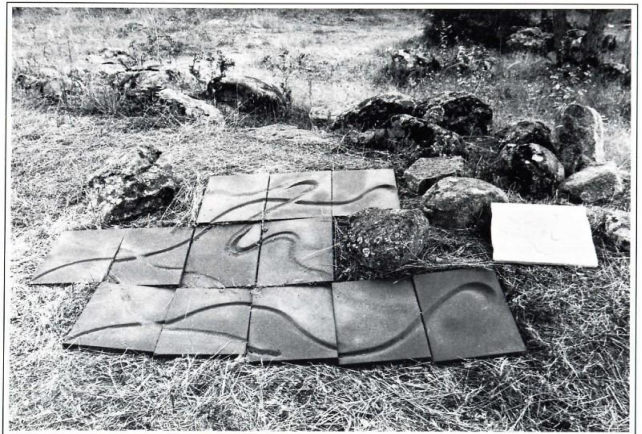


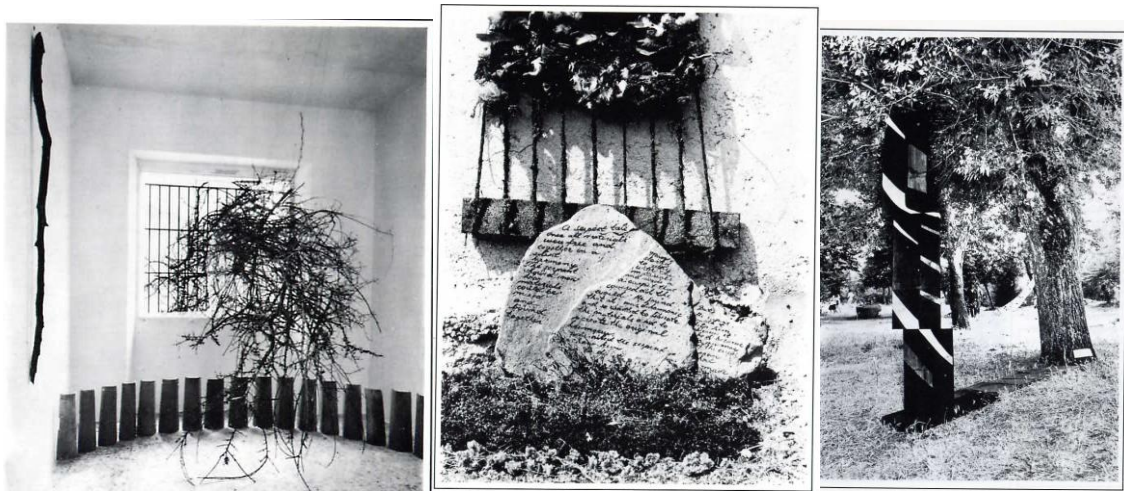
Over a week long period, 160 artists from various art fields and cultures, coming from 23 different nationalities, answering to the Plexus International call sent out from New York City in 1986, worked and lived together in Sa Itria, within an intense collaborative art environment, to celebrate the Serpent's metaphor, interacting with the magic panorama of the wild mountains of Sardinia, the time-space of the megalithic stones of Sa Itria, and the times-spaces of so many artists speaking different languages and codes, free to express themselves without curators, mediators and critics.



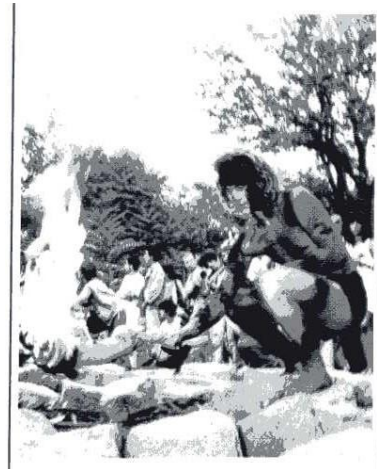
All over the open environment of Sa Itria, with at the centre a standing megalithic stone, there were artists working on the deconstruction of the myth of the serpent. Their interpretations were freely placed with none giving an art direction in a truly collaborative joint effort. All place was full of activity and creative energy which in short transformed the archaic sanctuary into a coloured open stage, framed by *The Serpent of Telema*, a 150 metres of a long serigraph coloured rolled paper, by Luigi Mazzairelli, Gaetano Brundu, Gabriella Locci, Annamaria Caracciolo, and by the performances of Willem Brugman, Miguel Algarin, I, Antonio Caboni, Claudio Prati and Tita Leoni, Luis Lopes, Rudy Baroncini, Sabina Maccuri, Marco Vella Brega, Assane MBaye, Lorenzo Pace, Arturo Lindsay, Alesl Figurelli and Alikl Thrumulopulos coordinated by Armando Soldaini and Gianni Villella. All over around an interactive creative art environment was created by the installations of Anna Saba, Antonello Dessi, Diagonale Espace, Shalom Newman with Orange, Fabrizio Bertuccioli with Salvatore Rossello, Micaela Serino with Dino Candelo, Carlo Cusatelli, Vinicio Passatelli, Gruppo Polmone Pulsante, Gianfranco Quadrini, Marco Fabiano, Luisa Brunetti, Giuseppe Rizzutto, Nilla Simonitto and Paolo Gallina, Luigia Martelloni, Fabi Bandini, Laura Squarcia, Artemis, Vito Lella, Lello Albanese, Fakher Al Kouksi, Faramarz Janhangir, Leonardo e Vittorio Fava, Lamberto Manganello, Susanna Micozzi, Elvi Ratti, Isabelle Baeckeroot, Berit Jansen, Nanni Cortassa, Antonello Ottonello, Randi Hansen, Wanda Nazzari, Stefano Grassi, Massimo Zanassi, Daniela Fantini, Loredana Melis, Gianni Atzeni, Giovanni Delogu, Andrea Portas, Arturo Lindsay, Lorenzo Pace.







Shortly a very strong critical dialogue and confrontation came out among participants divided between two different artistic conceptions: the art coopera made by the co-authors of "the anti-libretto", conceived as an unitary and compressed presentation of synchronized collective deconstructions; and the art opera by the authors of 'the libretto' as a modular and selective construction of individual art-works. It was an open encounter of so many artists, outside the conventional and official 'roads' of the international art scene, without art critics or curators as mediators or giving credibility to the Plexus event, made for the first time outside New York City, the most compulsory and important shipping place in the contemporary art world, usual stage of the past Plexus events.





On July 4, USA Independence Day, the remote Gavoi became worldwide connected through many artists exchanges coming from Kassel, Sidney, Vancouver, Wien, Wales, New York, and many other places in the world, all celebrating and interpreting free deconstructions of metaphor of the Serpent of Stone, as a communal performance of art freedom and independence.

As scales of the Serpent broadcast slow-scam graphic interpretations of the theme linked artists and scientists around the world. Bruce Breland and Robert Dunn of the DAX Group in Pittsburgh established an interactive text/network, with Franco Meloni of the Department of Physics of the State University of Cagliari, bridging across the IP Sharp, Bitnet, E.A.R.N. Networks, connecting Gavoi, in Sardinia with the rest of the world. The DAX Group was represented in Gavoi by Philip and Marcia Rostek. In Pittsburgh, DAX acted as an editorial node for a text – images exchange, over computer communications links, weaving any converging international art contribution and forwarding it to the remote Sardinia event site during the co-opera.

In the night, in a ritualistic performance, Lorenzo Pace as the shaman moved around all installations followed by a serpentine artists parade to awake the spirit of art, then Willem Brugman read Miguel Algarin's *Body Bee Calling (from 21st Century)* poem, with Alesl Figurelli, as second voice, translating it in Italian for the audience, while an old masquerade Sardinian sheep man, holding in his hand the green nuraghic warrior statuette, from the 1986 mythological attack at the *Eve Art Opera* in New York, was moving around following a ritual Sardinian path.



Body Bee Calling from the 21st Century

After transplanting/repairing body organs, at what point is self still of woman born? after becoming a beehive of transplants, grafted parts, after replacements.

is there still a self from woman born? after biological break down and up to date repairing, will self be a patch-work-of-spare-parts?

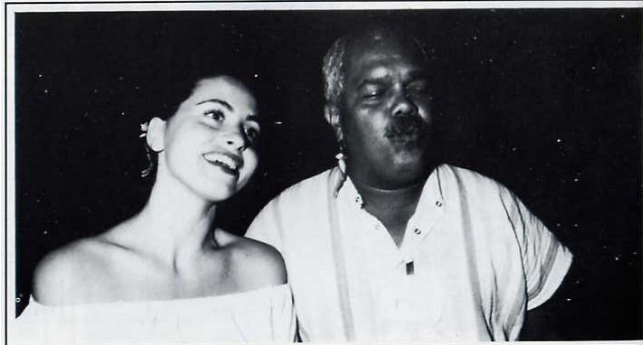
2019: Synthetic membranes introduced to repair stomachs, intestines, kidneys.

2021: Fluorocarbon liquids/base for artificial blood/patented in 2008/ will with synthetic polyvinyl hydrogel replace natural vitreous liquids.

2034: Chemical muscles: still shunned by body engineers developing techniques to force the body into regenerating its missing or damaged parts.

2045: Techniques for grafts to brain area controlling physiological processes are in daily use/all work on cerebral cognitive thought areas is advanced though performed selectively.

2050: Alien tissue ruled accessory graft receiver retains the 1 original/ foreign tissue subdued and acclimated by self of woman born still risking to persist. After body, after repairs, after transplants, after self, after beehive of organs, after grafts, after patch-work replaces self of woman born, after after, after that! What and where?



As closing act, in a modern rite, dedicated to the Bruce Richard Nugent's Fire of Harlem 1926 and to the bronze mutant of Sardinia, I ritually burned my clothes as ending of my image of Plexus artistic director, with Assane M'Baye, who was chosen by Kre M'Baye and Langouste Mbow in Dakar as their representative.



I performed the elimination of my image of artistic director of Plexus, expression of the pyramidal structure of the star system of the artworld, new contemporary form of slavery. Assane Mbaye invited all artists to go in 1988 to Dakar-Goree, as continuation of the Plexus art slaves voyage. As closing act Arturo Lindsay as the ancestral messenger set on fire a box containing all participants' signatures.

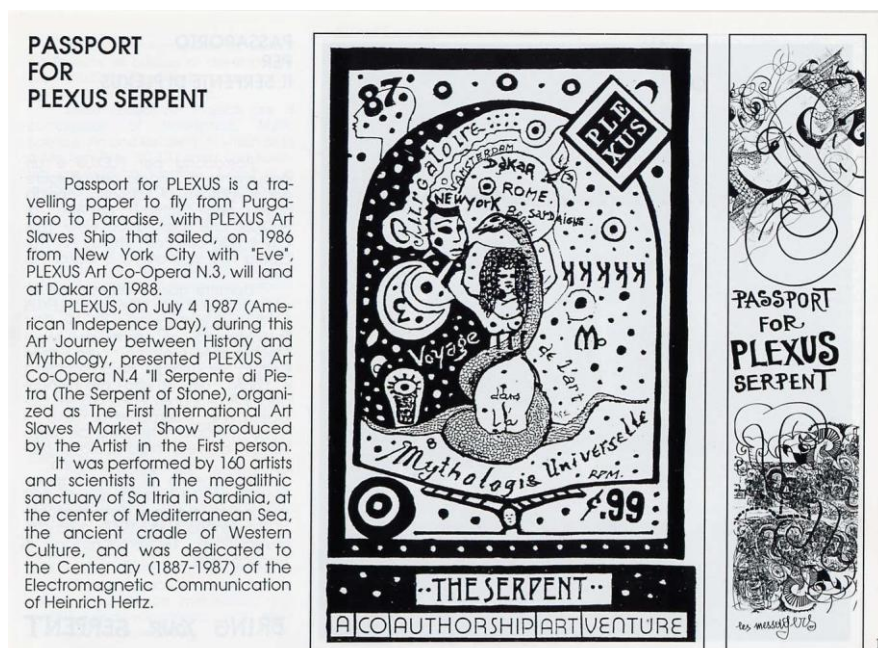


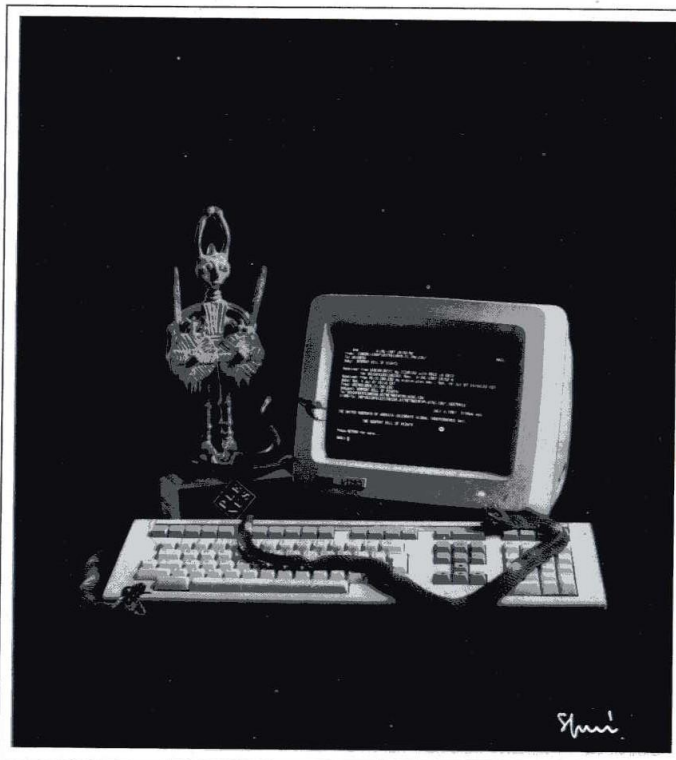
For me, behind personal conflicts and organizational problems and difficulties, the presence of so many artists coming from many different places, free to have an open and critic dialogue with their work of art, working at the same time-space on the same subject/object (the serpent), was a positive result to keep on the Plexus voyage in direction of Africa and to continue to explore the metaphor of universal myths, such as the Serpent, as a shuttle for a faster multi-lateral art communication.



After the closing of the Sa Itria event, I went with Willem Brugman to Carloforte to carry my Nuraghic warrior on board of the Elisabeth boat with other records and relics from the *Serpente di Pietra*, to be placed next to the Don Cherry's little Buddha, for the continuation of the Plexus art journey.

In the fall of 1987, thanks to the artworks by Gaetano Brundu, Antonello Dessi, Luigi Mazzairelli, Anna Saba, Gabriella Locci, Annamaria Caracciolo, donated in exchanged to the printer Franco Girina, an art collector, the art booklet "*Passport for Plexus Serpent*", 24 pages in English, Italian and French, was printed by Celt Editions, with me as editor, graphics by Gaetano Brundu and photos by Stefano Grassi, documenting the Serpent Plexus Art Co-Opera 4, held In Gavoi, Sardinia.





PASSAPORTO PER IL SERPENTE DI PLEXUS

Passaporto per PLEXUS è un documento di viaggio per navigare dal Purgatorio al Paradiso, con la nave degli schiavi dell'Arte di PLEXUS, che salpa da New York City il 1986 con "Eve", PLEXUS Art Co-Opera N.3, approderà a Dakar nel 1988.

Durante questo viaggio dell'Arte tra la Storia e la Mitologia, PLEXUS nel Santuario megalitico di "Sa Itria" in Sardegna, al centro del Mare Mediterraneo, antica culla della Cultura occidentale, ha presentato il 4 Luglio 1987 (Festa dell'Indipendenza Americana) la PLEXUS Art Co-Opera N.4, "Il Serpente di Pietra", il Primo Mercato Internazionale degli Schiavi dell'Arte organizzato e prodotto dall'Artista in prima persona.

Il Serpente di Pietra rappresentato da 160 artisti e scienziati di 23 nazionalità diverse è stato dedicato al Centenario (1887-1987) della Comunicazione Elettromagnetica di Heinrich Hertz.

BRING YOUR SERPENT

PLEXUS is a framework for Global Art Projects, its outlines of development are PLEXUS Art Co-Operas, coproduced by the Artist in the first person.

These Global Art Projects are a compression of time-space, Myth, Science, Art and Relativity, in which as in a Modern Rite 150-350 artists and scientists are working together, tuned in a metaphor to celebrate and deconstruct.

PLEXUS has coproduced four Art Co-Operas : "Goya's Time, New York 1985", with the participation of 67 artists; "Purgatorio Show", New York 1985, with 350 artists; "Eve", New York 1986, with 220 artists; "Il Serpente di Pietra (The Serpent of Stone)", Gavoi (Sardinia), Italy 1987, with 160 artists of 23 different nationalities.

"Il Serpente di Pietra", Art Co-Opera N.4, was the continuation of the journey of an art slaves ship, travelling through Reality and Fantasy, and during this journey PLEXUS has transformed artistically the ferryboat, travelling from the Italian coast to the island of Sardinia, into a Dutch slaves ship, towards Dakar (Senegal).

Then, during this PLEXUS art journey, the Italian ferryboat was re-transformed into the ship "Elettra", Guglielmo Marconi's travelling laboratory. A radio signal for Freedom in Art communication was transmitted, to dedicate THE SERPENT to the Centenary (1887-1987) of Heinrich Hertz's electromagnetic proof, which materialized the invisible and revolutionised our daily controlled electronic-living.

