

THE ESCAPE OF AN ART SLAVE SHIP FROM THE NYC ARTWORLD

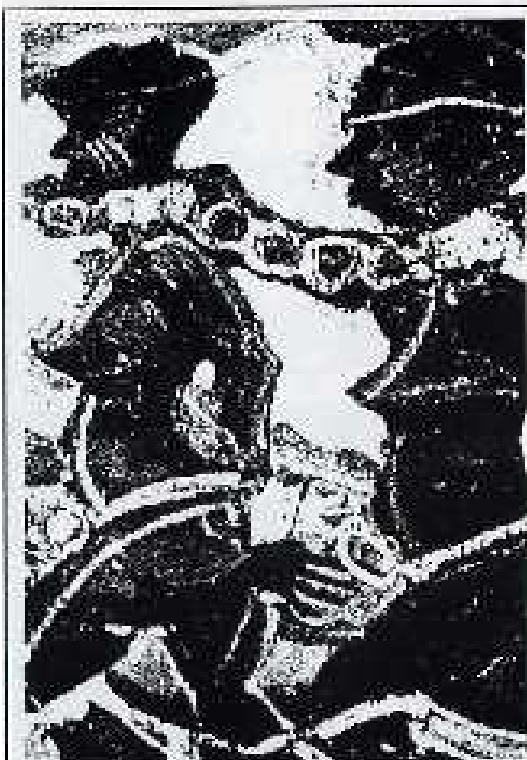
On February 27 of 1986, in New York, at the community center CUANDO, between Second Avenue and the Bowery, it was staged the Plexus Art Opera n.3 *Eve: Escape for Donna Purgatorio from Anno Domini* by the Multinational Chain Gang of Downtown New York. It was about the journey of an art slave ship escaping from the New York Art World and from the written contemporary art history. Performed, created and produced collectively by 220 musicians, poets, actors, dancers, video makers, performers and visual artists, featuring many prominent figures on the N.Y. downtown avant-garde scene, handcuffed together. It was a spectacular event open to the public only for one hour, with a 99 cents admission fee. It was about evolutionists vs creationists.



It 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 its root in experimental total theatre and happenings. It is a journey between reality and fantasy. Mythology is the wind in the sails of the art slave shuttle ship, mythography is the route through the Downtown New York Chain Gang 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 again. In this modern ritual art sacrifice the Minotaur decimates the Art Freak Jet Set. The Cardinals eat the Breadwoman as she speaks breadart words... Eve sits between Adam and God in the Sistine Chapel. The Marlboro robot arrives with the key words: 99 cents for a 200 artists Art Opera created and produced by all the artists together to establish an international art Community Credit Line and to establish SWEAT EQUITY.

