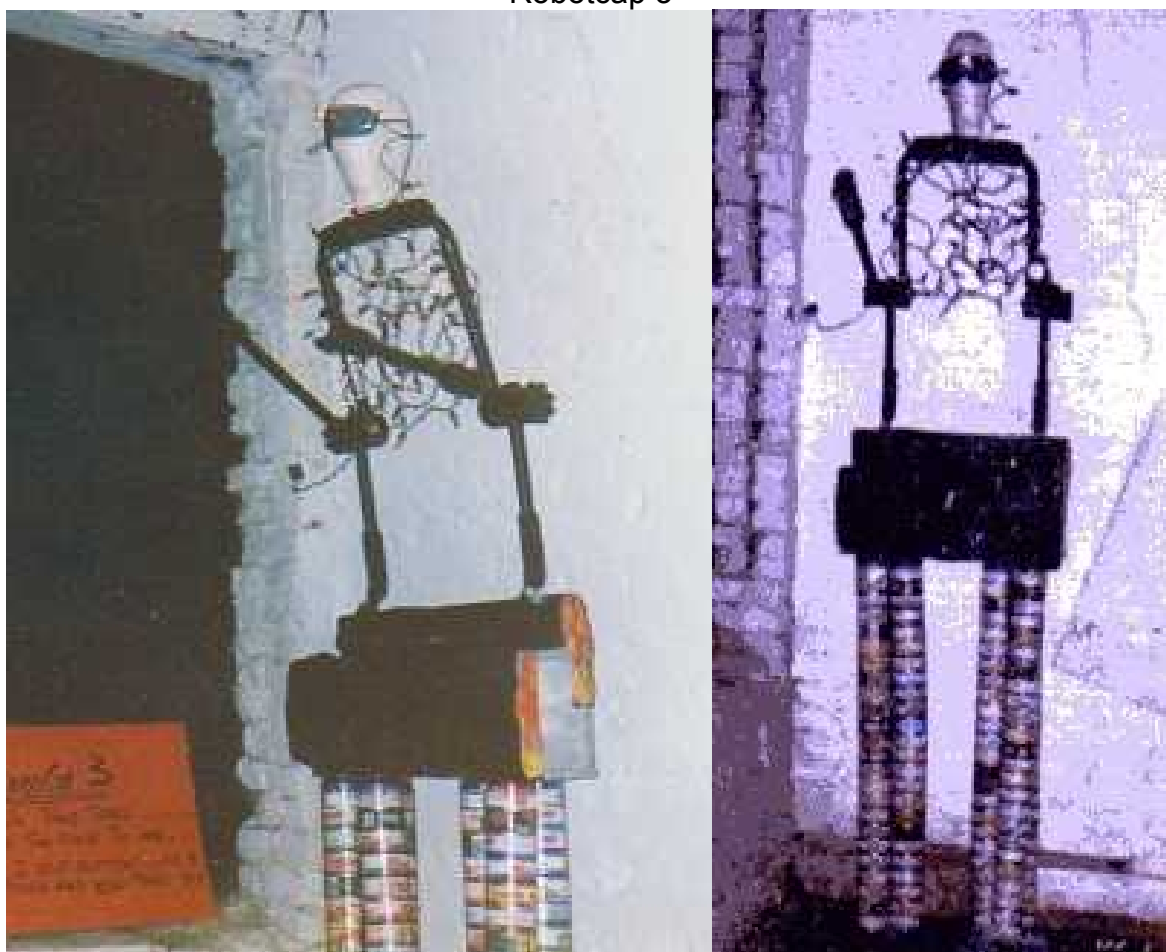


## ***Plexus Art Cartel***

by Rolando Politi, New York, 1987-1992

Sandro, organize Plexus like a Club Card Carring. The Board is international, legalize it in Switzerland, Panama or Bahamas. Information is electronic (Hard copy optional) through an Art/Science Network Your Board invests into the frame, the cards, etc. Plexus Board is not-for profit, because you are fostering a science and culture co-operation network. In other words what it costs you to set the system is what you should ask for from a variety of "fund benefactors." The Plexus Card Members must pay a fee - to gain access to the network...Now here is the Big Point. You as the Plexus Board must establish an international legal and copyright monitoring unit. The information should be accepted in the bank unless it is screened (copyright) and verified to be the true and original source of that specific artist/scientist in the first person. You will get the trust of the card members by establishing such a unit. Also if any work is sold as a result of the network, Plexus is entitled to a % of the profit (agreement to be signed before one becomes a card member). Also events staged as a result of Plexus Networking must have the Plexus name clearly in evidence. You don't want a fee for events because you are needed to generate sales and they may show profits or losses. But you are entitled to fee for sales of work by the artist in the first person. Your Network will put in direct contact sellers and buyers... The currency unit of exchange in the cartel is the "Plexonian" which is equivalent to one ECU (European Currency Unit). To get some amount of Plexonians it is necessary to donate to the Plexus Cartel of "Sweat Equity" an equivalent amount of value in labour or art works.

Robotcap 3



Artwork by Rolando Politi, New York 1992

"Robotcap 3" will receive the certificate of original Plexus work by Plexus International Storage after the Storage has received from Plexus 43 all documentation of that specific art work and has verified with the *Plexus International Monitoring Unit* that the member has full credit for what presented as true source of it. Plexus 23s has available an amount of Plexonians against a quantity of labour made by him in support of the Cartel's activities. Plexus 23s pays in cash 1000 Plexonians to Plexus 43. Rolando will have credit inside the Plexus Cartel to buy, for an amount of 1000 Plexonians, a quantity of products or labours listed in the "*Plexus Black Bag*," the shopping tool diffused through internet. Plexus members will receive a membership card with a personal ID. number, which will allow to have access to the Cartel's activities and receive *Plexus International Passport*, the newsletter of the Cartel, with its last news and a list of the new works offered and sold, with relative bids (quotations) in Plexonian currency. *Plexus International