ART SLAVERY



PLEXUS e' una framework, cioè una struttura di lavoro per progetti artistici compressivi, le cui linee di sviluppo sono le PLEXUS Art Co-Opere , coprodotte dall'Artista in prima persona.

Questi progetti sono una compressione di tempo-spazio, Mito, Scienza, Arte e Relatività, dove 150-350 artisti e scienziati lavorano insieme, come in un rito moderno, sintonizzati su una metafora da celebrare e decostruire.

PLEXUS ha coprodotto quattro Art Co-Opere: "Goya's Time, New York 1985", con la partecipazione di 67 artisti; "Purgatorio Show, New York 1985", con 350 artisti; "EVE", New York 1986, con 220 artisti; "Il Serpente di Pietra, Sardinia, Italy 1987", con 160 artisti di 23 differenti nazionalità.

PLEXUS dal 1982 a New York ha svolto una continua attività nel campo della ricerca artistica interdisciplinare. Dal 1985 ha focalizzato il suo interesse sulla interazione fra Arte e Scienza, finalizzandolo alla elaborazione e co-produzione delle PLEXUS Art Co-Opere, presentazioni artistiche di immagini-concetto sincronizzate con la Scienza e la Mitologia. La PLEXUS Art Co-Opera ha le sue radici nel Teatro Totale, nel Jazz, nelle Fiere Internazionali dell'Arte, negli Happenings, nei Laboratori Scientifici, in FLUXUS e nella Storia dell'Arte Moderna.

Since 1982 in New York PLEXUS has developed a continuous activity in the field of interdisciplinary Art research.

Since 1985 it has focused its interest on the interaction between Art and Science, to produce PLEXUS Art Co-Opera as a synchronized presentation of Art & Science concept-images.

PLEXUS Art Co-Opera has its roots in Total Theatre, Jazz, International Art Fairs, Scientific Laboratory, Happenings, FLUXUS and in the History of Modern Art.

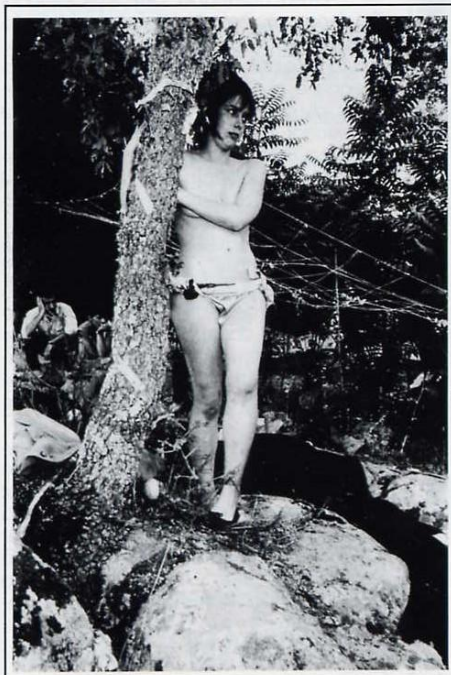
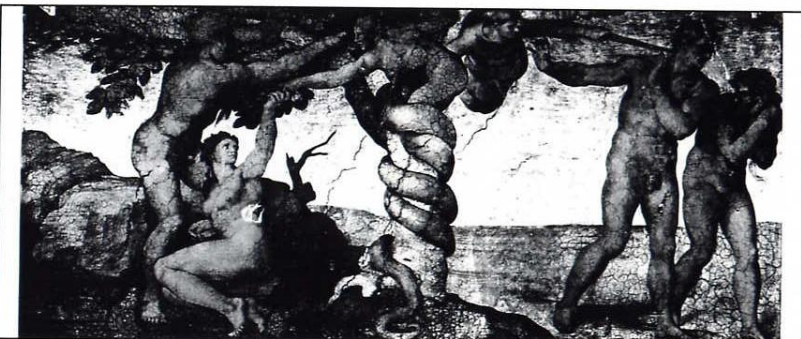
PLEXUS brainstorms universal metaphors like "The Serpent".

PLEXUS uses metaphors to create common ground between artists and scientists from various Cultures with different values.

PLEXUS uses all available art fields, that interact synchronously among themselves and the relative time-space of each Art Co-Opera.

A PLEXUS Atelier comes first and builds these art shows, through a brainstorm made by "Time-Art" and "Art Logic" that tunes in the metaphor in deconstruction (THE SERPENT) all artists.

From the megalithic sanctuary of Sa ltria (Gavoi) "Il Serpente di Pietra" has linked scientists-artists from many different part of the world, from Kassel to Sydney, Montreal, Wien, Wales, through a computer network of European and American universities, organized by the DAX (Digital Art Exchange) group of Carnegie Mellon University of Pittsburgh



La PLEXUS Art Co-Opera e' il prodotto di un brainstorm applicato alla decostruzione di Metafore Universali, per poi utilizzare la Metafora come un mezzo accelerato di comunicazione interdisciplinare e multinazionale.

Tali Miti (il Serpente, il Fuoco, il Labirinto) pressoché identici su tutte le latitudini, vengono interpretati e presentati artisticamente con i molteplici linguaggi della Metafora, per creare interessi comuni tra artisti e scienziati di culture diverse con valori differenti.

Le PLEXUS Art Co-Opere utilizzano tutti i mezzi artistici a disposizione in quella particolare Art Co-Opera, dalle Arti Plastiche alla Musica, Danza, Poesia, Lirica, Moda, Video, Cinema, Teatro e Satira che interagiscono sincronizzate in contemporanea (TIME-ART) tra loro e con lo spazio-tempo relativo a ciascuna Art Co-Opera, attraverso un Brainstorm che sintonizza sulla metafora in decostruzione gli artisti, all'interno della costruzione modulare del PLEXUS ATELIER che precede e prepara questi Art Shows.

Durante il viaggio dell'Art Co-Opera n°4, il Serpente di Pietra, PLEXUS ha trasformato artisticamente la nave di linea tra il continente Italiano e la Sardegna in una nave negriera Olandese diretta verso Dakar che durante il viaggio si è trasformata nel laboratorio viaggiante di Guglielmo Marconi, "l'Elettra". Un segnale radio per la libertà di comunicazione e di

and Department of Physics of the State University of Cagliari (Sardinia).

PLEXUS will continue the journey of the art slaves ship towards Dakar, where in the past from the island of Gore the first slaves ships left, there PLEXUS will present PLEXUS Art Co-Opera N.5, "The Invisible African Serpent Ningki-Nangka", to start again its Art journey, taking the artists not slaves anylonger to the New Art World in Freedom.

In 1988 PLEXUS will dedicate the continuation of the journey of PLEXUS Art ship to the Centenary of rotatory electromagnetic fields by Nicola Tesla (1888-1988), as metaphor to celebrate the Freedom for the Artist in the first person to join the International Art Community.

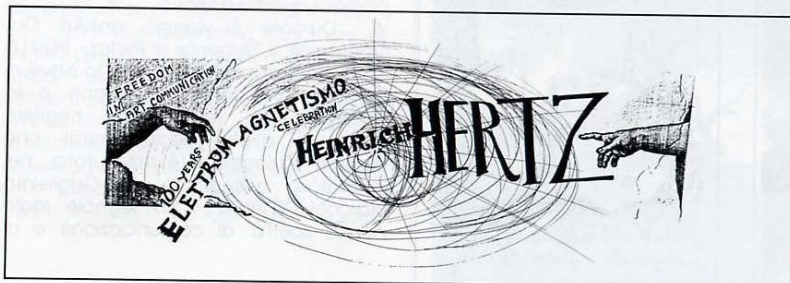


espressione per l'Arte è stato quindi trasmesso, dedicando il Serpente di PLEXUS al Centenario 1887-1987 dell'esperimento di Heinrich Hertz, che materializzando le onde dell'in-visibile elettromagnetico, ha condizionato e rivoluzionato il nostro quotidiano electronic-living.

Dalla Sardegna l'Art Co-Opera "Il Serpente di Pietra" e' stata collegata con scienziati di diverse parti del mondo, da Kassel a Sydney, da Montreal a Vienna e al Galles, attraverso una network di computers Europei (Bitnet) ed Americani collegati tramite il DAX (Digital Art Exchange) Group della Carnegie Mellon University in Pittsburgh e il Dipartimento di Fisica dell'Universita' degli Studi di Cagliari.

Con "Ningki-Nangka, il Serpente africano invisibile", Art Co-Opera n°5 PLEXUS proseguira' il viaggio della nave degli schiavi dell'Arte verso Dakar, dove anticamente dall'isola di Gore partivano le prime vere negriere, per riprendere da li' non più schiavi, il viaggio della nave dell'Arte verso un mondo nuovo e libero.

Pertanto il 1988 PLEXUS intende dedicarlo con la continuazione del viaggio della nave dell'Arte del Serpente al Centenario dei campi elettromagnetici rotatori di Nikola Tesla, 1888-1988, per celebrare la liberta' di associazione ed espressione per l'Artista in prima persona nella "International Art Community".



PLEXUS invites you to travel to Dakar through a journey of the mind of our times by the invisible Serpent Ningki-Nangka into the fog of the metaphor, into the animism, the ancient Negro-African religion that is not by magic or by fetishism, but by an authentic African way to communicate to the Univers and to spiritual forces.

This vital energy is only an emanation of the divine power and manifests the African inner sensibility to be able to feel animals, stars, the moon, the sun and everything in us and in the world fully in mutation.

NINGKI-NANGKA is a compression of time, space and of Relativity, between East and West, South and North.

It is a metaphor, a STAR of poetry, of epic songs, of art, of music and of light.

"UN ARC-EN-CIEL" coming from the richness of our soul built on the vital strength of our faith.

For the name of Winnie Mandela, of all oppressed, of all women, for all children, for love and peace, FROM THE TAM-TAM THE SUN OF THE NEW WORLD WILL RISE.

NINGKI-NANGKA
PLEXUS ART CO-OPERA n° 5
DAKAR - DECEMBER 1988

PLEXUS ART CO-OPERA LA METAPHORE DU SERPENT



TIME ART
NINGKI-NANGKA

PLEXUS à Dakar vous invite à effectuer avec le Serpent invisible "Ningki-Nangka" un voyage mental nos jours dans les nuages de la métaphore, dans l'animisme, l'ancienne religion nègre-africaine, qui n'est ni de magie, ni du fétichisme, mais une manière authentiquement africaine de communiquer avec l'univers et d'être en contact avec les forces spirituelles avec cette énergie vitale qui n'est qu'une émanation de la puissance divine. Ce qui explique bien une certaine simplicité intérieure africaine pour être sensible aux animaux, aux étoiles, à la lune, au soleil et à tout ce qui se passe autour de nous et dans le monde en pleine mutation.

C'est une compression du temps de l'espace et de la relativité, une approche de l'Est à l'Ouest, du Sud au Nord.

C'est une métaphore, une ÉTOILE de poésie, de son de geste, d'art, de musique et de lumière.

UN ARC-EN-CIEL qui nous vient de la richesse de notre âme fondée sur l'élan vital de notre foi.

Au nom de Winnie Mandela, toutes les femmes, à tous les opprimés, tous les enfants du monde, pour l'amour et la paix, QUE DU TAM-TAM SURGISSE LE SOLEIL DU MONDE NOUVEAU.

Assame M'Baye, Dakar, Décembre 1988

PLEXUS est une framework pour l'Artiste dans la première personne, une structure internationale de travail, pour artistes et universitaires intéressés par l'interaction de l'Art et de la Science dans la vie quotidienne.

Depuis 1983, PLEXUS a exercé une activité considérable dans le domaine de l'expérimentation et de la recherche interdisciplinaire, et depuis 1985 dans la réalisation de l'Art Co-Opera, une recherche pilote sur les mécanismes de la construction artistique, pour encourager le processus mutuel de coopération internationale dans l'Art et la Science.

PLEXUS est ouvert à tous les artistes et scientifiques intéressés à l'utilisation de la métaphore comme moyen multilatéral de communication accélérée.

La déconstruction des mythes universels (Le Serpent) dans une construction modulaire (PLEXUS) à travers observation, réflexion, information, "brainstorm" et communication, action, coopération, pour contribuer à redonner unité et consistance à une conscience commune de notre existence.

Il faut s'aventurer de nos jours dans les nuages de la métaphore du mythe et des archétypes presque identiques sous les latitudes en les faisant resurgir dans la conscience comme des faits actuels, pour contribuer à avancer dans le domaine de l'universel de la civilisation et de la communication sur les droits de l'être humain, contre le racisme et l'apartheid.

ATELIER DES ARTS

Chez PLEXUS, comme dans un modern laboratoire, il est indispensable d'utiliser à la fois les méthodologies rationnelles et a-rationnelles dans une vision globale et particulière colorée par la relativité pour localiser dans quel panorama la recherche est évolué.

La PLEXUS Art Co-Opera, montée dans un Atelier des Arts qui précède l'exhibition d'un spectacle d'Art intégré par l'utilisation simultanée et synchro-



nisée des Arts visuels, theatre, musique, poésie, danse, vidéo, émerge dans un contexte culturel caractérisé par des références métaphoriques à la Science moderne.

La PLEXUS Art Co-Opera est une compression du temps, de l'espace et de la relativité, elle a ses racines dans le théâtre total, les expositions internationales des Arts, les happenings, l'histoire de l'Art moderne, les laboratoires de la Science, et les fêtes populaires où la quantité a la même valeur scénique de la qualité.

PLEXUS a produit 4 Art Co-Operas: "Goya's Time, New York 1985", avec la participation de 67 artistes; "Purgatorio Show", New York 1985, avec 350 artistes; "Eve", New York 1986, avec 220 artistes; "il Serpente di Pietra (le Serpent de Pierre)", Gavoi (Sardegna), Italie 1987 avec 160 artistes et scientifiques de 23 nationalités.

"Le Serpent" est la métaphore pour la continuation de la PLEXUS Art Co-Opera n° 3 "Eve" avec le voyage métaphorique d'un bateau des esclaves de l'Art dans l'Histoire et la Mythologie qui est arrivé le 4 Juillet 1987, dans l'âge du bronze de la Sardaigne, dans le centre de la Mer Méditerranée (berceau de la culture occidentale), pour présenter PLEXUS Art Co-Opera N.4, "il Serpente di Pietra, coproduit et organisé par l'Artiste dans la première personne comme le premier Marché International des Esclaves de l'Art.

"Le Serpent de Pierre" est émergée chez un sanctuaire mégalithique et est reliée par un système Européen (BIT-NET) et Américain de computers équipé par le Département de Physique de l'Université de Cagliari (Sardaigne) et par le DAX (Digital Art Exchange) de la Carnegie Mellon University de Pittsburgh (USA).

La troisième partie de le voyage de le bateau des esclaves de l'Art de PLEXUS sera l'arrivée de le Serpent à

Dakar en 1988, pour célébrer comme individus libres le voyage de cette coproduction indépendante pour la Liberté de l'Art, d'Expression et de Communication dans un Marketing Control Multinational, et pour continuer le voyage de la fantaisie et de l'imagination vers un monde nouveau.

Depuis 1986 PLEXUS a travaillé en direction du FESPAC pour la célébration de le pluralisme et de la diaspora artistique du Serpent et de PLEXUS.

MYTHO-COMPRESSIONISM

What you feel and see is your own creation.

Here, we have compressed history, re-created mythology.

Time has speeded up and there is no time left for esthetic distance between the artist as performer and the art observer.

In these simultaneous Art Co-Opera we have destroyed this distance, and they in turn interact, creating a new operative form.

We have extended the compass of vision to include the former OBSERVER as participant.

We are user friendly.

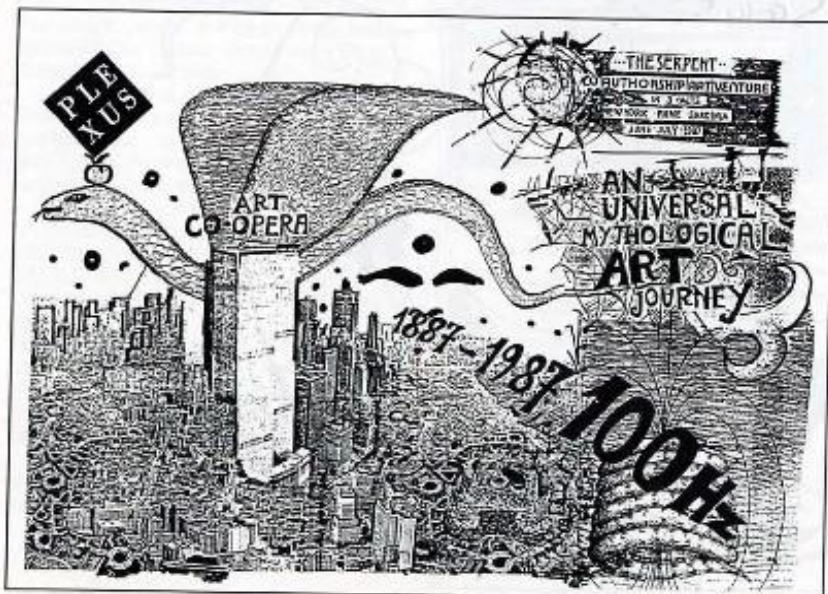
Use us or lose us.