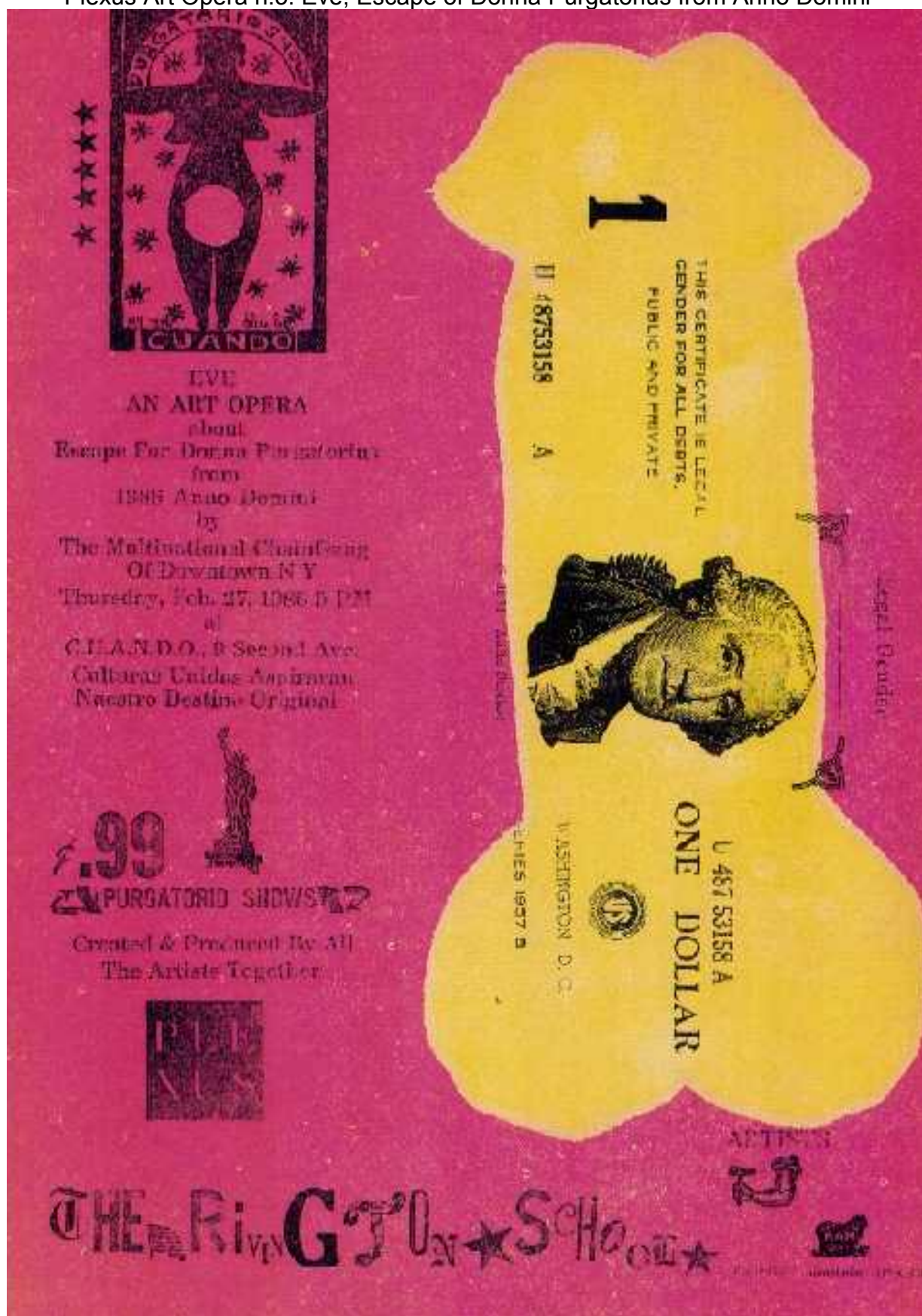
Leonard Horowitz

ART SLAVERY



Artwork by David Mora Catlett, New York 1986

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



C.U.A.N.D.O., New York 1986, artwork by Ram Studio – Maggie Reilly

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Artwork by Anita Steckel, CUANDO, New York 1986

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Artworks by Anita Steckel



Artwork by Silvio Betti, CUANDO, New York 1986

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



From the left bottom side: Ray Kelly, Tyrone Mitchell, Freddy the Dreamer, Silvio Betti, Wess Power, Michael Warren Powel, Eve Vaterlaus, Lenny Horowitz, Sandro Dernini, Arleen Schloss, Paolo Buggiani, Margaret Bazura, Michele Siboun, Leonid Sokov, Bernd Naber, Monique and Robert Parker; Jamie Dalglish, Nico Smith, Willem Brugman, Gianfranco Mantegna, Franco Ciarlo, Antoine Desparchis, Penny Ward, Carmine Spera, Judy Levy, Albert Di Martino, P. Michael Kean, Marcos Margall, David Mora Catlett, Richard Milone, World Famous Blue Jays, Winnie Berrios, Tomoto Toki, Toyo, New York, 1986, photo by Toyo

The Departure of Plexus Art Slaves Ship from the Lower East Side of New York City



