

Plexus Art Money



Artwork by Micaela Serino, Rome 1991

Plexus Art Money

Why PLEXUS? For a utopia, for an ideal. I remember with so much enthusiasm I left in 1987 for Gavoi. Finally I was hearing speaking of social problems, injustices, difficulties....within an environment not specifically political! Artist in the first person against the slavery of art (of political parties or of lobbies), for freedom of expression and for safeguarding and recovering cultures and arts on the way of extinction. A metaphoric art journey toward freedom/liberation that brought us to the creation of an International Art Fund in the Maison des Esclaves in Goree/Dakar. A place, dramatically signed by blood, would be instead reanimated by a different thought of a creative movement. Naturally, within a world where the lords of economy are the same of the lords of war (at that time we did not hear yet words such as neo-liberalism, globalization, etc.), our idea was inevitably slowed down by the lack of money....Because the artist in the first person has with difficulty access to the "sacred" places of the art economy. Not feeling myself among them who have opposed excellent elaborations of thought to theoretical-practical difficulties, I decided to oppose my simple being of artist in the first person by "minting", just to say, with a little pinch of provocation, the money of Plexus. With this act, I wanted to bring back the level of communication between the North and the South of the world on the same plane. The direct exchange (opera = money = opera) without any superiority or inferiority. I started with the Italian liras, taking as a cue the dollar by Anita Steckel that expressed (with the images of a penis) how much the high power was of an exclusive male control. But I wanted go further behind my/our beliefs and feminist protests, so that all could take a global dimension, as then it showed itself.

Micaela Serino, Rome

1991

Colombina, the Art Caravel

There are places in the world where spirituality still lives: Delphi, Jerusalem, Konia, Assisi, Chichenitza, Goree, Kilberley, Porbandar. There are Piazzes, Hospitals, Libraries, Prisons, Forests, Mountains, where people live their every day life. Colombina, a symbolic toy boat, will connect all these places with S.Peter Island, Sardinia, to promote, with a network of cultural events, a new consciousness about our universal and interdependent patrimony. The Colombina Reconciliation Project, as a contribution to the Well Being Forum, will be a catalyst to generate the necessary collective energy to perform highly idealistic and poetical "well being" actions. I propose to have the United Nations as a point of reference for the promotion and diffusion of all the program in support of the quest for a "Well Being World" without discrimination of Art, Culture and Religions.

Silvio Betti, Rome 1991

Colombina



Artwork by Silvio Betti, Rome 1991

The Geometry of the Consciousness of the Colombina Reconciliation Voyage



Retina blueprint by George Chain, artwork by Silvio Betti, Rome 1991

The Geometry of the Consciousness of the Colombina Reconciliation Voyage



George Chaikin, Giancarlo Schiaffini, Rome 1991



Mons. Dante Balboni, Church of the Madonna of the Good Voyage, Rome 1991

On July 4 of 1991, at the City Hall of Carloforte, in San Peter Island, off Sardinia, it was presented the project of the C. Columbus Consortium event to be held in 1992. It was conceived as a cultural navigation of a fleet of interdependent art & science projects addressed to the well being and the reconciliation in the XXI Century.

C. Columbus Consortium Reconciliation Well Being Event Presentation



Artwork by Gaetano Brundu San Pietro Island, Sardinia, 1991



Carlo Dernini, Sandro Dernini, Mario Giacotti, Serafini Damico, Saverio Avveduto, MariaPia Marsala, Giovanni Lilliu, Vincenzo Cappelletti, Carlo De Marco, Carloforte, Sardinia 1991

A Plexus Columbus Cultural Navigation Happening



Mario Giancotti, Nadia Campanini, Saverio Avveduto, Vincenzo Cappelletti, M. Pia Marsala with R. M. Dernini, Giovanni Lilliu, Carlo De Marco, Nadia Guareschi, L. Durante, Carloforte, Sardinia 1991



Carlo Dernini, Carloforte, San Peter Island, Sardinia 1991

Plexus Art Caravel Team



Fabrizio Bertuccioli



Anna Saba



MariaGrazia Medda



Ciro Ciriaco



Franco Meloni



Nadia Campanini



Stelio Fiorenza



Sara Ciarron

The Plexus Floating Black Box of the Art Caravel



Ciro Ciriaco on his floating sculpture, Carloforte, Sardinia 1991
Recovering the Plexus Black Box of the Art Caravel



Floating sculpture by **Ciro Ciriaco**, Carloforte 1991



Carlo Dernini and his crew recovering the floating sculpture by Ciro Ciriaco, Carloforte 1991
 Recovering the Plexus Black Box



Fabrizio Bertuccioli Carloforte, San Peter Island, Sardinia 1991

In the fall of 1991, in Cagliari, at the Celt edition printer store of the art collector Franco

Girina, located within a middle age historical crypt, it was opened the Plexus International Storage.
Its purpose, under the artistic direction of Gaetano Brundu, was to show and to collect relics, records and artworks concerning Plexus's art history, and to put them at scholars' disposal.

Plexus International Storage



Graphics by Gaetano Brundu, Cagliari, Sardinia 1991



Mail artwork by Gaetano Brundu, Cagliari, Sardinia 1991

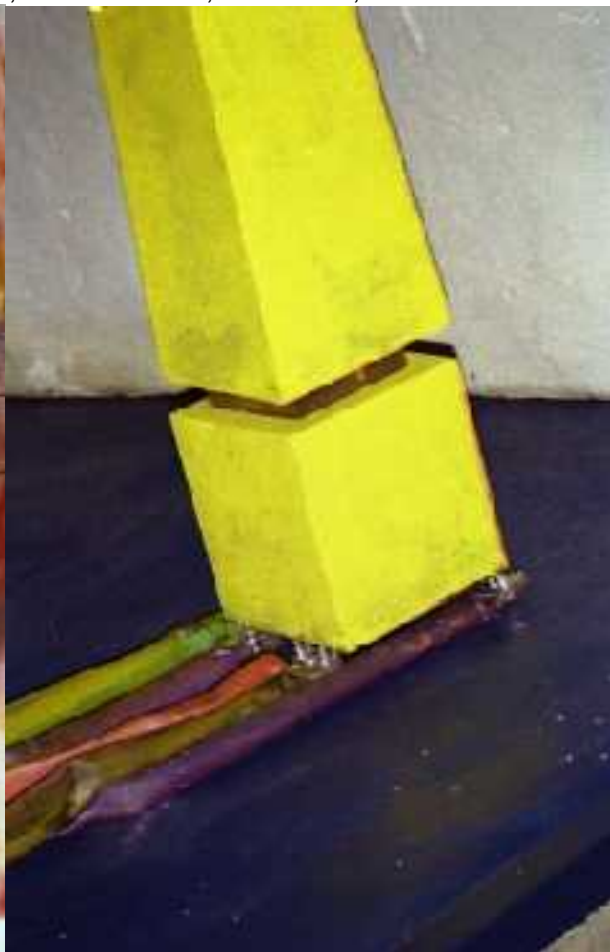
Plexus International Storage



Fabrizio Bertuccioli, Gaetano Brundu, S. Dernini, Piero Cianflone, Anna Saba, M.Grazia Medda



Artwork by Ciro Ciriaco



artwork by Piero Cianflone, Plexus Storage, Cagliari 1991

Plexus Black Box



Artwork collective ensemble, Plexus Storage, Cagliari, Sardinia 1991