We are all independent thinkers and dreamers calling our collective visions collaboratively.

Please experience us wisely and with an open heart.

This is open ART.

by Leonard Horowitz, New York, November 1986



IN ORDER
TO SURVIVE

The Webster Dictionary defines PLEXUS as a structure in the form of a network; as a network of interlacing blood vessels or nerves.

PLEXUS is a six years International art project (1985-1990), to develop a Multi-Lateral Recall Network, produced by the Artist in the first person.

"The Artist in the first person" is the author and producer of its own project.

Artists and scientists are the partners of PLEXUS, as co-authors and coproducers of this Co-Authorship Art Venture, through their individual projects, that flow together as independent productions in the global production plan of PLEXUS Art Co-Opera.

PLEXUS will promote by a quarterly News Letter exchanges between the coproducers, to establish an International Art Community Credit Line for the Artist in the first person and for PLEXUS.

The project uses the metaphor as a "Travelling Factory" of conceptimages to produce Global Art Projects (PLEXUS ART Co-Opera), made for the critic consumer of the Material Culture of the 90.s.

PLEXUS project is schematically divided by integrated phases of Marketing Mix, Promotion, Production, Price, Replacement, with short (1985-87), medium (1988) and long (1989-90) terms.

PLEXUS coproduction structure, always in evolution, is represented in the

PLEXUS MULTI-LATERAL RECALL NETWORK project 1985-1990



Il dizionario definisce PLEXUS come una struttura a forma di Network; una Network di vasi sanguigni o nervi intersecanti. Il progetto PLEXUS e' un programma di ricerca di sei anni finalizzato alla formazione di una Multi-Lateral Recall Network, coprodotta e gestita dall'Artista in prima persona, dove Recall significa richiamo d'im-magini-concetto con memoria.

Gli Artisti e gli Scienziati sono gli elementi costitutivi di PLEXUS, come co-autori e coproduttori di questa Art Venture, attraverso i loro singoli progetti, che confluiscono come produzioni indipendenti nel piano di coproduzione dell'Art Co-Opera in allestimento.

Attraverso la PLEXUS News Letter, prevista per l'inizio del 1988, si promuovera' lo scambio tra i coproduttori per migliorare l'intero interscambio artistico ed inoltre aprire una Linea Internazionale di Credito Artistico per PLEXUS e per l'Artista in prima persona.

Il progetto PLEXUS utilizza la metafora come una "fabbrica viag-giante" per la costruzione di prodotti artistici globali, finalizzati al consumo critico della Cultura Materiale degli anni '90.

Il progetto e' schematicamente indicato da fasi interagenti di Marketing Mix (promozione-produzione-prezzo-distribuzione), con diversi momenti di attuazione: corti (1985-87), medi (1988), lunghi (1989-90).

La partecipazione a PLEXUS avviene attraverso differenziati livelli di

PLEXUS Strategy Map as a truncate cone (the ancient tower) built by the coproducers associated as in a Modern Rite, and the participation in it is made by "Art Logic" and "Time-Art", through individual projects and independent productions.

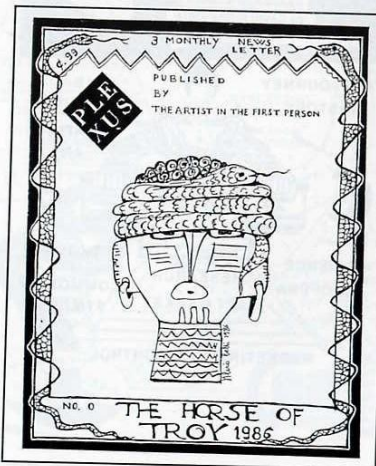
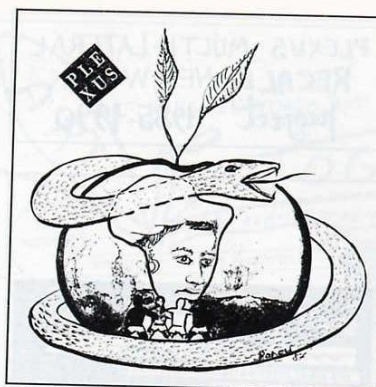
The first level of participation for an artist is to deliver to PLEXUS her/his own project. This first step will allow communication with the other coproducers through the News Letter, operating as a shuttle of PLEXUS brainstorm and to open a Credit Line on that individual project in PLEXUS Network.

The second level is the re-elaboration of the individual and of the global project in relation to new developments born from PLEXUS brainstorm.

The third level is to produce the individual project as an independent production.

The fourth level is to be part of the global program, with phases of research-elaboration-actualization interacting in the integrated concept of Marketing Mix for the strategic establishment of PLEXUS Multi-Lateral Recall Network, where Recall means collection of concept-images and memory.

In order to participate at the beginning to PLEXUS Network Project it is necessary to Recall the following:



scambio con la sua struttura di coproduzione, che in continua evoluzione e' attualmente raffigurabile nella PLEXUS STRATEGY MAP come un cono troncato a forma di antica torre nuragica, costituito dagli stessi co-produttori, che vi confluiscono, come ad un Rito Moderno, con TIME-ART ed ART LOGIC con i loro progetti e produzioni indipendenti.

Il primo livello di scambio consiste nella consegna del proprio progetto al pool informativo di PLEXUS, attraverso la News Letter che opera come veicolo del Brainstorm, per la circolazione di quel singolo progetto e per l'apertura di una linea di credito artistico in PLEXUS Recall Network per quel particolare progetto.

Il secondo livello consiste nella rielaborazione del progetto singolo e complessivo in funzione delle nuove possibili ipotesi di lavoro, nate dal PLEXUS Brainstorm.

Il terzo livello e' la messa in opera del singolo progetto attraverso le produzioni indipendenti, che confluiscono nel complessivo piano organizzativo della PLEXUS Art Co-Opera.

L'ulteriore livello e' la partecipazione al programma complessivo 1985-1990, in una visione globale e strategica per il consolidamento e l'espansione di PLEXUS, attraverso le fasi di Ricerca-Elaborazione-Azione.

-Partecipazione in PLEXUS is made only by the delivery of a project whose the Artist in the first person is the producer.

-To deliver the project/product in time-space with the agreed deliveries of the other coproducers of PLEXUS Art Co-Opera.

-To identify the mutual goals and benefits involved in developing and establishing PLEXUS as an International consortium/umbrella of independent Art producers.

-To avoid the bureaucratic time-space of traditional cultural organizations.

-To learn to profit from the direct dialogue between artists and scientists without mediators or agents.

-To plan a PLEXUS calendar for the next activities of common interest.

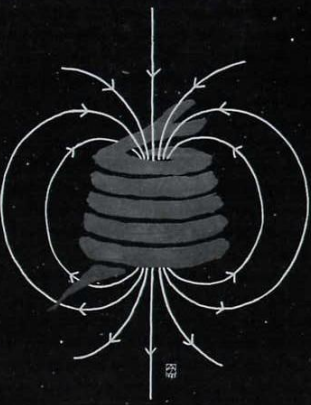
-To learn to profit from the direct dialogue between the Artist in the first person and private investor as "Angels".

PLEXUS, New York, october 1986.

ART LOGIC

14

SA ITRIA, GAVOI
Sardegna, Italia
4 Luglio 1987



PLEXUS
ART CO-OPERA
IL SERPENTE DI PIETRA
Quattro Giorni di Arte e Scienza


1° Mercato Internazionale degli Schiavi dell'Arte
Amsterdam - Cagliari - Dakar - Milano
New York - Paris - Roma

Per partecipare sin dall'inizio al progetto complessivo di PLEXUS MULTILATERAL RECALL NETWORK è necessario:

- la partecipazione a PLEXUS avviene solo attraverso un proprio progetto artistico di cui l'artista in prima persona e' il "Producer".

-Il rispetto dei tempi-spazi di consegna del progetto/prodotto, in quanto sincronizzati con le consegne degli altri coproduttori per una costruzione modulare della PLEXUS Art Co-Opera.

-L'identificare i propri benefici e gli interessi comuni nel consolidamento Internazionale di PLEXUS Network come un "Cartello" di produttori indipendenti.

-L'evitare i tempi-spazi burocratici ed assistenziali delle tradizionali organizzazioni culturali.

-Il guadagnare dal diretto dialogo in prima persona tra/con gli artisti e gli scienziati senza mediatori, filtri ed agenti.

-L'incontrare senza mediatori investitori privati, ed "angels", interessati ad un diretto dialogo con il producer dell'Arte.

-Il pianificare un proprio calendario di produzione artistica con le scadenze comuni di PLEXUS.

PLEXUS New York, ottobre 1986.

LA METAFORA E' UNA FABBRICA VIAGGIANTE

Il linguaggio metaforico dell'Arte puo' essere utilizzato efficacemente, come un sistema Internazionale ed interata informazione e diffusa istruzione, se sincronizzato con la Scienza moderna e colorato con i Miti Universali dell'essere umano.

La PLEXUS Art Co-Opera utilizza la metafora come un cross-over che ricombina conoscenza ed incoscio.

La PLEXUS Art Co-Opera utilizza la Mitologia, con gli apporti metaforici della Scienza e del Marketing che modernizza il Mito come oggetto di scambio economico (Commodity Symbol).

In relazione alle determinazioni storiche e culturali del tempo geopolitico nel quale e' stata prodotta, la PLEXUS Art Co-opera possiede forme specifiche, a cui l'Artista in prima persona partecipa non solo come produttore ma, nello stesso tempo, come consumatore e prodotto nel sacrificio finale di questo Rito Moderno.

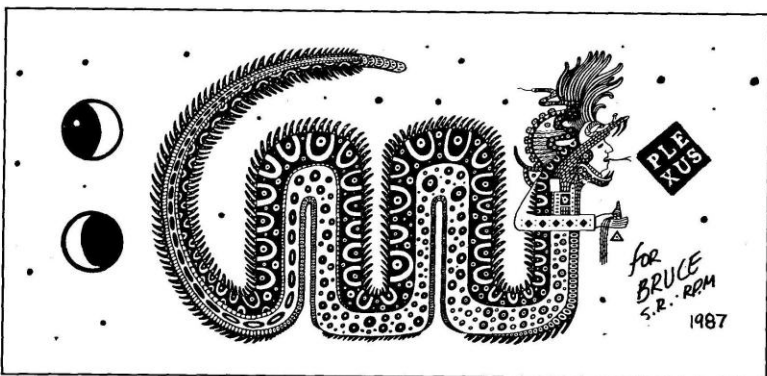
Nell'Art Co-Opera "Eve", gli Artisti in prima persona si sono legati come schiavi artisticamente tra di loro e alle loro opere nella nave degli schiavi dell'Arte, contro la separazione tra Artista, Arte e Comunita' artistica, che le dinamiche del mercato dell'Arte che impongono dei meccanismi di produzione hanno creato per esigenze del mercato generale (the World Market), che non rispettano i tempi anche a-

razionali dell'Arte, producendo cosi', attraverso critici, dealers, galleristi e mediatori, la figura dell'Artista in terza persona che invece rispetta le esigenze, i tempi e gli stili della struttura gerarchica dello Art Star System, creato strumentalmente dal Marketing Control che regola il mercato contemporaneo.

L'Arte dovrebbe essere considerata non solo come una merce di scambio economico (Commodity Symbol), ma soprattutto come un cibo per la nostra nutrizione, una compressione di "Know How" altamente qualificato, non costoso e non esclusivo, per volare in questo modo, con la nostra sconosciuta macchina umana, fuori dai confini dei mondi razionali e dei mercati controllati.

Il linguaggio metaforico dell'Arte, lavorando con strutture concatenate, puo' permetterci di attraversare le barriere dei campi specialistici. Tempo, Spazio, Storia, Scienza, Arte e Mitologia possono essere compresi in un continuo in evoluzione, mai consumato, soltanto imperettamente percepito attraverso i suoi sviluppi e salti di discontinuita', come un serpente che si mangia la coda agisce per auto-nutrirsi, non scompare nel consumarsi, ma si trasforma continuamente, riciclando la sua materia.

La Storia "Ufficiale" non e' certamente la misura della realta', l'essere umano con la Cultura ha modificato le regole della propria storia, della



18

THE METAPHOR AS A TRAVELLING FACTORY

The metaphoric language of Art can be used efficaciously as an International and interdisciplinary system for a more qualified information and education if synchronized with the modern Science and colored by the universal Myths of the human being.

PLEXUS Art Co-Opera uses the metaphor as a multi-category framework, as a crossing over between knowledge and unconsciousness.

PLEXUS uses Mythology artistically with metaphoric references to Science and Marketing that modernizes the Myth as a "Commodity Symbol".

The metaphor is an ultra-rapid integrated forms in relation to the geopolitical conditions in which it is produced, and the Artist in the first person is not only the producer but also the consumer and the final product in the sacrifice of this Modern Rite.

In PLEXUS Art Co-Opera N.3 "Eve", the artists, as slaves to be sold in public auction to the Art Market, were handcuffed together with their art-works on board the art slaves ship, to underline that for them there is no separation between Artist, Art and Art Community. It was to protest against the dynamics of the Art Market, imposing production mechanisms coming from the general Market that are not those of Art.

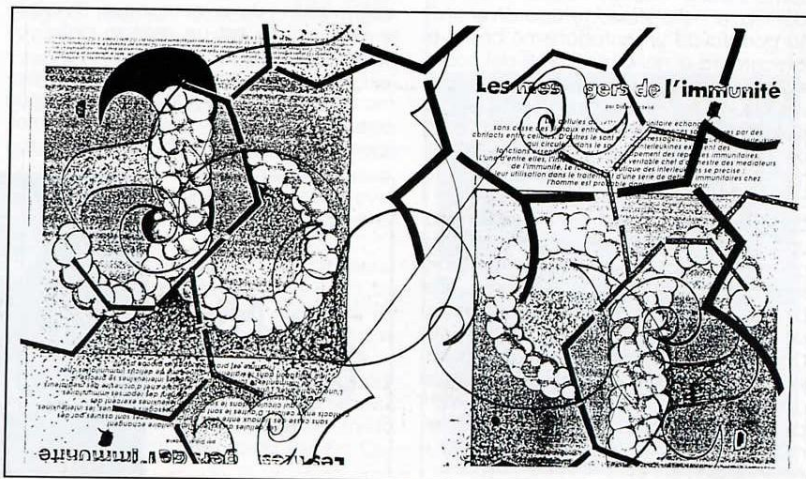
Through critics, dealers, gallerists, mediators and other filters the image of "the artist in the third person" has been created, to respect the needs of Star System, the hierarchic structure more functional to the Marketing Control that is governing the World Market of the contemporary Age.

Art should not be considered only an exclusive "Commodity Symbol" for commercial trade, but a "FO-OD" for our nourishment, a compression of high "KNOW HOW", not exclusive, not expensive, to fly with our Body Machine outside limits and borders of rational worlds and controlled markets.

The metaphor is ultra-rapid integrated communication system.

It works with nanoseconds (billionths of a second), the time-scale with which today our logic computers are operating. One nanosecond is so fast that it exists before its rational thought.

The metaphoric language of Art can let us cross the boundaries of specialist fields, working by concatenated structures. Time-space, Art, Science, History can only be compressed in a continuum in evolution, never consumed, only imperfectly perceived through their developments and jumps of



propria evoluzione. Conoscere il nostro futuro e' anche guardare in-dietro al nostro passato, per arrivare all'origine del nostro comune esistere, dove forse il gioco della metafora puo' contenere la nostra vera storia con la memoria genetica dei nostri perduti ancestri.

La metafora dell'Arte puo' aiutarci a vedere al di la' del nostro ottico e razionale orizzonte. PLEXUS potrebbe essere considerato come un mutante che segue l'evoluzione sociobiologica, come un delfino, anche lui membro della nostra comune classe di mammiferi, che vede con il suo sonar bioelettronico.

La non accettazione e corretta compressione della nostra comune identita' e nello stesso tempo diversita', ha portato ad un antagonismo che si e' radicato tra di noi a molti livelli del nostro esistere quotidiano, collettivo ed individuale, la mancanza di liberta' per la diversita' eterogenea di esistere e di coabitare con l'omogeneita' dominante piu' organizzata, ha portato all'antagonismo dei mondi diversi, con il continuo tentativo di prevaricazione di una identita' sull'altra: del piu' forte sul piu' debole, del sistema piu' razionale sugli altri sistemi meno o a-razionali, del bianco sul nero e sul rosso, del piu' ricco sul piu' povero,.... di Adamo su Eva. Contro questo antagonismo, il pluralismo metaforico del serpente e' stato decostruito da PLEXUS in difesa dei diritti dell'essere umano, contro ogni discriminazione, selezione, controllo, razzismo e Apartheid.

In PLEXUS, nel quale l'Artista coesiste come un sistema individuale con altri sistemi, c'e' un patrimonio comune di cui si usufruisce collettivamente, pertanto l'Artista in prima persona deve essere conscio di questa interdipendenza.

PLEXUS Art Co-Opera come progetto artistico, oltre ad essere prodotto, e' anche consumato dagli artisti e dal pubblico, pertanto ha implicazioni che possono anche causare reazioni culturali e fisiologiche interagenti tra di loro e intersecanti con l'evoluzione bio-culturale in atto.