CUANDO, Lower East Side, New York 1986, photo by Toyo

Plexus Art Slave Market Auction



photo by Jeffrey Day

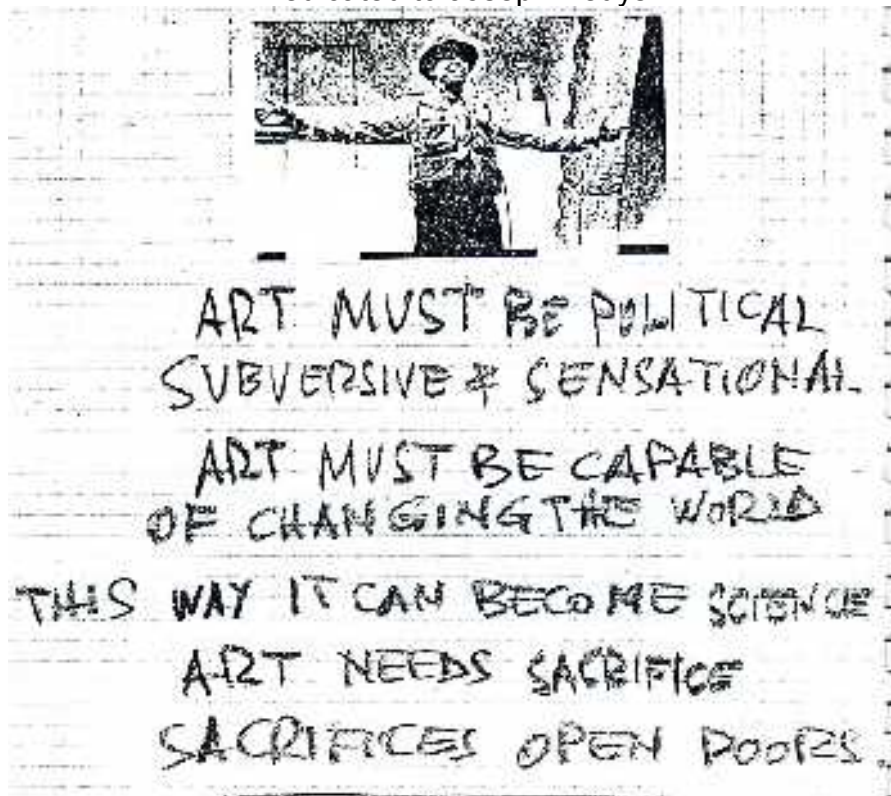


David Street, Antonia Iacchia, Stephen Di Lauro, CUANDO, New York 1986, photo by Toyo