Network* is the tool that we use to create "value" and is available only to Plexus members... the artist in the first person must initially invest "creative time" measured with "sweat equity" into the Network and reinvest the "values" (Plexonian money) received for the initial work back into the Network. You and each and every member keeps on reinvesting into the Web until such time as your work is demanded by the outside market and you decide to exchange (sell) it for hard currency (real money). At this point in time your work leaves the network and you give to Plexus a % of the hard currency.

*The Plexus Black Bag* is the marketing arm of the network and will receive a commission when "works" are sold for hard currency through it.

Plexus Black Bag



Artwork by Micaela Serino, Rome 1990

*The Plexus International Storage* will certify and document your work as true and original. It will act as a screening agent. Documents and works can periodically be used to organize shows and travelling exhibitions. In essence, *the Storage* will act as a promotional tool to generate interest and value.

This system will work like the "Bid/Ask System" used in all the counter financial markets. It is important to remember that between members you can only trade in Plexonians, no hard currency. Continuous trade between members is therefore always encouraged. Obviously any work will have ultimately a realistic chance to be sold in the outside market if it achieves a magical balance between inside and outside market dynamics. It is important to remember also that you as "the artist in the first person" do really and truly control the entire toy mechanism.



Installation by Anna Saba, Cagliari 1992

Plexus International Storage



Installations by Anna Saba, Cagliari, Sardinia 1992





Artwork by Anna Saba, Cagliari 1992

## Plexus Art Books



Artworks by Anna Saba, Cagliari 1986-1992



Plexus International Storage



Installations by Antonello Dessi, Cagliari, Sardinia 1992

Plexus International Storage



Installation by Antonello Dessi, Cagliari, Sardinia 1992



## Plexus Mail Art



Gaetano Brundu



Sandro Dernini



Franco Meloni , Galleria d'Arte Comunale, Cagliari 1992

*...but New York is New York, it is a little the motherhouse, a house who is imaginary of homeless to, virtual as some artistic reality and our own existential reality, virtual, is more real than real. This call NYC is recall, is the continuity of a poetic dialogue living for several years, it founds on some objects produced by plexonians of New York, relics of Plexus history. From those objects and from their interaction with other relics kept in the Storage, originates a production of images, poetic tensions in a ephemeral and virtual space, built at the moment in the view finder of the reflex; so the photographs constitute the work of art, the work produced by the third installation of the Plexus Storage.*