L'Arte forse e' il gene "non sense" della nostra evoluzione genetica e PLEXUS e' l'immagine di un ricercatore dell'invisibile, dove comunque l'invisibile e' una parola ed un mondo della scienza moderna.

L'infinito e la diversita' sono gli elementi e le forze evolutive della materia che piu' diventa dinamica ed intelligente e piu' si allontana dal suo

equilibrio statico, allo stesso modo il progetto PLEXUS vorrebbe usare l'in-finta e pluralistica diversita' di lettura e d'interpretazione della metafora come una "fabbrica viaggiante" di "multi-lateral Recall" immagini-concetto, per la realizzazione di Global Art Projects per gli anni '90.

Per gli anni '90, la PLEXUS Art Co-Opera dovrebbe prodursi come una metafora materializzata e l'Arte dovrebbe essere prodotta, consumata ed

amata come un cibo dematerializzato, indispensabile per ricchi-amare (Recall) ed espandere la nostra memoria ancestrale.

Il progetto PLEXUS, sempre in evoluzione, e' stato elaborato da Sandro Dernini al Centre Culturel Africain M.Sy di Dakar, il 15/5/1986, tramite il brainstorm con gli Artisti in prima persona.



discontinuity, as a Serpent eating its tail acts as selfnourishment, which does not disappear consuming itself, but transforms itself continuously, recycling its matter.

Official History with its "Ages" and "Schools" is not the measure of the Reality. The human being has modified with Culture the rules of History, of its own natural evolution. To know the future is also to look back to the past, to arrive at the sources of our common roots, where the game of the metaphor can contain the memory of our lost ancestors.

The metaphor of Art can help us to see beyond the optical and rational horizon. PLEXUS can be considered as a MUTANT following its sociobiological evolution as a dolphin, member of our common class of mammalian that sees by means of its bio-elec-tromagnetic sonar.

Not understanding and not accepting our common nature, and at the same time diversity, created an antagonism that took root in all different levels of our everyday life individually and collectively. The loss of freedom for the diversity to cohabit with the homogeneous more organized majority has been the cause of conflict between different worlds, with the continuous attempt at predominance by one identity over the other: the stronger over the weaker, the more rational over the less or a-rational, the white over the black or red, the richer over the poor-er,....Adam over Eve.

Against this antagonism the pluralism of the Serpent has been deconstructed by PLEXUS to defend Human Rights against any discrimination, selection, racialism and Apartheid.

In PLEXUS, in which the Artist in the first person co-exists as an individual system with other system there is a common patrimony which is shared collectively, and the artist has to be aware of the interdependability of each in the modular construction of PLEXUS Art Co-Opera.

Therefore PLEXUS Art Co-Opera as an Art project is consumed by human beings (artist and audience) and this consumption causes cultural and physiological reaction effecting their metabolism, interacting between them and interlacing with the bio-cultural Evolution.

There is always an interaction between Culture and Nature.

May be Art is the gene "NON-SENSE" of our genetic evolution and PLEXUS can be the image of a researcher of the Invisible, where however the Invisible is a word and a world of modern Science.

The metaphor for its pluralistic readings and interpretations is used by PLEXUS project as the "TRAVELLING FACTORY" for its Multi-Lateral Recall Products.

PLEXUS uses rational and a rational methodologies in a colored framework of Global Vision and Relativity to try to discover in which panorama the Art Co-

Opera, at the same time object and subject, is moving.

For the 90's PLEXUS Art Co-Opera should be considered as an materialized metaphor, and Art should be produced, consumed and loved as a dematerialized food to recall our ancestral memory.

This PLEXUS Global Program in evolution is made by the brains-torming of Sandro Dernini with all the artists in the first person.

MANGIARE L'ARTE



A system which transmits information without intermediaries, conditioning, or censure by any power whatever, where a fact may be presented as it was intended by its conceiver, free from encumbering interpretative explanations - this is without a doubt the most productive weapon against the frustrating solitude of every author.

And the system does exist : a network of computers which connects the knowledge-producing centers of the whole world. It can be the most useful way to not only exchange data but to close the gap and make ties stronger between all those interested in culture-related work.

One of the most wonderful experiences during the PLEXUS Meeting in July was meeting artists already "met" through the electronic mail system - the VAX at Cagliari's Department of Physics. There were people from DAX - Digital Art Exchange - of Carnegie Mellon University in Pittsburgh, along with poets who had transmitted ancient legends from Australia while Kassel and Wales were on the line. And all this in Gavoi, Barbagia (Sardinia).

The world can be smaller, not only in the field of Science, but, and perhaps with better results, in the field of Art as well.

Franco Meloni, October 1987
Department of Physics,
University of Cagliari.



Un sistema di trasmissione dell'informazione senza intermediari, condizionamenti, censure da parte di qualunque potere, dove un fatto e' presentato per come e' nell'intenzione di chi l'ha pensato senza "spiegazioni" sacerdotali di interpreti, e' senz'altro l'arma piu' produttiva contro la frustrante solitudine di ogni autore.

Il sistema esiste: una rete di computers che collega i centri di produzione della conoscenza in tutto il mondo. Puo' essere il mezzo piu' utilizzabile, oltre che inviare dati, anche per rendere piu' vicini, e quindi piu' forti, tutti gli interessati ad operazioni che hanno a che fare con la cultura.

Una delle sensazioni piu' belle durante PLEXUS a luglio e' stata l'incontrare artisti "sentiti" attraverso la posta elettronica del VAX del Dipartimento di Fisica di Cagliari. Persone provenienti dal DAX-Digital Art Exchange- della Carnegie Mellon University a Pittsburgh, vicine a poeti che trasmettevano antiche leggende dall'Australia mentre Kassel e il Galles erano in linea. Tutto questo a Gavoi, Barbagia.

Il mondo puo' essere piu' piccolo non solo nel campo della Scienza ma anche, forse con migliori risultati, in quello dell'Arte.

Franco Meloni, ottobre 1987,
Dipartimento di Fisica,
Università degli Studi di Cagliari.

AN INFINITE SERPENT

Einstein once stated: "The most beautiful experience one can have is the mysterious. It consists of fundamental emotion, the cradle of true Art and Science".

And the poet, Mario Luzi said, "Science accepts the idea of mystery rather than repel it. For a poet, the mysterious is a place from where to return to rationality, and from which doubts stem".

If today, philosophers have been beaten, artists continue to fight the mysterious, while great things are happening in Science, as presocratics, once used to do, following E.Zeller's time-scale.

Mystery-Reason: the artist at the confluence of these ever-changing words.

PLEXUS is therefore a metaphor in which observations, analyses, discussions, reflections, actions, pilot-shows, stretched to encourage the continuation of research, all come together, and like an infinite serpent rising up to the tree of knowledge, renews unity and consistence to self-conscious and common research.

In this way, by adventuring into mists of metaphor, myth and archetypes, one is brought closer to the mysterious since the metaphor is enemy of appearance, is the damp earth, and is the roots.



Behind it lies the mystery of the future, the continuation of imaginary threads still be defined and fully elaborated, as PLEXUS looks for.

Thus, PLEXUS Project does not set itself easy objectives, so in an Event of such vast size as that of Gavoi (Sardinia), and based on very ambitious goals, (but also still very uncertain), the danger of rhetoric, indefiniteness and superficiality continually remain a possible trap.

At this point Cicero springs to my mind, who used to ask himself, how soothsayers managed not to laugh when they met each other.

The Gavoi opportunity has been useful, useful because it allowed contacts and feed-backs between artists who came from different areas, and who did not know each other. Among these were the inhabitants of Gavoi, a town in the centre of the Barbagia of Sardinia that accepted what could be defined as being -for Gavoi- a challenge.

It was an important occasion for the inhabitants of Gavoi to reflect on what to do in the future, just as for PLEXUS to find proof for an interdisciplinary dialogue, got out from the usual artistic contexts (and scientific).

This is the point I should like to emphasize: that what happened in Gavoi could become "History", in other words it could be the catalyst of reflections for everybody, for PLEXUS, thoughts which in their turn produce more thoughts and future realities for everyone, all in a continual spiral (the serpent), towards a future growth which is "History".

Paolo Maltese, Milano October 1987.

160 artists of 23 different nationalities that on July 4 1987 arrived in the sanctuary of "Sa Itria" in Sardinia, were the real protagonists "in the first person" of PLEXUS Art Co-Opera n°4, "Il Serpente di Pietra".

This event was organized as the First International Art Slave Market Show, produced and managed by the Artist in the first person.

It took form in the confrontation-collision-encounter between all players of this PLEXUS "Challenge-Game-Show" on the Star System of the Art Market.

It was played by two teams mainly:

A) The co-authors of "the anti-Libretto" for an Art Co-Opera, made as an unitary and compressed presentation of the synchronized collective deconstruction of the Serpent;

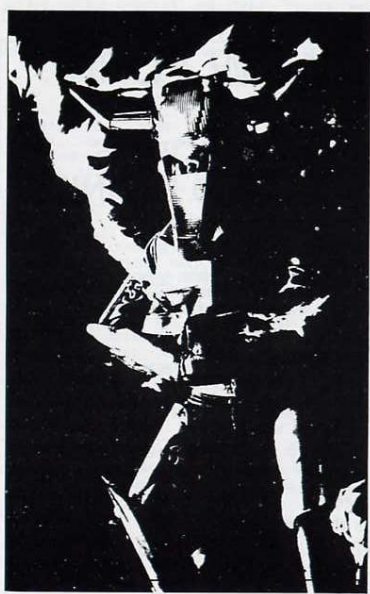
B) The authors of "the Libretto" for an Art-Opera as a modular and selective construction of individual art-works.

The stake was the Apple of the Art Star System.

The supreme judge was the Serpent.

In the Atelier des Arts that came first and built "Il Serpente di Pietra", PLEXUS interacted with the time-space of Sa Itria (a megalithic sanctuary-stage), ten miles far from Gavoi (a small village at the center of the island of Sardinia), and with the times-spaces of the 160 artists speaking different languages and codes.

THE ARTIST IN THE FIRST PERSON



The Artist in the first person became the absolute winner of this PLEXUS Game, playing as slave and working as artist, free indeed to express itself without curators, mediators and critics.

My image of PLEXUS Artistic Director, since PLEXUS Art Slave Art Journey started in New York on 1986, was the slave-dealer who forced time-space of individual artists as slaves of Art, traing (not always successfully) to chain them into PLEXUS Frame of an Art Slave Ship escaping from New York City Art Market Control.

My task as Art slave-trader as Artistic Director was to follow the needs of PLEXUS Art Slave Journey for a common PLEXUS Strategy of a Marketing Control of the global image of "Il Serpente di Pietra" as PLEXUS Art Co-Opera n°4, and for its outsider perception as an unitary Total Theatre.

Inside PLEXUS there was the violence of very strong emotions, evoked by the surprising panorama around the megalithic sanctuary-stage, and produced by particular conditions in which this international auto-financed journey developed and (not ended yet) arrived in Sardinia after many economic, political, artistic, technical, and personal difficulties (not easy to digest).

These present difficulties caused problems, fights, separations, discussions, critic dialogue, and solidarity finally like on a real slave ship.



As in a Modern Rite, dedicated to Bruce Richard Nugent's "FIRE!!" (Harlem 1926) and to the bronze Mutant of my land of Sardinia, PLEXUS Artistic Director was eaten by a Serpent of Fire.

Deliberately I burned and destroyed the image of PLEXUS Artistic Director, as previously I announced on 1986 in New York after "Eve" Art Opera n° 3, following the Art-Logic and the Time-Art of PLEXUS Strategy Map against the pyramid of the Star System.

There is not anymore time-space for Art Filters between the Artist in the first person and PLEXUS.

PLEXUS is a Co-Authorship Art Venture, created, produced, and managed by the Artist in the first person only.

In the end of "Il Serpente di Pietra", as in an ancient rite, the ancestral

messenger by Arturo Lindsay set fire to a box containing all Artists's signatures.

A Serpent of real fire came from the burning Art Box and set "Fire" to my person just in the moment that I was burning my clothes of PLEXUS Artistic Director as in a Modern Sacrifice.

This was not a sham metaphor.

PLEXUS Art Slave Market Show was not only an Art Nonsense, "Il Serpente di Pietra" was really the First International Art Meeting in Sardinia of so many artists, outside the conventional and official "roads" of the International Art Scene, without any Pope giving credibility or/and advertising to such event, and outside New York City, the most compulsory and important Art Shipping Place in the contemporary Art World, and usual stage of the past PLEXUS events.

The presence in Sardinia of so many artists and scientists coming from so many different places, free to have an open and critic dialogue with their Work of Art, working at the same time-space on the same Subject-Object (the Serpent), it was a positive proof, confirmation and support for PLEXUS idea to use the Metaphor of Universal Myths as a Shuttle of Multi-Lateral Art Communication.

Thanks to the Serpent, PLEXUS became an international Art Network, produced independently by the Artist in the first person.

PLEXUS future is now responsibility only of the Artist in the first person, as winner of the Art Apple.

PLEXUS Artistic Director now has been replaced by the invisible Serpent with the wings, "Ningki-Nangka", PLEXUS Art Co-Opera n°5, the continuation of PLEXUS Art Journey towards Dakar, and towards a future richer of Fantasy, Freedom and Equity.

The Artist in the first person is now the producer of the next second phase in the global project (1985-1990) of PLEXUS Multi-Lateral Recall Network: The Production.

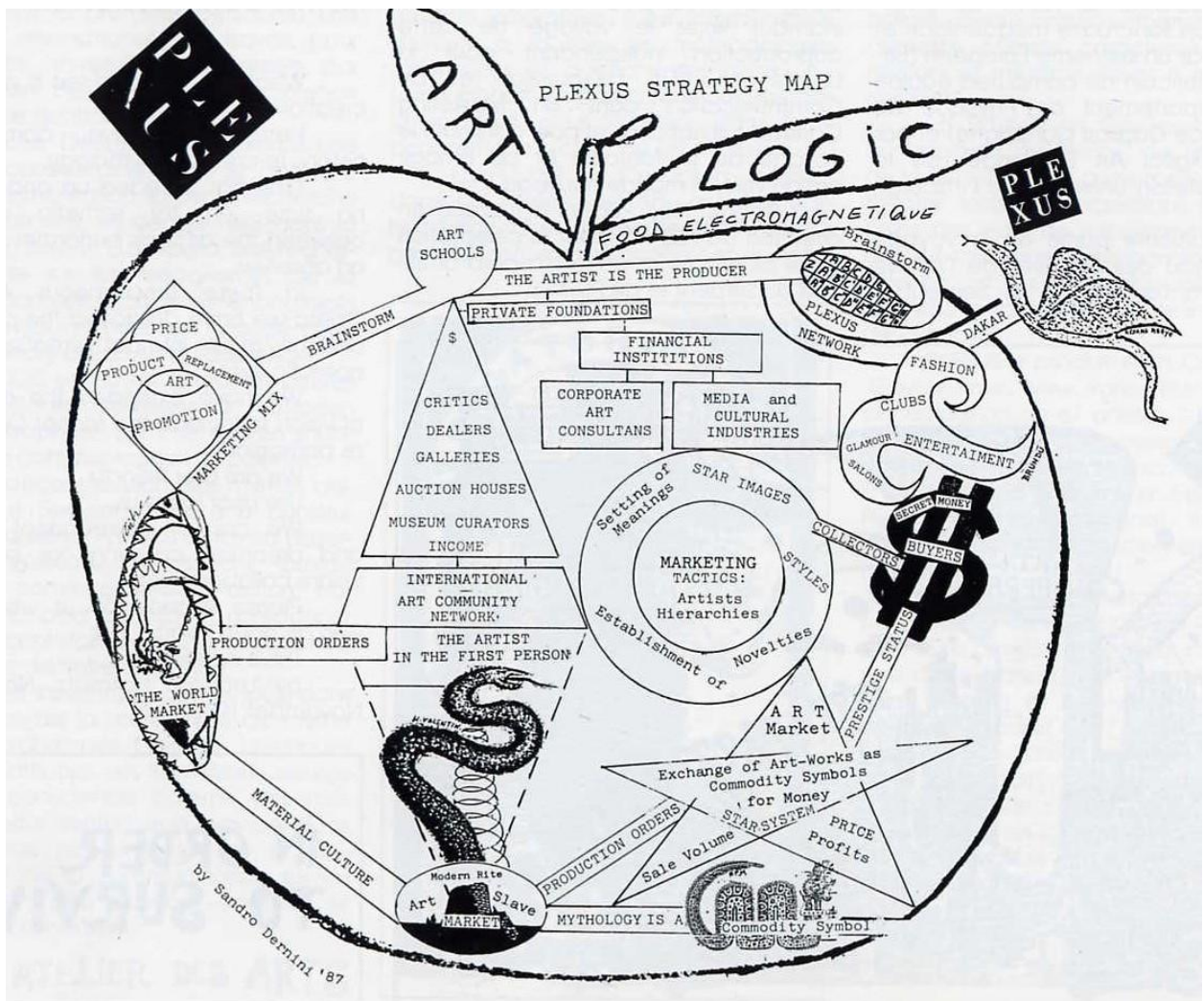
"Il Serpente di Pietra", following PLEXUS Strategy, closed the first phase of Promotion (1985-1987) to establish an Independent International Art Community Credit Line for the Artist in the first person and for PLEXUS Art Co-Operas.