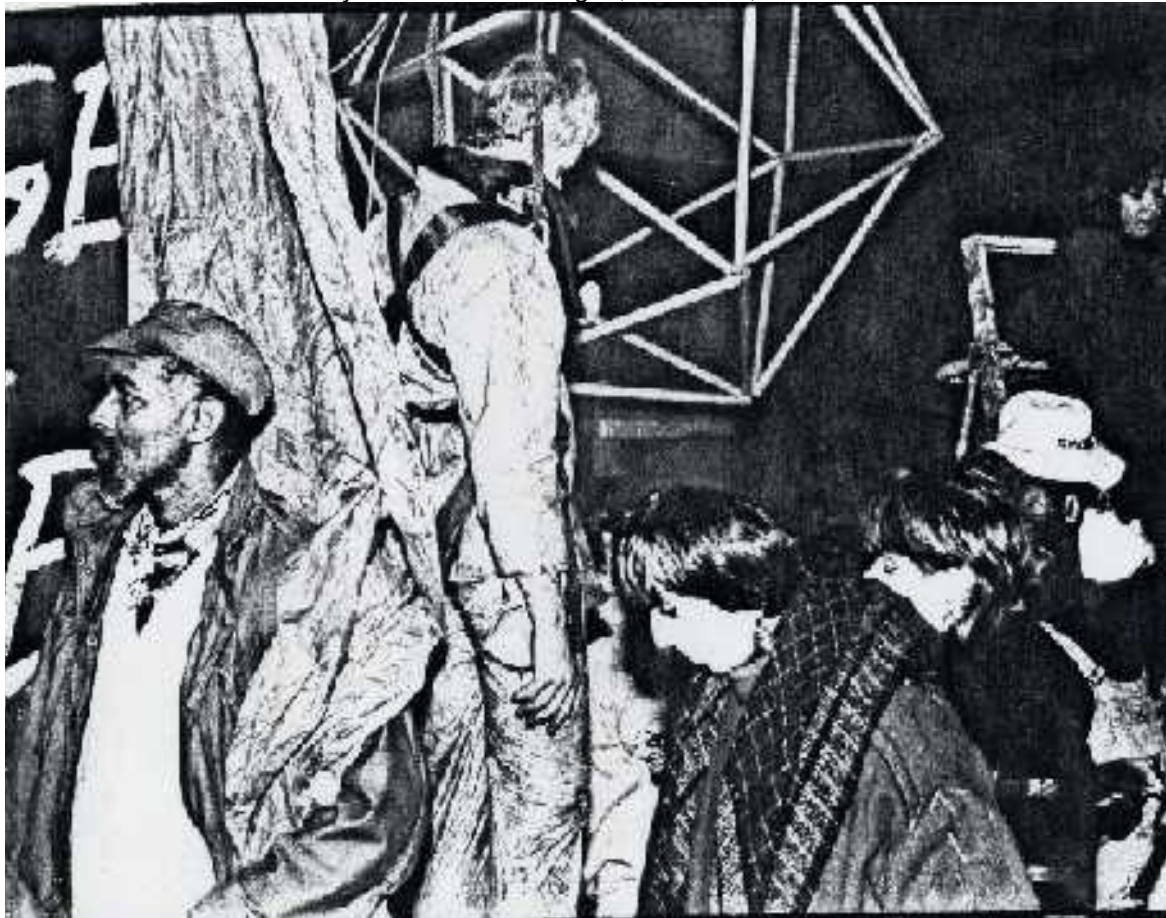


Artwork by Anita Steckel, 1971

Dedicated to Joseph Beuys

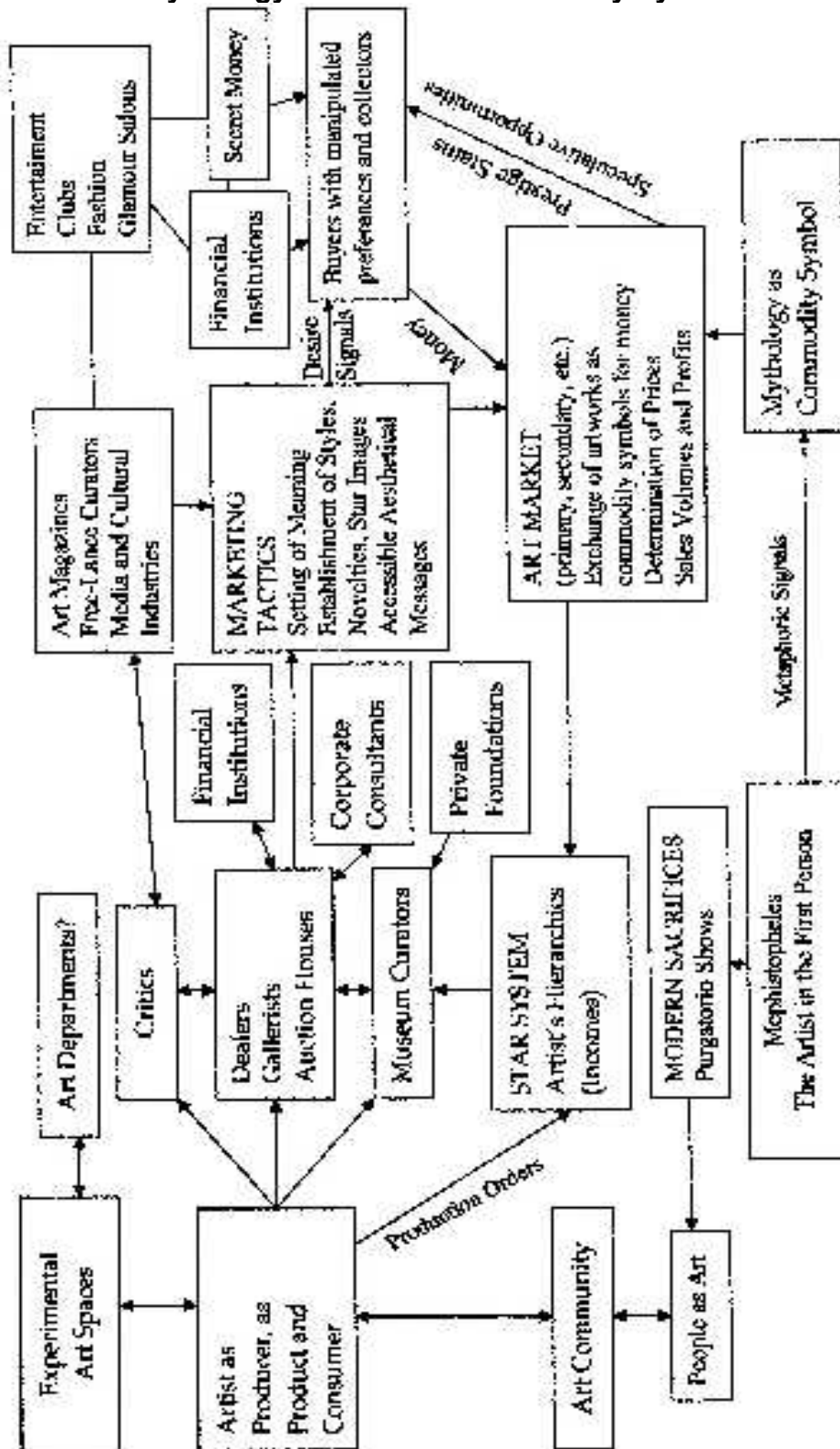


Artwork by Gianfranco Mantegna, CUANDO, New York 1986