*In side of decayed and entangled space of San Francesco al Corso in Cagliari, ideally struggling with barbarous and barbaric intrusions of the present and past; struggling with darkness and profusely laid down entropy will, the relics of some stories happened in NYC during memorable evenings, suggest new adventures for creative fancy, another trip amongst thousand real and virtual trips that are possible on the yarn of Plexus network, net that vibrates in known and unknown canvas, from the more subtle, rational and lucid to the craziest and ricketiest.*

Gaetano Brundu, Cagliari 1992

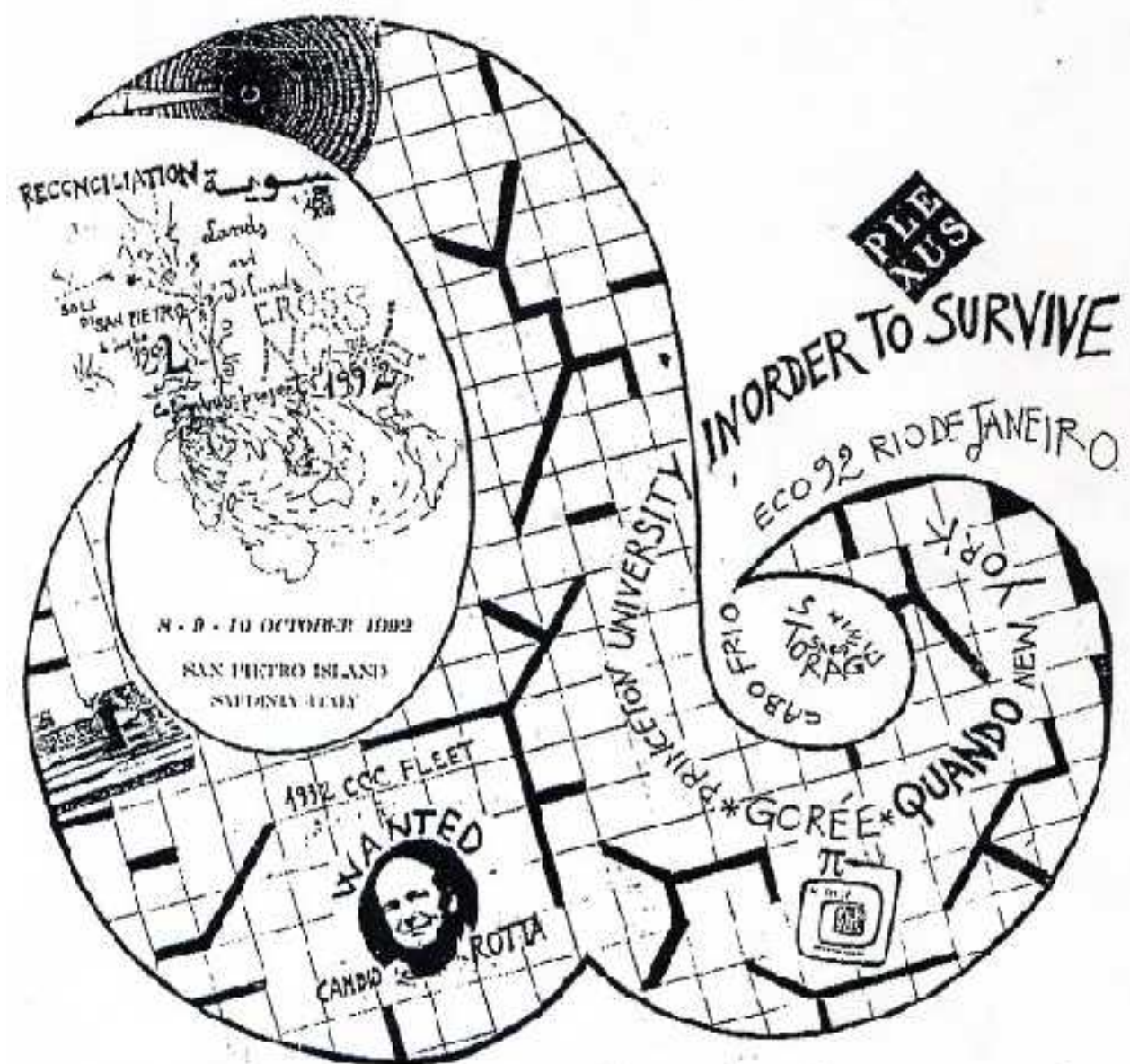
### Plexus Storage Calls NYC



Art images by Gaetano Brundu, mask by Micaela Serino, Cagliari, Sardinia 1992

1992

## THE CHRISTOPHER COLUMBUS RECONCILIATION WELL BEING EVENT



THE WELL BEING IN THE XXI CENTURY

FOR A PLANET NORTH COLLECTION  
A HORIZONTAL FORUM

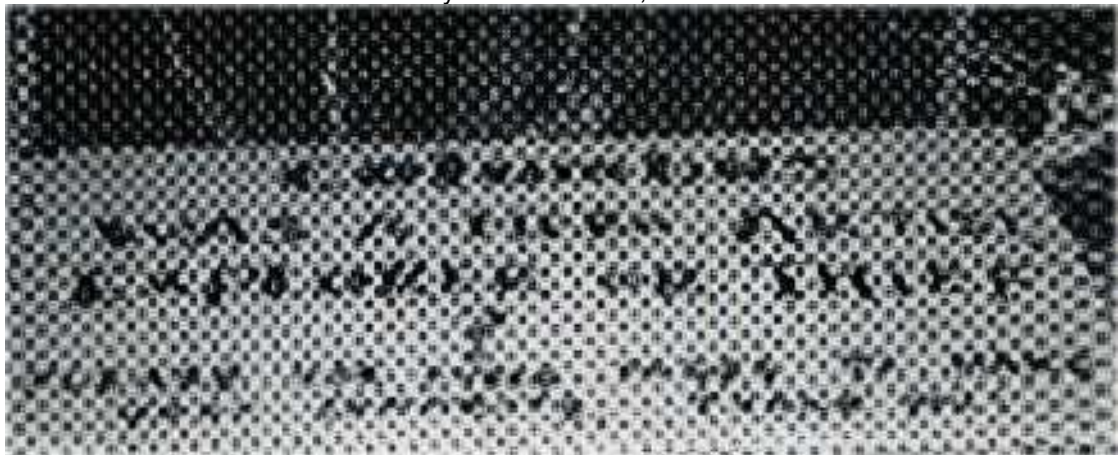
Artwork by Gaetano Brundu, Cagliari 1992



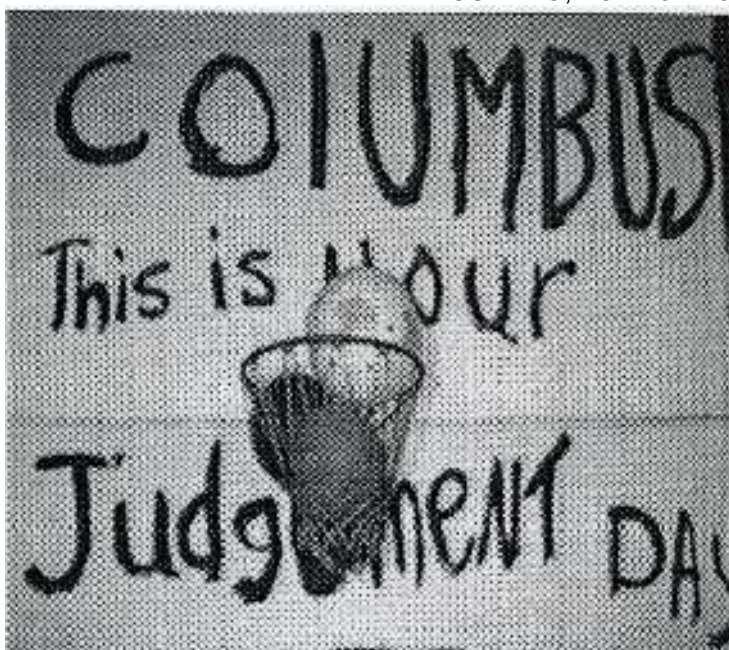
# The Christopher Columbus Reconciliation Well Being Event