PLEXUS Art Slave Ship can and should become an Art framework to develop, during its Art Journey, an International Cooperation between all artists as Art producers to re-discuss a New Contract of Art, made by/for the Artist in the first person.

Sandro Dernini, Sardinia, 30 October 1987.



I designed as big apple a Plexus strategy map, with inside a cultural navigation from my past art market graphics 1985-86. I placed an entrance/exit in Dakar, covered by the image of the Ningka Nangka serpent by Assane Mbaye, and I placed an other exit/entrance on the image of the Quetzacoatl plummed serpent by Richard Milone, a mythology as commodity symbol. Plexus coproduction structure, always in evolution, I represented as a truncate cone of a Nuraghic tower, built by the artist coproducers, associated together as in a modern rite.



In the *Plexus Serpent Passport*, a six years Plexus plan, 1985-1990, was schematically divided by integrated phases of marketing mix: promotion, production, price, replacement, within short (1985-87), medium (1988), and long terms (1989-90), as a multilateral recall network, where recall meant collection of concept-images and memory for a co-authorship art venture, made by artists and scientists in the first person as co-partners.

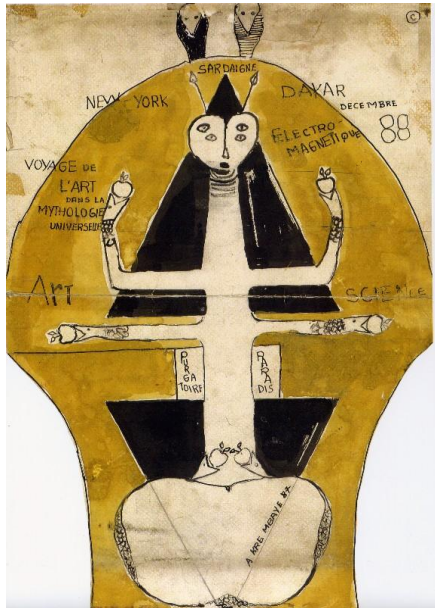
In early December 1987, before to go to Dakar, I moved to Carloforte to perform my "dematerialized" Nuraghic ritual art love journey in direction of Goree. inspired by the oral tales of the old Nuraghic people, reported to me by Prof. Raimondo Demuro, who were able to travel, in a dematerialised way, from one place to another one, through collective ritual performances travelling through time and space. Influenced by it, I

started to perform my nuraghic ritual actions as a modern sacrifice towards the continuation of my Plexus art journey to fly in direction of Dakar.



Few days after, I landed in the Medina of Dakar, at the house of the family of Assane and Kre MBaye, in rue 17 angle 8. Since then, I became very closed to all members of the MBaye family, managed by the two big sisters Awa and Marcel, with the help of Fatamata, Awa's daughter. At Kre MBaye studio, I performed, with Langouste MBow, Kre, Assane, and other artists, the nuraghic ritual re-materialization of the Plexus Serpent Passport from Sardinia to the Medina of Dakar.





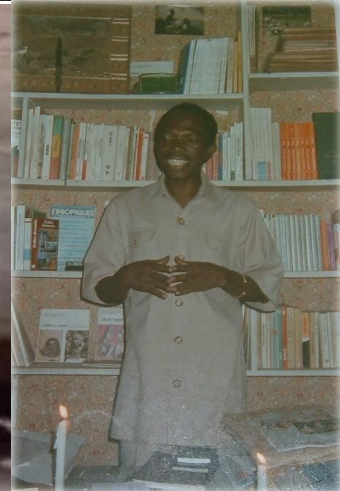
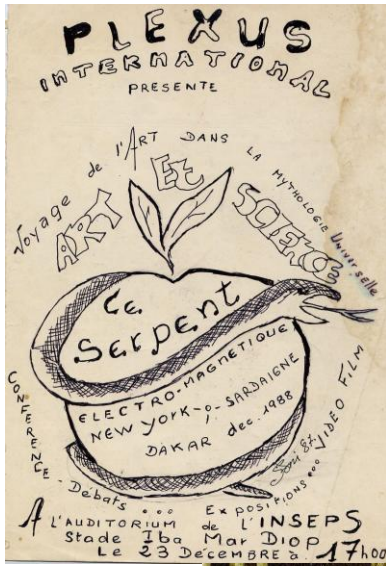
Assane MBaye, who had just returned at home from Rome, started to promote with Langouste MBow the organization of the arrival of 1988 Plexus art slaves boat in Goree, as an art voyage through universal mythology and contemporary art reality. Assane brought me and Langouste to visit a marabout of the family M'Backe, part of the Mourides Islamic Brotherhood, founded in the late XIX century by Cheick Ahmadou Bamba.



We discussed the idea of the landing of the Plexus art slaves boat to the House of the Slaves in Goree, and how to find support for an official invitation to Plexus to participate at the FESPAC Pan-African Arts and Cultures Festival planned in Dakar in December 1988.



On December 23, in the Medina, at the Auditorium INSEPS, at the Iba Mar Diop Stadium, Assane M'Baye organized a press conference with Youssouph Traore, president of the Club Litteraire David Diop, and with Pathe Diop, chief of Golf Sud and new "impresario" of Plexus in Dakar, to present the Plexus art voyage into universal mythology to the local authorities and the representative of the Mayor of Dakar. On the chairs in front to the public next to them sat, instead of people, several paintings by Langouste and Kre M'Baye, representing the invisible local artists that usually were not invited to attend official ceremonies. I showed the video of the Plexus art co-opera // *Serpente di Pietra*, produced in Sardinia by the Galavision Company, directed by Salvatore Zurro with editing by Tony Occhiello, and then I distributed copies of the *Passport for Plexus Serpent* with the announcement of the arrival of the art slaves boat in December 1988, at the House of the Slaves of Goree.





Cominh back from Dakar, in New York, on February 20 of 1988, on the occasion of the first anniversary of my 1987 dematerialization performance of eating Andy Warhol, I organized the happening "*An Art Redefinition of a Campbell Soup Can*". I made it as a Plexus report to the Lower East Side community, about developments of the Plexus journey of the art slaves boat, two years after its departure from the "*Eve*" art opera, its landing in 1987 in Sardinia and its planned arrival at the House of the Slaves of Goree, Dakar, in December 1988.



I staged it inside the dry swimming pool in the basement of C.U.A.N.D.O. for a historical group shot to be recorded for the first episode of a new Plexus Snub Cable TV Show by Fran Duffy. The Andy's Plexus recalling event was again inspired by a second ICASA symposium, *The Redefinition of Art in the Collision of Cultures in the Post-Modern World*, held in the same period at New York University at New York University.





On the swimming pool boards I made an art altar with Plexus relics and records, with at the centre as a recall a new red copy of the Mickey Pinero's Indian American statuette, lost in the fire accident of The Shuttle building. The arrival of Lorenzo Pace, the shaman of *Il Serpente di Pietra* opened the Plexus happening.

In March, I started to revitalize the legal non profit entity of Plexus International Art Urban Forum Inc., registered in New York, with a new board of directors, made by Hope Carr, Joi Huckleby, Frank Shifreen, Lenny Horowitz, Franco Di Castro, Alfa Diallo, Arturo Lindsay, and, me as chairman, I. A newsletter was made for a broader communication on Plexus upcoming event in Dakar.



In the meantime in Dakar, Assane MBaye, Langouste MBow, Pathè Diop and Youssouph Traorè activated themselves to get invited Plexus upcoming event at the important FESPAC Festival Pan African des Arts et Cultures, planned in Dakar in December. On April 11, I received for Plexus International the official invitation from the FESPAC. Then in Sardinia, Franco Meloni, as chairman of the non profit organization "Plexus Il Serpente di Pietra" was able to obtain an other invitation for the Plexus traveling event to participate in the program of the 250 Years Celebrations of the City of

Carloforte to be held in June to commemorate its foundation and the freedom of its people from their slavery in Tunisia.



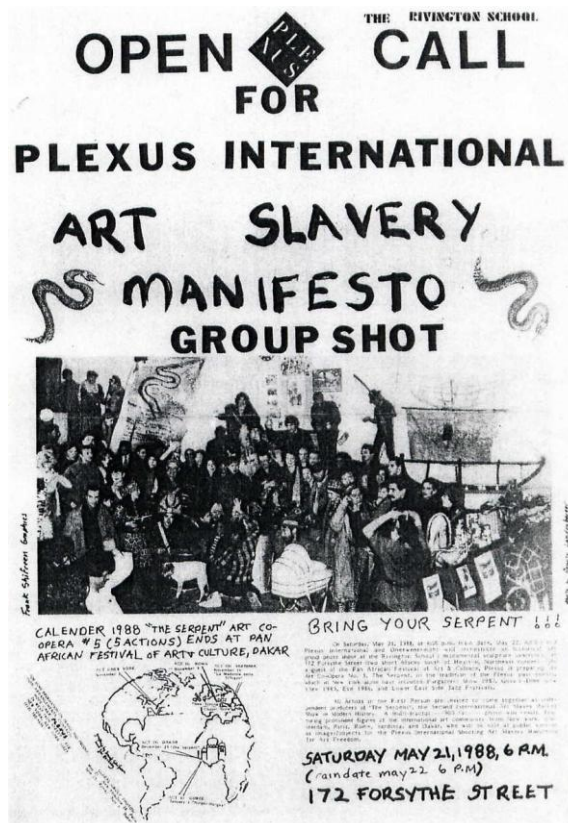
As a recalling community action, prepared at 93 Avenue B at Joannee Freedom's place, I attached on the street walls of the burned building of The Shuttle, at 523 East 6th Street, in the Lower East Side, the announcement "In Order to Survive" as an open call for the continuation of the Plexus journey in direction to the House of the Slaves of Goree and to the Pan African Art and Cultures Festival.





Then, on May 21, from the Rivington School, at 172 Forsythe Street, it was launched the *Open Call for The Serpent Plexus International Art Slavery Photo Shot Manifesto*, to make a multi-fractal 900 artists faces photo, from New York to Dakar, Sardinia, Rome and Amsterdam, to be sold in a public auction by Plexus at the Pan African Festival of Arts and Cultures in Dakar, in December 1988, for the freedom of art.

Rivington School was a radical art urban project, founded by Ray Kelly as a workshop of metal sculptors, with a particular style, summed up as “Dada meets Country-Western”, building a metal garden, in an empty ruined parking lot, at 172 Forsythe Street, in downtown of Manhattan.



A large number of historical Plexus participants answered to the *Open Call*, and on May 21, at the Rivington School's monumental sculpture sanctuary, Ivan Dalla Tana took the first historical art group photo shoot, as ritual opening act of the Plexus Manifesto, before its International departure.



In Rome, on June 15, at the Metateatro, I organized a second group shot of several historical participants of the L.i.A.C.A. and of the Roman avant-garde of the 70's. It was placed at the center of the stage framed with boxingring posters of a past Metateatro play, for a historical group shot by Adriano Mordenti, in front of a large photo of Ivan Della Tana, at the first Rivington School Group Shot, that I carried with me.



The *Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte* was made by Fabrizio Bertuccioli, very active with Carlo Cusatelli and Laura Squarcia, in promoting the arrival of Plexus art slaves journey in Rome.



Art as the realm of “gratuitous” is the invention of possibilities of free withdrawal and the production of acts, events, objects, etc.... through which an exchange is reinvented between unrelated and heterogeneous spheres, that of the useful and that of the useless (play). The reinvention of exchange between these spheres, the re-establishing of a relationship between homogeneous and heterogeneous, allows us to identify values which are necessary for the survival of any civilization. This is the work engaged in by artists as utopian producers of the “gratuitous,” a work for which too often they have to pay the price. To deny marginality as a chance for enriching the exchange between those heterogeneous who withdraw from the dominant homogeneous, to propose an attitude toward the programming and production of projects which actually amount to denying the chance itself, is a crime against freedom and against a freely composed world, before than a crime against creativity and art. Reinventing the locations of art is an operative element in this marginality. When one sees a piece of art in a place that is already “valorized,” in a place already assigned to art, everything one sees acquires “authority,” becomes important, and exchange becomes impossible. When, instead, one sees it simply just like that, in an ordinary place, without the prop of the ‘appropriate’ place and surroundings, one finds it easier to criticize, one is forced into a relationship with it. It is the capacity to perceive normality as opposed to the expectation of an extraordinary event, which, in most the cases, is just a prefabricated display.
(Fabrizio Bertuccioli)



The ritual photo was opened by Paolo Buggiani performing the arrival from New York of his Minotaur in fire, carrying the Rinvington School photo shot and by a new I's Plexus can performance, labelled “Made in the 80's for the 90's”.



The third historical Plexus group photo was taken, three days after, on June 18, in Carloforte, S. Pietro Island, off Sardinia, where previous Plexus group shots from New York and Rome and Plexus Campbell's cans, were carried by me and Fabrizio Bertuccioli on board the Elisabeth boat. It was "dressed" as the Plexus art slave boat by Anna Saba, Franco and Valeria Meloni, Armando Soldaini, Randi Hansen, Luigi Mazzearelli, Annamaria Caracciolo, Giovanna Caltagirone, Antonello Dessi, Andrea Portas, Stefano Grassi, Maria Grazia Medda, Antonio Caboni, Lorenzo Melis, Pierluigi di Todaro, Tiziana De Giorgi, e Zi del Barone Rosso.



An other photo ritual performance was held at the cinema Mutua in Carloforte in which it was presented to the press the Plexus project to realize a the real voyage of the Elisabeth boat from the Island of San Pietro, in Sardinia, to the Island of Goree, in Senegal, conducted by my brother Carlo as the captain, through the Mediterranean Sea and Northern Western African coasts of the Ocean Pacific.



The day after, I and Fabrizio Bertuccioli met Gaetano Brundu at his studio, who gave me a little toy art boat I to be carried to Goree that he had transformed into a travelling art messenger for the freedom of art. On its sail, Brundu painted his symbol of "moustache" or "lions", namely a transfiguration of an "A", on which he was working artistically since many years, inspired by the immunological messenger "interleukine two". With a Plexus Campbell can drinking toast we celebrated the little boat's departure as a way for Plexus to fly out on board of it from local constrictions raised by internal conflicts and competitions among local artists.



On June 25, inside the Colosseum of Rome, it was made an other photo group shot happening, with Micaela Serino, Silvia Pellegrini, Carlo Cusatelli, Loreto Pappadia, Antonio Caboni, I, Andreina Abbondanza, Vittorio Terracina, Fabrizio Bertuccioli.



On that occasion, Micaela Serino performed her *Plexus Money Serpent* made by hundreds of her one mille lire art money which also she distributed, free of charge, to the public.



Few days later, at my house in piazza della Malva, Trastevere, as a recall dematerialisation action for the first anniversary of *Il Serpente di Pietra*, I conceived with Alessandro Figurelli to label “*Made in the 80’s for the 90’s*” a wood tall drum that I carried from Cagliari, together with a 16mm negative film box of Spazio A. I filled both them with my Plexus relics, documents, Campbell cans from my previous performances, and several copies of the exhibition booklet “*Made in the Sixties*”, recently presented at the Downtown branch of the Whitney Museum in New York.





On July 4, I carried the Bidone “Fatti negli Ottanta” and the 1976 Spazio A 16mm negative film box with the little art boat by Gaetano Brundu, full of Plexus photos and records. A small happening parade was staged with the participation of Annetta Ducrot, Paola Muzzi, Bionca Florelli, Micaela Serino, Fabrizio Bertuccioli, Roberto Federici and Massimo Sarchielli, from my house in Piazza della Malva to piazza S. Egidio, at Il Mago d’Oz, managed by Giovanna Ducrot, former secretary of the L.I.A.C.A.



The entrance of the Mago d’Oz was framed by the *Serpent* painting of Fakher Al Koudsi from *Il Serpente di Pietra* and inside from the ceiling were suspended the boxing ring posters from the second Plexus photo shot at the Metateatro. There, Fabrizio Bertuccioli with Roberto Federici painted on the cylinder box the word “*Fatti negli Ottanta per i 90*” (*Made in the Eighties for the 90’s*) and Massimo Sarchielli, recalling his presentation of “*Anna*”, made in 1981 for the NYU program “*The Artist in the First Person*”, cooked for everybody his “pappa al pomodoro” and opened the box. Then, I performed the voyage of the little toy boat of Gaetano Brundu, as an art messenger carrying dematerialised information from inside the wood cylinder into a pyramid of my Campbell’s soup cans.



As closing act, I filled the leftover Campbell can, from the 1987 Eating Andy event in New York, with jewels and Plexus art money bills by Micaela Serino. A new collection of Italian sauce cans imprinted with the Plexus name by Giovanna Ducrot with a rubber stamp was packaged into the black suitcase and L.I.A.C.A. relics with photos from last performances were placed inside an old 16 mm film container from Spazio A, with outside, as cover, the poster by Kre MBaye made in Dakar for the continuation in 1988 of the Plexus mythological art journey.