Lorenzo Pace, Gianfranco Mantegna, Judy Levy, CUANDO, New York 1986, photo by Toyo

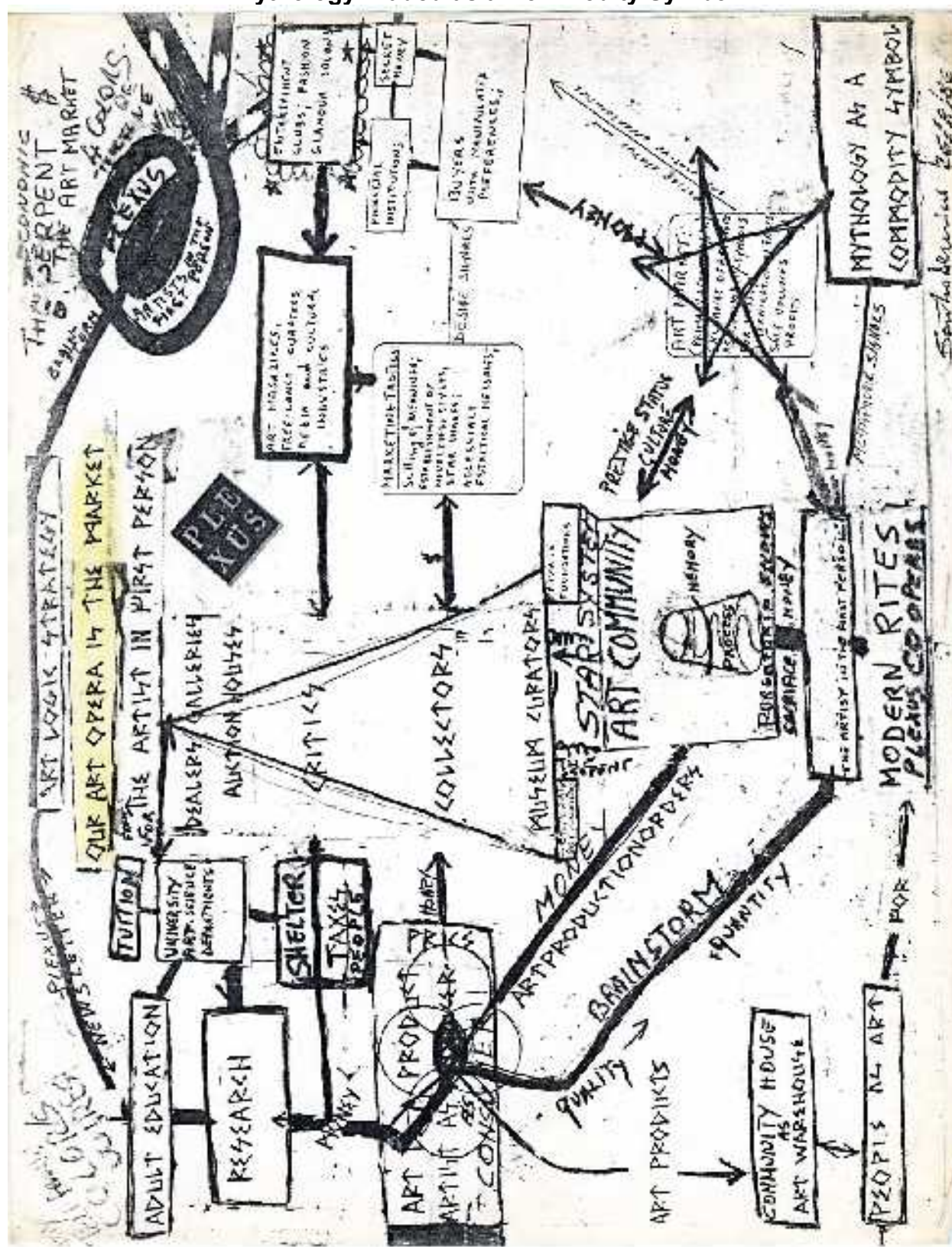
PLEXUS COMMUNITY-BASED ART MARKET STRATEGY Modern Rites