Artwork by Micaela Serino, Rome 1992



CUANDO, New York 1992



CUANDO, New York 1992



Recovering the Memory of the Plexus Columbus Art Slaves Journey



Lorenzo Pace



David Ecker, George Chaikin, Rolando Politi, Nilde Cortez, Cagliari 1992

Recovering the Memory of the Plexus Columbus Art Slaves Journey



Amat di Sanfilippo Family, Cagliari 1992, photos by Georgette Stonefish Ryan

On October 9 - 11 of 1992, in Carloforte, in the island of San Peter, off Sardinia, the



Christopher Columbus Consortium presented the “*Columbus Reconciliation Forum on The Well Being in the XXI Century*”. Participants from 3 continents: America, Africa, and Europe (including Russia), for three days reflected upon the voyages of Christopher Columbus to the Americas as an issue of “Reconciliation” for the Well Being of the Twenty-First Century. Georgetta Stonefish Ryan of the American Indian Community House of New York documented the Forum’s activities.

### 1992 Columbus Reconciliation Forum on The Well Being in the XXI Century



Rector Lamine Diaye, Mayor Damico, Rector Mistretta, Georgetta Stonefish



Aldo Landi

Denis de Leon

Dante Balboni

Mockar MBow



David Ecker and Okechukwu Odita, Carloforte, Sardinia 1992, photo by Georgetta Stonefish  
1992 Columbus Reconciliation Forum on The Well Being in the XXI Century



Patricia Parker Nicholson, Jose Rodriguez



Franco Meloni, George Chaikin, Sandro Dernini, Carloforte, Sardinia 1992

As closing act of the Forum, it was issued "*The 1992 Columbus Open Call for*

*Reconciliation and Well Being in the XXI Century.”Therefore we issue an Open Call\_for the development of creative approaches to the empowerment of the individual and of the community. We need alternative visions to attain the ROUTE CORRECTION necessary to bring about the true meaning of the Call for Reconciliation and well being in the XXIst Century.*

**1992 Columbus Open Call for Reconciliation and Well Being in the XXI Century**



P. Parker, O. Odita, L. Pace, D. de Leon, M. Bow, V. Cappelletti, Carloforte, Sardinia, 1992

**Plexus Route Correction Open Call**



Giancarlo Schiaffini, Carloforte, Sardinia 1992



Plexus Black Box Show



Artworks by Gabriella Locci



Artworks by Maria Grazia Medda, Carloforte, Sardinia 1992

### **Plexus Columbus Voyage into the Planet of Art**



L.Pace, P.Parker Nicholson, M.Lumsden, A.Saba, G.Brundu, J.Rodriguez, G.Caltagirone, A. Dessi, V. Meloni, G. Pegna, G. Chaikin, M. G. Medda, A. Portas, G. Schiaffini, F. Meloni, N. Cortez., Cagliari 1992



Gaetano Brundu, George Chaikin, Franco Meloni, Cagliari 1992

The Geometry of Consciousness of the Plexus Columbus Voyage



George Chaikin, Plexus International Storage, Cagliari 1992



George Chaikin, Patricia Nicholson Parker, Lorenzo Pace, Plexus International Storage, Cagliari 1992



Plexus Report to the Community from Sardinia to New York

THE COMMUNITY IS WELCOMED TO

# HUMAN RIGHTS DAY

Thursday, Dec.10, 1992 8pm-10pm  
an Open Session of Aesthetic Inquiry  
NYU Course E10.2137, Prof. David W. Ecker, Director of ISALTA  
(International Society for the Advancement of Living Traditions in Art)  
**Deconstruction of a PLEXUS-CUANDO Event**



William Parker



Lorenzo Pace



Patricia Parker Nicholson



José Rodriguez,



NYU Barney Auditorium, New York 1992



Barnaby Ruhe

As follow up of the Columbus Reconciliation Well Being Forum held in Sardinia, the Mayor of New York, David N. Dinkins, proclaimed December 16 of 1992 as "*International Reconciliation Day*," urging all New Yorkers and all people of the world to remember their similarities, to enjoy and learn from their differences and to work together to achieve a better future for themselves and for their children.

### Proclamation of the New York City International Reconciliation Day 1992



### 1992 Human Rights Day at New York City Hall



O. Odita, J. Rodriguez, G. Chaikin, S. Dernini, Denis De Leon, David Ecker, Mico Licastro, New York 1992



## Free Free Freedom



Sara Scalas and Sabina Tatti, Dattena bookshop, Cagliari, Sardinia 1992