The day after, in the garden of Gianni Villella, in Rome, as a collective ritual art performance, with Fabrizio Bertuccioli, Micaela Serino, Gianni Villella, Armando Soldaini, Loreto Papadia, Lello Albanese, Marco Fabiano, Massimo Sarchielli, Daniele Comelli, Bionca Florelli, I retrieved from the ground, covered as art altar by Plexus records, an art work statuette by Arturo Lindsay who had buried it there in 1987, before to leave Rome for *Il Serpente di Pietra* in Sardinia.



After it, I left to go to Cagliari, where Luigi Mazzarelli gave to me to be carried in Senegal two big mail art envelopes and one postcard, all with the measure of a meter by a half meter, and two large mail art stamps, 30 cm large, specially made for Plexus.



Inside the two art envelopes, Mazzarelli handwrote two letters: one as message of solidarity and collaboration addressed to Plexus Dakar Senegal at Club Litteraire David Diop, and the second one as an open letter to me., raising challenging questions on some critical issues in contemporary art reported in the *Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte*.

Dear Sandro,
 in decoding your "Plexus Strategic Map", doubts surpass certainties. It is a good sign. Plexus Manifest, opening itself, as the graphic which express it, on all spatial directions is a sign of these times. I would wish it were less. Many suggestions fascinate me (the international circuit of art managed by the artist in the first person; the myth as the re acquisition of the artist in a world from which was alienated; the metaphor as travelling factory; art as gratuity and opportunity of intersubjective exchanges behind the specific of the artistic language; the relation among artists of different nationalities and cultures etc. Nevertheless as I said questions and perplexities are not few, starting from the problem of the organization. The hard experience of Thelema, taught me that when a specific community of intellectuals and artists who sets as essential support to their own relationships a "freedom request," it must know to develop at the same time a balanced form of organization (or not organization) if it does not like to have painful experiences. It is not easy. From "the Manifest of the Communist Party" of 1848 to the freedom requests of the student cultural revolutions of 1968, the need of free human exchange, in the concreteness of its own historical development, repeated one thousand times under diverted directions the centrality of the patriarchal organization from which it tried to get free. There is a reason of course in this fatal repetition of the historical experience. Probably the need to channel creative energies of community members and to counterbalance together centrifugal pushes made up by libidinal impulses and or by individuals' power addressed unwarily to the ruin of the cohesion and of the collective projecting of the community, it brings

fatally to the opponent side. In other words, a balanced form of co-existence between CENTRALITY and FREEDOM, from the point of the organizative view, does not have a satisfactory answer in history. (Luigi Mazzarelli)

I went back to Carloforte, carrying Mazzarelli's artworks, Gaetano Brundu's toy boat and the 16 mm film container from Spazio A, full of Plexus records. I went with Andrea Portas, Antonio Caboni, and Stefano Grassi to pick up the Don Cherry's Buddha to perform ritually my departure on board the Elisabeth for Dakar, with all artists contributions, relics and records that I collected on the ongoing Plexus art journey.

At the "inferno" (hell) of Carloforte, a very beautiful particular volcanic rock place, I staged with them my performance "*Eating Art*" to celebrate the departure of the Don Cherry's Buddha from the Elisabeth on board the Gaetano Brundu's art boat, going to Goree.

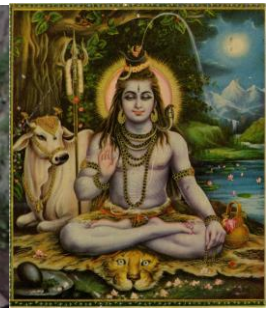




Coming back in Cagliari, I went to Antonello Dessi's studio who designed some zodiacal symbols on the Kre MBaye's poster, covering the Spazio A 16 mm film box, representing the junction between the moon and Neptune, indicating the beginning and the ending of the serpent Ouroboros. Then, he painted in blu several Nuraghic statuettes, from I's previous performances, as works of art to be carried in Dakar as messengers from Sardinia of the Plexus mythological art journey and filled with his artist breath a little bottle to be carried to Dakar.



As continuation of the Nuraghic art journey going to Africa, by recalling the prof. De Muro's nuraghic oral tales on the relationship of Nuraghic towers with Egyptian pyramids and with Etruscan and other cultures coming from the Asiatic Mesopotamian region, I went with Fabrizio Bertuccioli to perform the continuation of the Nuraghic art journey towards Africa in the magic place of the Etruscan tomb of the Siren, near Patagnone, one of the first biological agriculture community in Tuscany, founded by Bertuccioli and others friends in early 70's. There, it was giving to me by Paola Agarossi, one of the founders of Patagnone Community, a little Ganesh bronze statuette with some images of the Indian Shiva to be carried in the Plexus journey.



Performance by I, Tomb of the Siren, Patagnone (Tuscany), 1988



In the beginning of August, I arrived in the Medina of Dakar, in rue 17 angle 8, at the house of Assane MBaye, carrying with him all Plexus records and artists contributions collected on the route and performing the re-materialisation landing of Plexus nuraghic journey in Africa.





I was informed that the FESPAC Pan African Festival was cancelled and there was no more invitation for Plexus International to come in Dakar in December. Anyway, it was decided to continue the Plexus art journey. Then, I went with Langouste and Assane to the mosque of Touba, distant 200 km outside Dakar and holy capital of the Mourides Islamic brotherhood, to meet the marabout Serin Karim M'Backe, to obtain his consensus for having, on the occasion of the group shot in the House of the Slaves in Goree Island, a theatrical art parade from the Medina performing the exile in early XX century from Senegal to Gabon of Cheick Ahmadou Bamba, the spiritual father and founder of the Mouridism in 1887.



Coming back in Dakar, at the African Cultural Center Malick Sy, at the Medina of Dakar, where Langouste MBow had his studio, it was made in the courtyard by an art altar of mine, around the person of the chief Pathè Diop, with Plexus relics and Langouste paintings, as stage for the video recording by Odita Okechukwu, a Nigerian scholar as well as an artist from Ohio State University, of the presentation by Zulu MBaye, president of the national association of plastic artists of Senegal (A.N.A.P.S.) and by Youssouph Traorè, president of the Club Littéraire David Diop, of the departure the day after of the Plexus parade in the street of the Medina accompanying the art slaves boat from the Kre MBaye's place, in rue 17 angle 8, to the House of the Slaves in the island of Goree.

On August 26, a serpentine art procession parade of hundreds participants, performing ritually the exile to Gabon of Cheik Amoudou Bamba, theatrically directed by Omar Seck of the National Theatre Sorano, moved from the studio of Kre MBaye, at rue 17 angle 8, in the Medina, going through the streets to Dakar harbour the take the ferryboat for the island of Goree.





At the conclusion of the parade, I presented the Plexus International Open Call Against Art Slavery Manifesto to the representative of the Mayor together with the proposal to open 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 the Plexus event.



Few days later, on August 30, in a meeting at the Club Littéraire David Diop, in the Medina, with Pathè Diop, Youssouph Traorè, Zulu MBaye, Langouste MBow, Assane

Mbaye, Tairo Diop, Bibi Seck, and many other participants from the Goree parade, we issued an open letter to all artists of the world to invite them to come in Dakar from December 23, 1988 to January 3, 1989, for the arrival of the Plexus art slaves boat in order to support the project of the opening in Goree of the World Art Bank, created, produced and managed by the artist in the person.

Open Letter to All Artists of the World

We are informing you of the arrival of "The Boat of the Slaves of Art," awaited in Dakar, capital of Senegal, from December 23, 1988 to January 3, 1989.

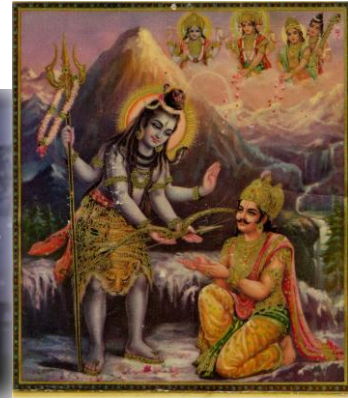
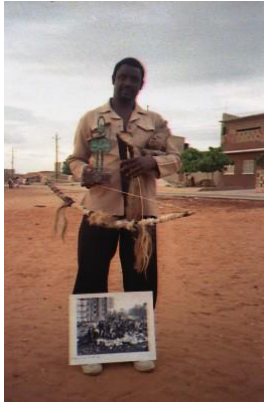
After the first international meeting of the "Slaves of Art" in Sardinia, Italy, on July 4, 1987, with the participation of 160 artists from 23 nationalities;

After the departure of the metaphoric trip in the history and mythology of "The Boat of the Slaves of Art," from New York on February 1986. There will be for the artists as independent producers a second international meeting for a debate on the redefinition of art and the research of a new type of art contract, concrete expression according to the interests of all artists. This debate will be organized by the Club Littéraire David Diop and of the ANAPS, National Association of the Visual Artists of Senegal.

All artists are invited to participate, within the scope of this international event, to realize the Plexus Art Co-Opera N°5, "The Electromagnetic Serpent," a symultaneous and synchronized presentation of art and science, which will be presented as a parade-show on January 1, 1989, in the island of Gorée, Dakar, on the occasion of the 2° Plexus International meeting. In the island of Gorée, in the House of the Slaves, the final act will be performed as a homage to the freedom of the Human Being and the outcomes of this event will be reported to the world. Therefore, Plexus International launches a call for all artists of the world to come to Dakar, from December 23, 1988, to January 3, 1989, to contribute to the opening of a credit line in favour of the International Artists Community through the creation of an Art World Bank.

Before to leave Dakar, I went with Assane, Tairo Diop, and Youssouph Traorè to visit Pathè Diop who was the chief of Golf Sud village, in the direction of the Dakar airport. One of the Goree participants, who performed the serpent head in the parade and lived there, by seen among Plexus relics one of the Shiva images, carried from the Etrurian tomb of the Siren, in which Shiva gave to a warrior a divine arch weapon, he showed his family African arch that he had in custody and he offered to be the guardian of all Plexus relics in Dakar until the return in December of the art journey.





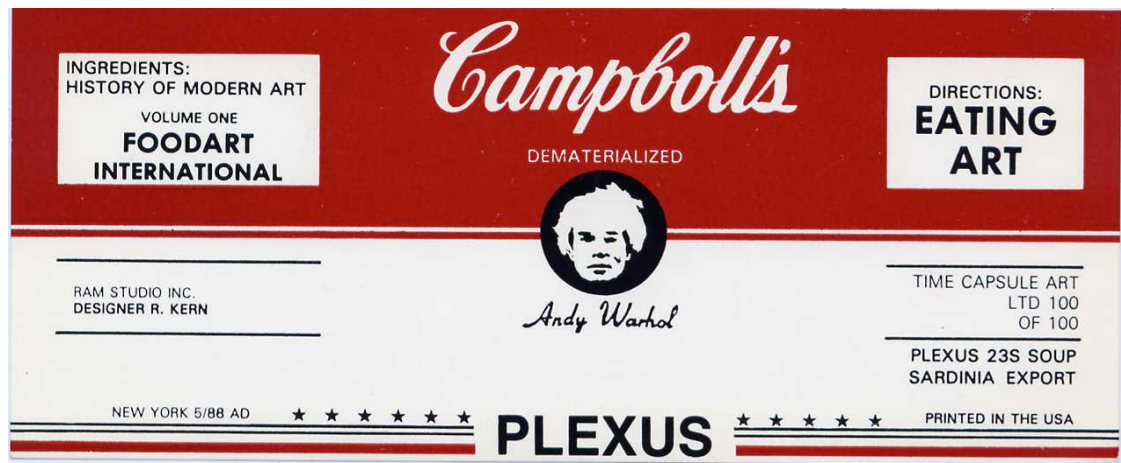
Then, it was proposed to consolidate the Plexus presence in Golf Sud by developing a community based art education project in support of a very poor elementary school in that neighborhood and Assane MBaye proposed with Cosefit, his company, to create there a workshop to build for the upcoming Plexus event in December a travelling stage with the shape of the mosque of Touba. Many ideas were pulled out by everybody but there was no money at all and the invitation from the FESPAC Pan-African Art and Cultures Festival for Plexus did not exist anymore.

G



In early September, I went back on board the Elisabeth boat, in Carloforte, Sardinia, to leave there again the Don Cherry's Buddha statuette, as my commitment for the continuation of the Plexus project of the Elisabeth voyage "*In Order to Survive*", as an international independent community based art effort.

In New York, on September 23, in Soho, in the loft of Carmen Miraglia, I held my birthday party with many historical Plexus friends to report last Plexus International news from Italy and Senegal, as well as to present my first limited edition of 100 labels of *Plexus Campbell Soup Can*, that I conceived after the first anniversary of the Andy Warhol's dematerialization at the CUANDO Swimming pool.



At the center, between the red and white stripes, there was a circular black frame within the white image of the head of Andy Warhol, on top of which, in the red stripe, written "*Dematerialized*," and under of which, in the white one, it was reproduced the signature "*Andy Warhol*." At the center in the bottom, there was "*PLEXUS*." On the top left side, there was a rectangular white frame with written "*Ingredients: History of Modern Art, Volume One, FoodArt International*," and symmetrically at the other top right side, "*Direction: Eating Art*." The label, designed by Robert Kern and printed by Maggie Reilly of Ram Studio, looked like a red and white Campbell Soup Can label, with the little fine difference, instead of Campbell, it was written with the same character "*Campbell's*." For the party, I created a new art altar with Plexus Campbell's labels, Mickey Pinero's Indio, Gaetano Brundu's art boat and the Nuraghic mutant statuette, together with various Plexus relics and group shots and photos from Italy and Senegal.



In front the burned building of The Shuttle Theatre, at 523 East 6th Street, few days after, to inform the Lower East Side community on last Plexus International developments, after the cancellation of the *FESPAC Pan African Arts and Cultures Festival*, I staged as a Plexus 23 Art News event a compressed exhibition of a large quantity of photos of Plexus international voyage, with at the centre the boxing ring from the Metateatro group shot of Rome, with inside an image of the House of the Slaves of

Goree. With Joannee Freedom, Gary Beck, Brian Goodfellow, Lynne Kanter, Judy Levy, Albert di Martino, Melody D'Arnell, and Jury Karpov, he performed an open report to the community for the continuation of the voyage towards the House of the Slaves of Goree.



With Wess Powers, in his workshop in the basement of C.U.A.N.D.O, I started in order to continue the Plexus voyage to develop a new community art event, *The Serpent*, as a Plexus art co-opera in five acts, in five different places in New York, Carloforte, Cagliari, Dakar and Goree.





I organized The Serpent's first act *Purgatorio Show '88*, in the gym of C.U.A.N.D.O Cultural Civic Center, 9 Second Avenue, on 3 November, as a community call for the freedom in art. It was made to promote the Plexus Serpent Art COpera final event in Dakar, planned for the end of December.



For that occasion, David Boyle and Joanee Freedom made a limited edition of Plexus T-shirts, with the graphics made by Richard Milone. Mitch Ross produced Plexus Serpent pins to be carried on board the little art boat and to be freely distributed on the travelling to Dakar.



Installations and artworks by Arturo Lindsay, Andrea Grassi, Frank Shifreen, Lorenzo Pace and Wess Power were placed in the gym around the art altar by I with Plexus relics from the journey, on the stage, on the back, there was the *Monalisa* by Anita Steckel and suspended at the center there was the *Art Boat* by Franco Ciarlo, while Lynne Kanter as Marilyn Monroe was taking around Polaroid photos.



Following a dramaturgy by Stephen DiLauro, the shaman Lorenzo Pace from the *Serpent of Stone* 1987 Plexus event in Sardinia, accompanied by the Loisada Samba Band of Tony Nogueira joined on stage the Shock Troop Theater, directed by David Boyle, performing the continuation of the storyline of "Eve" escaping from the art market.

On stage it was made the ritual Plexus group shot, while Miguel Algarin was singing the Nuyorican Poets Café chant with José Rodríguez holding up the Mickey Pinero's Indian American statuette, as recall symbol of the Plexus journey in the Lower East Side community. The first act of *The Serpent* ended with Lenny Horowitz, as the Marlboro

Man dancing the Charleston for the continuation of the Plexus voyage to the second act of the Serpent, few days after, at New York University



One week later, on November 11, at the Snow Ben Room of Bobst Library of New York University, I organized the second act: *Il Viaggio del Serpente*, (*The Voyage of the Serpent*). It was presented as an international interactive Italian evening of art, music, poetry and technology, a co-authorship art venture created and produced by the artists. It was sponsored by the Italian Institute of Culture of New York and made in collaboration with Dinu Ghezzi and John Gilbert, chair of NYU Department of Music and Performing Art Professions of New York, the Department of Physics of the University of Cagliari in Sardinia, and the Dax Group of Carnegie Mellon University in Pittsburgh.



There was an art exhibition of a group of 18 Italian artists: Marina Cappelletto, Antonia Carmi, Franco Ciarlo, Dionigi Cossu, Ivan Dalla Casa, Baldo Diodato, Cosino Di Leo Ricatto, Roberto Fabricciani, Manuela Filiaci, Dinu Ghezzi, Andrea Grassi, Gianfranco Mantegna, Renato Miceli, Beatrice Muzi, Luca Pizzorno, Renzo Ricchi, Elisabetta Zanelli, and me under the name of Antonio Cabiddu.



On this occasion, Ivan Dalla Tana presented his *Nuclear Serpent* which he placed on the back of a three folder enlargement of the group shot made at the House of the Slaves in Goree, which he artistically modified as a new work of art to be carried again to Goree.



As opening performance, a serpentine ritual procession made by participant artists and audience moved from the entrance of the Ben Snow Room, following a red route designed through the place on the floor with hundred copies of *The Serpent Purgatorio 88 Open Call*, to an installation with a computer monitor showing a demo of a Columbus Business Plan program made for the 500th anniversary of Columbus's discovery of America, to be held in 1992.



The interactive international event started with Miguel Algarin and Arturo Lindsay singing on a phone call to Franco Meloni, at the Department of Physics of the University of Cagliari, in Sardinia, followed by Dinu Ghezzo orchestrating on the phone a music happening.



George Chaikin exchanged art images via fax with a group of artists gathered together at Franco Meloni's studio. At the same time, in Cagliari, Franco and Valeria Meloni, Antonello Dessi, Giovanna Caltagirone, Anna Saba, Andrea Portas, Grazia Medda, Stefano Grassi, Annamaria Caracciolo, Antonio Caboni, and Francesco Aymerich, were also receiving and transmitting art images in Pittsburgh via fax and computers with Bruce Breland, Robert Dunn, Daniel Goldman, Jim Kocher, Philip Rostek, Nathania Vishnevsky, Matt Wrbican of the Dax Group of Carnegie Mellon.



As closing action, wearing an anti-gas mask, near my art altar made by Plexus relics, I performed by phone the presentation of the Serpent travelling program from New York to Goree, via Rome and Sardinia, while pointing out on the computer monitor the "Columbus Business Plan".

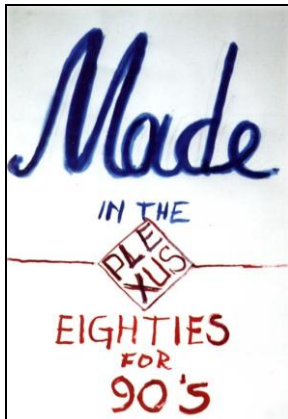


The third act of *The Serpent* was staged, three days later, on November 14, in Carloforte, in Sardinia, on the occasion of the church celebrations of *La Madonna dello Schiavo* (*The Madonna of the Slave*).



On board the Elisabeth boat, it was performed a photo shot of the captain Carlo Dernini and his crew, wearing Plexus Purgatorio Show '88 T-shirts as symbolic departure for Goree. Then, I created a new art altar to perform the continuation of his Nuragic dematerialised journey in the direction of Africa.





In December, I moved to Rome where at Giacomo Polverelli loft, I performed *Made in the Eighties for 90's* using the Plexus Purgatorio Shows T-shirts as first items of a Plexus fashion collection, to create some local glamour, in support of the continuation of the Serpent Voyage with no budget and money.



Then few days after at Annetta Ducrot's house in via del Corallo, in Trastevere, I organized a big party with placed on the walls many photos from past Plexus events to spread out in Rome the last news on the ongoing Plexus International art journey, with historical Plexus participants taking pictures in front to their antecedent photos and appointing themselves in these pictures.



The fourth act was performed in Cagliari, on December 17, with *Chiamata Aperta: Incontri tra Artisti (Open Call, Encounters among Artists)*, an event organized by Antonio Caboni and Tommaso Meloni, on the theme of tradition, modernity, and revitalization of the historical centre. It was staged outdoor in a "piazza", San Sepolcro, in abandon state, at the centre of the city.



It featured the departure of the little art toy boat, carrying symbolically a large lot of works of art by Sardinian artists in support to the Goree project. Antonio Caboni in a ritual performance burned his artworks, carved their burned rest in small parts, and gave them away after individually signed as new art works. As closing action, Tommaso Meloni planted a small tree in the sidewalk.

Few days later Andrea Portas painted on the little art toy boat's boards, "*Liberte de l'Art*," and on the other side "*Ningki-Nangka*." On top of the sail, he placed the logo of *Africa Project Against Apartheid* by Silvio Betti, next to two black and white shaking hands and a Nelson Mandela image.



Andrea Portas prepared also a number zero of a Plexus Art Magazine for last news from the road.

PLEXUS Art magazine

PLEXUS à Dakar vous invite à effectuer avec le Serpent invisible "Ningki-Nangka" un voyage mental de nos jours dans les nuages de la métaphore, dans l'ensemble l'ancienne religion négro-africaine, qui n'est ni de la magie, ni du fétichisme, mais une manière authentiquement africaine de communiquer avec l'univers et d'entrer en contact avec les forces spirituelles, avec cette énergie vitale qui réside qu'une émanation de la puissance divine. Ce qui évoque bien une certaine simplicité intérieure africaine, pour être sensible aux animaux, aux étoiles, à la lune, au soleil et à tout ce qui se passe autour de nous et dans le monde en pleine mutation.

BRING YOUR SERPENT

C'est une compression du temps, de l'espace et de la relativité, une approche de l'Est à l'Ouest, du Sud au Nord.

C'est une métaphore, une ÉTOILE de poésie, de son de gaité, d'art, de musique et de lumière.

UN ARC-EN-CIEL, qui nous vient de la richesse de notre âme l'envoie sur l'écran vital de notre loi.

Au nom de Winnie Mandela à toutes les femmes, à tous les opprimés, à tous les enfants du monde, pour l'amour et la paix.

QUE DU TAM-TAM BURKINABÈ LE SOLEIL DU NICKER NOUVEAU.

Assane N'Diaye, Dakar, Décembre 1986.

THE SECOND INTERNATIONAL ART SLAVE MARKET SHOW

THE SERPENT

PLEXUS ART CO-OPERA N.5 IN FIVE ACTS

F.K. 23 1988

CARLOPONTI 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

OPEN CALL

BRING YOUR SERPENT

PLEXUS

PLEXUS manifesto

international

IN ORDER TO SURVIVE

FOTO STEFANO GRASSI

PLEXUS invites you to travel to Dakar through a journey of the mind of our times by the invisible Serpent Ningki-Nangka into the fog of the metaphor, into the animam, the ancient Negro-African religion that is not by magic or by fétichisme, but by an authentic African way to communicate to the Univers and to spiritual forces.

The vital energy is only an emanation of the divine power and manifests the African inner sensibility to be able to feel animals, stars, the moon, the sun and everything in us and in the world fully in mutation.

NINGKI-NANGKA is a compression of time, space and of Relativity, between East and West, South and North.

It is a metaphor, a STATE of poetry, of epic songs, of art, of music and of light.

"UN ARC-EN-CIEL" coming from the richness of our soul built on the vital strength of our faith.

For the name of Winnie Mandela, of all oppressed, of all women, for all children, for love and peace.

FROM THE TAM-TAM THE SUN OF THE NEW WORLD WILL RISE.

F.K. 23 1988

In the end of December, at my house in Rome, the day before my departure for Dakar, Micaela Serino and Fakher Al Koudsi performed the departure of the little art toy boat travelling through a new Plexus Money Art Portfolio, made by Micaela to be carried to Goree with other artworks as contributions to the opening of the Art Bank.



On December 31, 1988, I landed with the Serpent art journey, at the Assane M'Baye family, in rue 17 angle 8, in the Medina of Dakar. But with only few people arrived: from Sardinia, Franco Meloni with his daughter Valeria, from Rome, Anna Piccioni with a friend, from Amsterdam Willem Brugman.



The cancellation of the Pan African Festival became a disaster for Plexus international, arrived at the end in Dakar with no relevant participation and no money to deal with the very poor economic reality of the African artists.



The day after, with Assane M'Baye, Langouste Mbow, Zulu M'Baye and Tairo Diop they arrived to the Goree to visit the House of the Slaves and to plan the final act of *the Plexus Serpent Art Co-Opera*. For the final event in Goree, Kre M'Baye created "*The Horse of Troy*", a sculpture piece for the I's new art altar to hold Arturo Lindsay's ancestral messenger and other Plexus relics.



Then, I and Willem went to Golf Sud to recover with Pathè Diop all other Plexus records left there in August and protected as a “treasure room”, by the Plexus guardian next to his family traditional arch. It was not an easy task to met also the director of a very poor elementary school, where it was thought to develop a community-based art education project, without Plexus International having a organizative framework or economic resources for it.



The fifth act of *the Serpent* I realized, finally, on January 3, at the House of the Slaves of Goree as an happening, without any authorization.

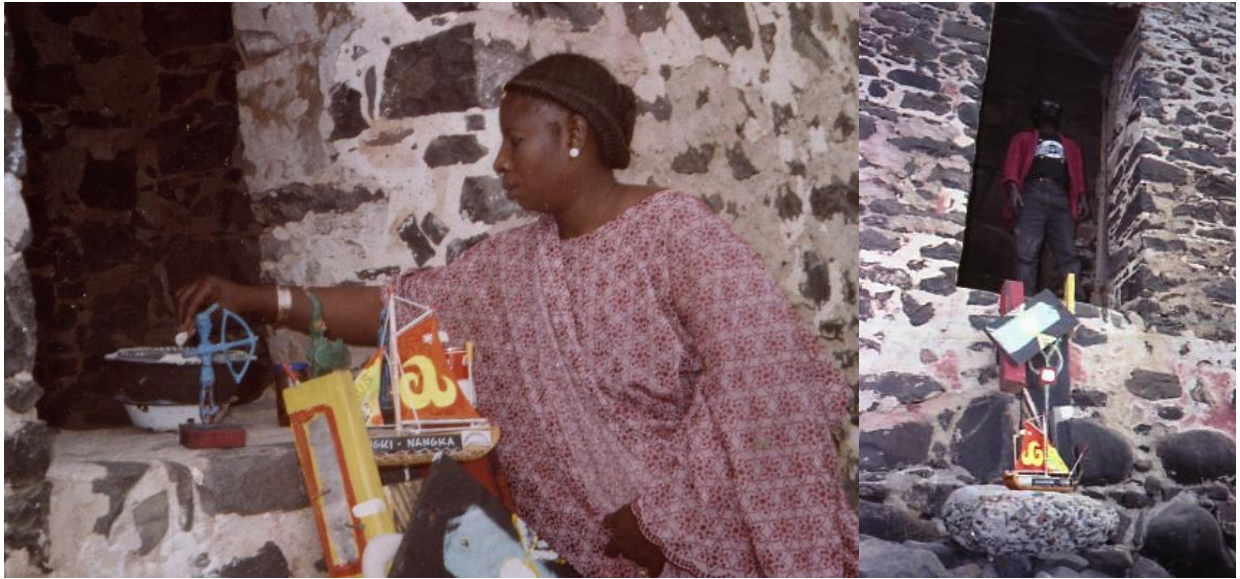


Assane M'Baye coming from the rocks at the ocean side, where slaves used to be deported in the direction of the Americas, performed the arrival a little art toy boat to "the Door of No Return", in front of which it was displaced on the ground an art installation made with artworks, records and relics collected during the Plexus travelling event.



Ritually Awa M'Baye burned some incenses in her family pot before to cross "the Door" and, afterwards, Langouste M'Bow carried inside the *Horse of Troy* followed one by one by all other artworks". Then, all participants, also one by one, crossed "the Door", and I presented to Youssouph Ndiaye, curator of the House, Plexus artists contributions for the Art World Bank project. The Plexus *Manifesto Open Call Against Art Slavery*

collected through all their photo groups in New York, Rome, Carloforte, Cagliari, and Goree, more than 400-500 artists ensembled together.



After left the House of the Slaves, I went with Assane MBaye at the ANAST Cumba Castel, an art studio - gallery, and I buried in its garden the Arturo's statuette, placing on top the Kre MBaye's *Trojan Horse* sculpture.



Then coming back on the ferryboat to Dakar, I performed on board the Unicorn, brought by Willem Brugman from Amsterdam, Valeria Meloni and Langouste Mbow, as a continuation of the Plexus mythological art journey. At the Club Litteraire David Diop, in the Medina, many participants from the past parade met to discuss how to continue Plexus International project. The main problem was the economic difficulty to operate with no money.



Plexus international was an art open conception as we all conceived with no organizative structures and therefore I had as well as Plexus Inc no access to funds. It was basically based on my voluntary participation and other historical Plexus artists. It emerged clearly that Plexus could not resolve the economic and organizative problems raised in Dakar for the opening in Goree island of the World Art Bank project, as well as, for the continuation of Plexus art journey. Everybody was frustrated about this impasse. Franco, Valeria, Willem and Anna, with her friend, left from Dakar.

Few days after their departure, I organized with Langouste Mbow, at the Jo Accam's Agit Art Gallery, in the centre of Dakar, a press conference with art installation all over the space to present the Plexus project to open in Goree a World Art Bank.





Auction Results - November. 9-16

Christie's/Sothebys

Christie's - Auctions Nov. 9-16, 1988, New York

Lot	Artist	Title (abbrev.)	Price
351	Foujita	Auto-Portrait	\$616,000
391	Laurencin	Portrait	\$385,000
404	Chagall	Femme Nue	\$330,000
253	Daumier	Don Quixote	\$308,000
317	Martin	La Terrasse	\$308,000
328	Utrillo	Rue Saint Rustique	\$308,000
349	Utrillo	Au Foyer Montmartre	\$308,000
355	Utrillo	Place Saint-Pierre	\$308,000
295	Laurencin	Deux Femmes	\$297,000
283	Martin	Le Bassin	\$275,000
284	Lebasque	Femme a l'Ombrelle	\$275,000
372	Magritte	La Tempete	\$275,000
21	Monet	Fleurs A Vetheuil	\$4,730,000
25	Monet	L'Eglise Saint-Jacques	\$3,150,000
24	Renoir	Jeune Fille	\$2,750,000
17	Cezanne	Village	\$2,860,000
18	Monet	Le Port Du Havre	\$2,090,000
34	Giacometti	Homme Qui Marche	\$1,980,000
14	Sisley	Route De Venues	\$1,870,000
60	Picasso	Homme A La Pipe	\$1,870,000
19	Sisley	Roi De Pins	\$1,540,000
29	Modigliani	Portrait	\$1,540,000
115	Cezanne	Puits Et Route Tourmente	\$858,000
109	Renoir	Jeune Fille	\$770,000
180	Chagall	Bouquet	\$440,000
179	Matise	Buste De Femme	\$418,000
195	Chagall	Le Coq Rouge	\$418,000
105	Pissarro	Payanne	\$418,000
106	Renoir	Portrait	\$341,000
175	Chagall	Bouquet De Fleurs	\$220,000
117	Picasso	Coupe, cruche	\$209,000
122	Vaillard	Coupe, cruche	\$209,000
109	Dufy	Joueurs De Cartes	\$209,000
60	Picasso	Le Champ De Courses	\$209,000
9	Monet	Maternite	\$24.75 million
17	Degas	La Plage	\$10.78 million
27	Rouard	Petite Danseuse	\$10.175 million
24	Picasso	Après Le Repas	\$7.48 million
24	Cezanne	Le Petit Pierrot	\$5.17 million
22	Modigliani	Dans La Vallée	\$3.06 million
12	Sisley	Lania Czechowska	\$4.18 million
4	Fantini-Latour	Bords Du Loing	\$3.63 million
138	Calder	Hortensias	\$1.08 million
127	Basquiat	Five White & Brass Spiral	\$121,000
190	Appel	Venus	\$104,500
174	Warhol	Personnage	\$99,000
234	Diebenkorn	Fifteen One Dollar Bills	\$93,500
134	Albers	Untitled	\$88,500
122	Tapiès	Study	\$85,500
124	Stamos	Collage No. 8-B	\$85,500
42	de Kooning	Altar	\$77,000
26	Francis	Two Women IV	\$1,870,000
13	Newman	Towards Disappearance I	\$1,320,000
49	Bacon	The Moment, II	\$990,000
60	Johns	Three Studies	\$825,000
32	Pollock	Figure 3	\$825,000
22	Pollock	White Flag	\$7,040,000
8	Rothko	Prize	\$5,720,000
18	Kline	Number 8	\$5,720,000
27	Lichtenstein	Lehigh	\$2,310,000
26	Wesselmann	I Can See the Whole Room	\$2,090,000
		The Great American	\$462,000
31	Rosenquist	Nude VIII	\$440,000
		Mask	\$440,000

I discussed with the press and with the Minister Aliasse Ba the project of an Art World Bank in Goree, created and managed directly by the artists in the first person, in order to survive and to resist to the economic-political control of the artworld of the Western market. As a symbol of the historic struggle of all artists in their life, I recalled the poor life of Van Gogh and I pointed out last art market artists quotation, placed at the center of Langouste's installation, with last bits from Sotheby's auctions- I also underlined the controversial bid of 57 millions dollars paid for the Van Gogh's painting *Iris*, on which in the New York came out some "rumours" about a substantial, under the table to the bayer Mr. Bond, as an insider participation of the same auction house. Within this historical and controversial context, I underlined the need for all artists to survive and to considered the value of art as a sustainable economic cultural resource for the community.



In this context, I presented the history of Plexus art slave boat journey landed few days before in Goree and escaped from the New York Artworld control in 1986. At the end, I stressed how the House of the Slaves of Goree became in the history of Plexus International the symbol of the many existing contemporary forms of slavery, with the art trade market part of it. I recalled that behind any work of art, traded as a commodity,

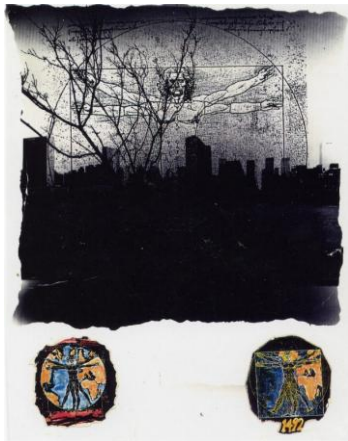
there was a human being, the artist who needed to be defended by a new contract of art to be negotiated and signed in Goree, as first milestone of the future Art World Bank.



Coming back in New York, at the end of January 1989, I discovered at the Bobst Library of New York University, a book intitled *The Life of Christopher Columbus* by his son Ferdinand, in which was reported a controversial story of a “route correction”, in front of the Island of San Pietro, off Sardinia, made by Columbus, in his early experiences as captain, to force his crew to continue the voyage to Tunis to recover a ship lost in war which was protected by many enemy ships.

“It happened”, Columbus wrote, “that King Renè now with God, sent me to Tunis to seize the galleas Fernandina. Now when I was off the island of San Pietro, near Sardinia, I was informed that the galleas was accompanied by two other ships and a carrack. My crew were disturbed by the news and refused to carry on unless I returned to Marseilles and picked up another ship and some more men. Seeing that I could not force their hand without some ruse or artifice, I agreed to what they asked me. But then, having changed the pull off the magnetic needle, I made sail at nightfall and next morning at dawn we were off Cape Carthage – whereas all aboard had been quite certain we were making for Marseilles.”

San Pietro was the island where the Elisabeth boat was still waiting to depart for Dakar with on board the Don Cherry’s Buddha and other Plexus relics and records, and already I presented at the second act of *the Serpent* at the NYU Bobst Library, a Columbus Business Plan. Therefore, I felt that it could be a good opportunity to developed a proposal to organize in the Island of San Pietro, in the 1992 on the occasion of the the 500th anniversary of Columbus’s landing in the Americas, an other international Italian interactive event like that of “Il Viaggio del Serpente” organized in 1988 at NYU, in order to restart the Plexus art journey by bringing on board some institutional supports and resources. Therefore, I presented this idea to James Finkelstein, assistant dean of the NYU SEHNAP School, with whom I was working at the time, who decided to support it.



On March 10, at the Anderson Room of New York University, it was held a meeting, with the purpose to investigate how a group of interested universities, agencies and individuals could cooperate to develop a program to mark the 500th Anniversary of Christopher Columbus's landing in the Americas.

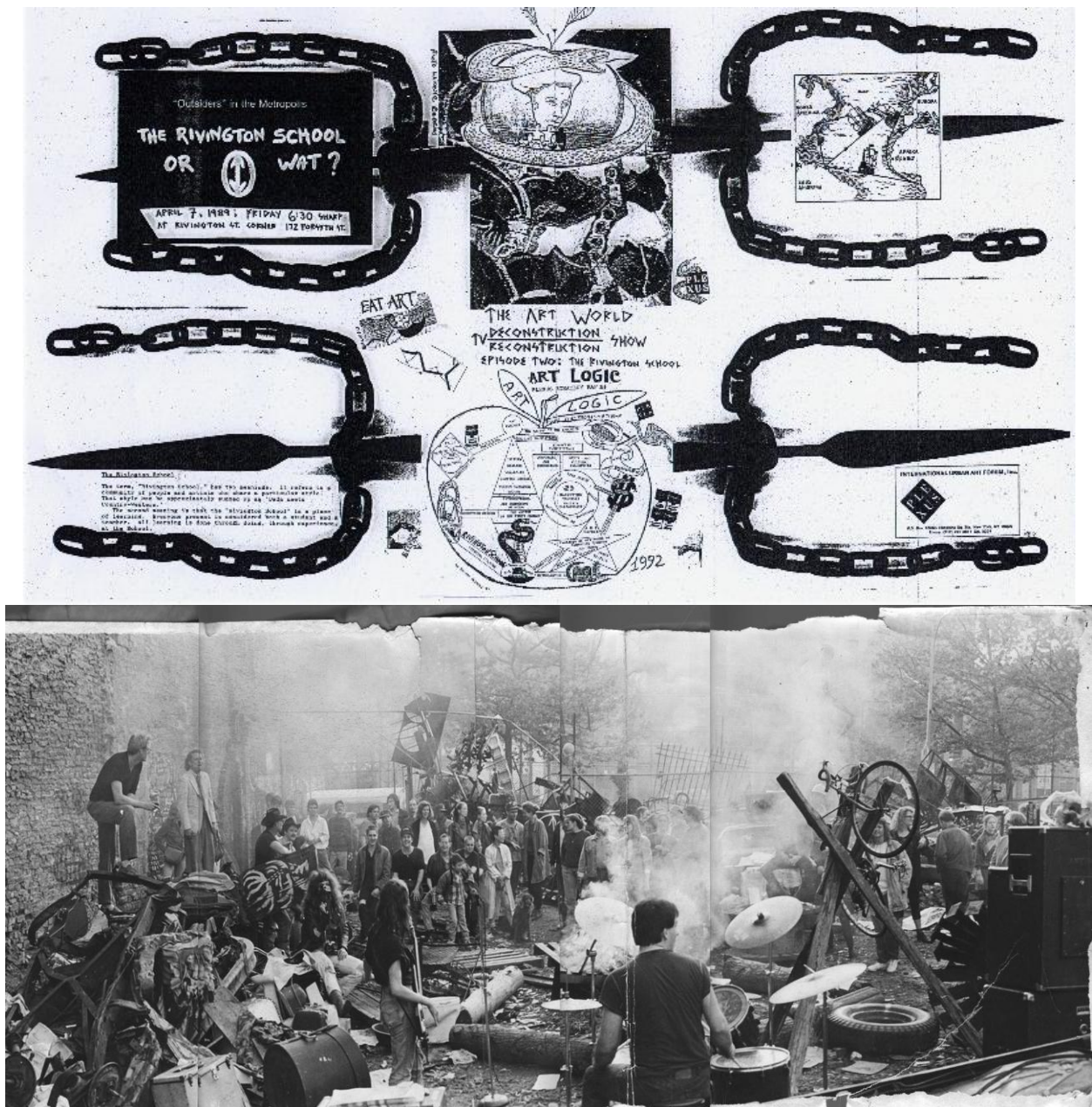
The meeting, chaired by the Dean James Finkelstein and hosted by John V. Gilbert, chairman of the NYU Music Dept., was attended by: Bruce Breland, director of the Dax Group of Carnegie Mellon University; George Chaikin of Cooper Union and of the School of Visual Art; Angiola Churchill and David Ecker of the NYU Art & Art Education Dept.; Malvern Lumsden, director of NYU SEHNAP Publishing Studio; Mor Thiam, director of the Institute for Study of African Culture; Earl S. Davis, director of NYU Institute for Afro-American Affairs; Ray Gallon of the NYU Film, Television, Radio Dept.; Nilda Cortez and Josè Rodriguez of C.U.A.N.D.O. Cultural Community Centre; Okechukwu Odita of the Art History Dept. of Ohio State University, who had recorded the Plexus Serpent Parade in Goree; Mico Delianova Licastro, president of the Institute for the Italian American Experience; and Arturo Lindsay and me, as chairman of Plexus International Art Urban Forum Inc.

After a full day session, it was decided by the participants to establish *The 1992 Christopher Columbus Consortium*, with the purpose to develop a variety of projects of voyages of cultural navigation, within the global vision of the living planet. I was designated by dean Finkelstein to coordinate from his office, at 41 Press, in 32 Washington Place, the committee meetings and communications until the proper managerial structure of the consortium was established.

March 10, at CUANDO, I staged *A Plexus Campbell Soup Can Escaping from the Art World Control*, as a community report performance made by me Okechukwu Odita, Arturo Lindsay, Miguel Algarin, Joanne Freedom, Nilda Cortez, Jose Rodriguez, Leonard Horowitz. It ended with a ritual performance by Juma Santos, Arturo Lindsay, me and Miguel Algarin dedicated to Mickey Pinero, recently deceased



Several preparatory meetings were held at NYU facilities to develop the Consortium's managerial structure and the criteria for participation. On April 7, after the second general meeting of the 1992 C. Columbus Consortium, in which it was decided to establish the founding committee as the executive committee. In the night, I made an other report to the community on the Consortium's activity at Rivington School, staged as a Plexus happening "*The Art World TV Deconstruction/Reconstruction, Episode Two: The Rivington School*".



At the end, in a ritual collective performance, I buried the Plexus Nuraghic statuette of the warrior of four eyes and four arms, while it was marked with an incandescent metal logo of Rivington School the poster "*Plexus Art Made in the 80s for the 90s*" as well as the fur that Maggie Reilly was wearing.

At the end of April, some challenging issues came out on the leading role that the three participant universities should have in running the Consortium's structure and related funds raising. Arturo Lindsay also expressed his strong disagreement about Plexus International participation in the Consortium's Columbus celebrations. It happened then, around the same time, that dean Finkelstein resigned from his position and the central administration of New York University that established its own Columbus Quincentennial Committee. The NYU Deputy Vicepresident for Academic Affairs, after a first NYU Quincentennial Committee meeting, held on May 17, wrote me a formal letter, stating that NYU was not part in any fashion of the Consortium, that my efforts with a parallel group to the University central activity was creating confusion, and requested

me to stop to call Consortium meetings in NYU buildings. This fact was creating an big impasse for the Plexus Reconciliation Columbus Cultural Navigation project development. Therefore, I decided to move back in Rome for my summer break of my NYU Ph.D. Art Education program.

Arturo Lindsay's concerns about Plexus International involvement in a 1992 Columbus celebration event, after several discussions and exchanges of letters, brought to cancel a planned Plexus activity at NYU and to open a critical dialogue among all participants on the level of general consciousness involved in the Plexus Columbus project, after Goree and the Plexus Art Slavery Manifesto, to discuss which strategy to have in order to reinforce Plexus unity.

Through the Institute for Study of African Culture of Mor Thiam, I met Mouhamadou MBaye, director of Agence Senegalaise de Promotion Culturelle et Touristique du Senegal, in Dakar, who was interested in the Consortium and in particular in the Plexus activities in Dakar because, he said, he was also part of the same family of Assane MBaye and very deeply connected with the marabout Serigne Karim M'Backè and his family.



A week later, on May 25, at the Institute of Computer Art of the School of Visual Arts, in New York, George Chaikin, Stephen DiLauro and I, with no mention to Plexus name, presented the event: *"1992: The Departure of An Art Human Shuttle For Freedom Journeying to the Realm of a New Planet Called Time-Art"*, featuring, David Boyle and The Shock Troop Theatre, Lenny Horowitz, and Wess Powers.



George Chaikin, with a scanner camera connected to a computer station tried to transfer on-line to Franco Meloni at the University of Cagliari, with no success, a wood canoe from Senegal, brought by Mouhamadou MBaye, Ibrahima Gueye and Ass Kane. George gave me to bring to Franco Meloni the two computer disks containing the dematerialized canoe data at the Art Computer Institute to be re-materialized in Cagliari at the Physics Dept. In early June, in front the house of Albert Einstein in Princeton, George and me, leaving for Italy the day after, we performed the continuation of the Plexus dematerialized art journey, as a continuum through time and space.

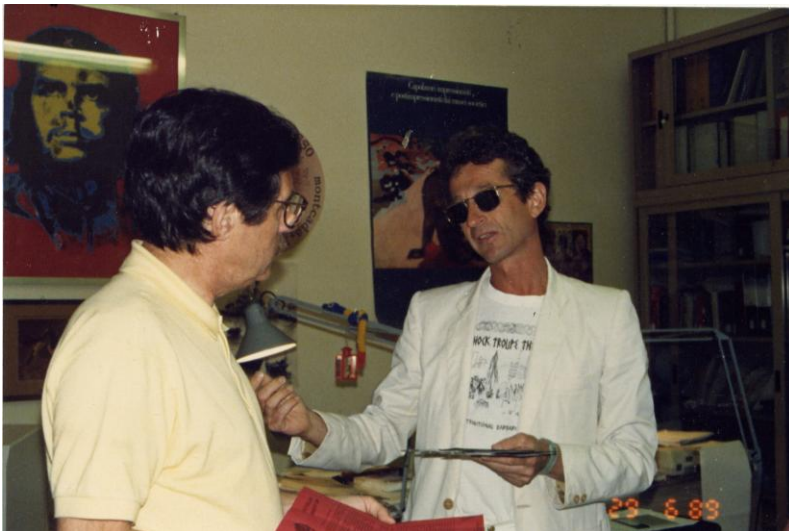


Two days after, on November 27, at William Parker's house, I gave to Mouhamadou MBaye, in presence as witness of David Boyle, Max Hardeman, Wess Powers, Papam Moussa Tall, a bank check of 500 dollars, donated to Plexus by the benefactor Ariane Braillard, to be delivered in Dakar to Assane MBaye and Tairo Diop, to sustain their working efforts to continue the Plexus Goree project. Never it happened, Mouhamadou Mbaye never delivered the check to Assane Mbaye in Dakar.

On May 30th, at the Salon's Ray, at 539 East 13th Street, it was made a public debate performance on Plexus international and its future strategy, recorded by Joanee Freedom, between me and Arturo Lindsay, with contributions from Miguel Algarin, Lenny Horowitz, David Boyle, Wess Powers, and Stephen DiLauro who as the impresario announced the opening in Rome, on July 4, of the European tour of his new art opera "*C. Columbus presents to Queen Isabella the Plexus 23 Business Plan*", with Sara Jackson as Queen Isabella.



In the end of June, at the Department of Physics of the University of Cagliari, in Sardinia, it was performed the delivery to Franco Meloni of the computer disks with the data of the de-materialized canoe carried by me with the anti gas mask, Willem Brugman with the mask of the Unicorn worn on the ferry boat of Goree, Stephen DiLauro and Sara Jackson, dressed as King Ferdinand and Queen Isabelle, and David Boyle with Antonio Caboni dressed as druid shaman, holding photos made at the Institute of Computer Art.



After, they moved to Carloforte to take on board the Elisabeth boat an historical photo shot. The day after, invited by Antonio Caboni, they went to Monte Liuru, a mountain near to Cagliari, where with Tommaso Meloni and his community, they performed an reconciliation act between Columbus and native indios by signing the *Plexus Boxing Ring for Freedom*, made with the Metateatro theatre poster used in 1988 as frame stage for the *Plexus Photo Shot Against Slavery Manifesto*.



Arriving in Rome, after several discussions in I's place with Paolo Maltese, in order to avoid the collapse of Plexus, after the non resolved internal debate on the 1992 Columbus event, it was decided to "freeze" Plexus into a "black box," for a period of time until when a larger Plexus consensus was again gained and a new art strategy was defined for the survival of Plexus International.

On 1-2 July, at the Metateatro in Rome, Stephen DiLauro's Perfect Production presented *1992 Christopher Columbus -Voyage in the Art Planet*, as an art opera by Plexus artists in the first person.





It was directed by Tanya Gerstle, on a storyline by Stephen Di Lauro, with music by Giancarlo Schiaffini, featuring: Sara Jackson, Willem Brugman, Stephen DiLauro, Matthew Schwartz, David Boyle, Tanya Gerstle, Maria Pia Marsala, Fabrizio Bertuccioli, Antonio Caboni, I, Annetta Ducrot, Roberto Federici, Loreto Papadia, Micaela Serino, Lello Albanese. The program was introduced by Paolo Maltese. Following the music score "*darkness corner*" (*angolo buio*) by Giancarlo Schiaffini and the spirals of the Haddamard Matrix blueprint by George Chaikin designed on the floor, Maria Pia Marsala as Black Princess and Tanya Gerstle as White Goddess accompanied Columbus, performed by Willem Brugman, in his long negotiation with Queen Isabella and King Ferdinando, played by Sara Jackson and Stephen DiLauro, and with David Boyle, the druid owner of the old Iceland map with the route for the new world.





At the end, Brugman's Columbus turned into the mythological unicorn and I wore my antigas mask for opening the cylinder box *"Fatti negli Ottanta per i 90s"* (Made in the 80s for the 90s), performed in 1988 at the Mago d'Oz.



I took out a small rectangular wood box, symbolically representing the *"Plexus Black Box"* and then after, one by one, I presented all Plexus other relics and records contained inside the cylinder box. I started with the L.I.A.C.A. stamps and the 1984 Open Call *In Order to Survive Open* by William Parker, while Paola Muzzi was reading her text *"Una scattola da regalare alla storia"*. At the end, I invited the audience to join

Plexus Open Call against Art Slavery by signing the Plexus Boxing Ring for Freedom Manifesto.



As closing act, as continuation of the art journey towards Goree, all participants walked out the stage through the painted door by Fabrizio Bertuccioli on which he had written *"Open the door of the heart to go into the future."*



Two days after, on July 4, by Franco Meloni at the Department of Physics of the University of Cagliari it was issued the Open Call "*Plexus Black Box*" in order to proceed to define what Plexus was and what it could be in the future.

Then, in my house in Piazza della Malva, I restarted my Ph.D. studies on Plexus Black as an insider/outsider which I continued in Cagliari at my mother house as my Siddharta art journey.