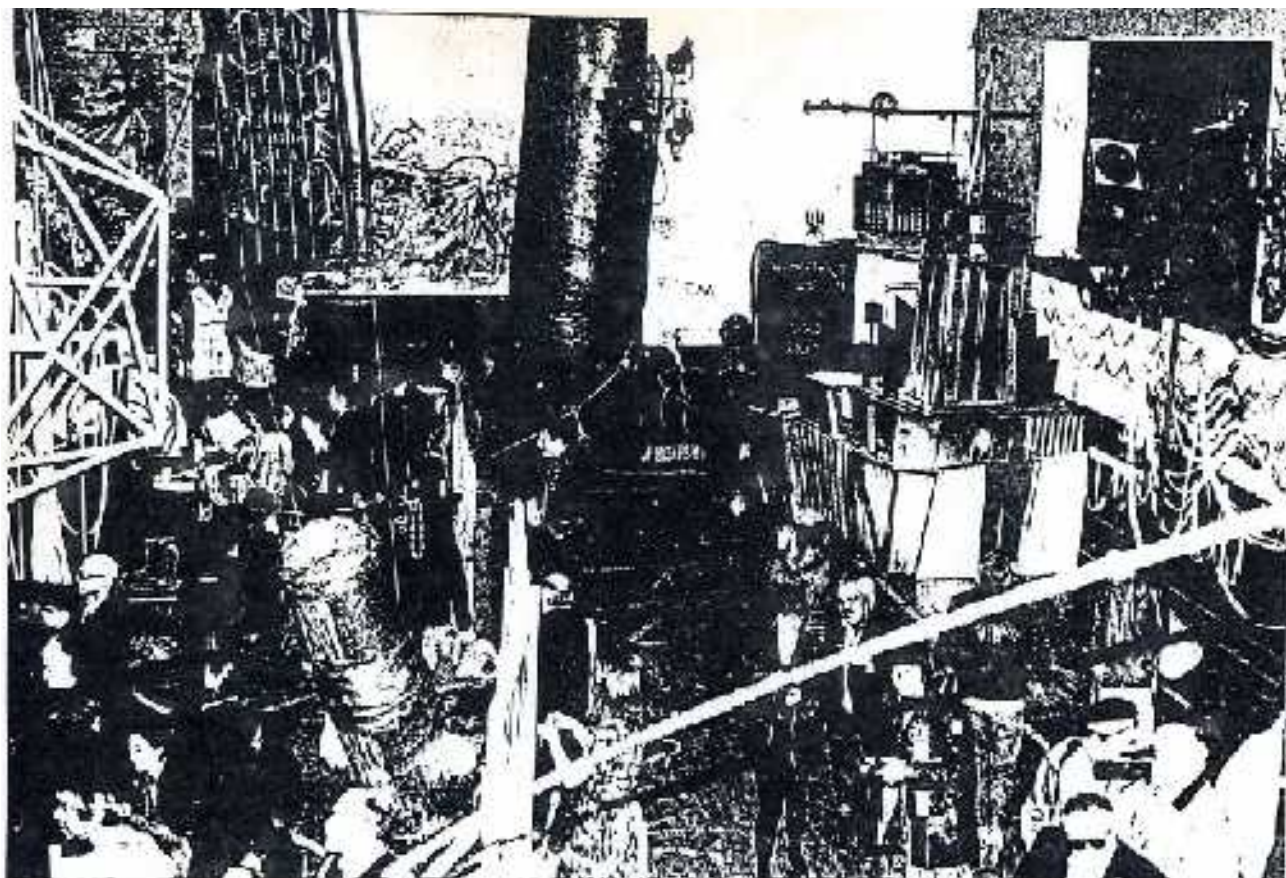
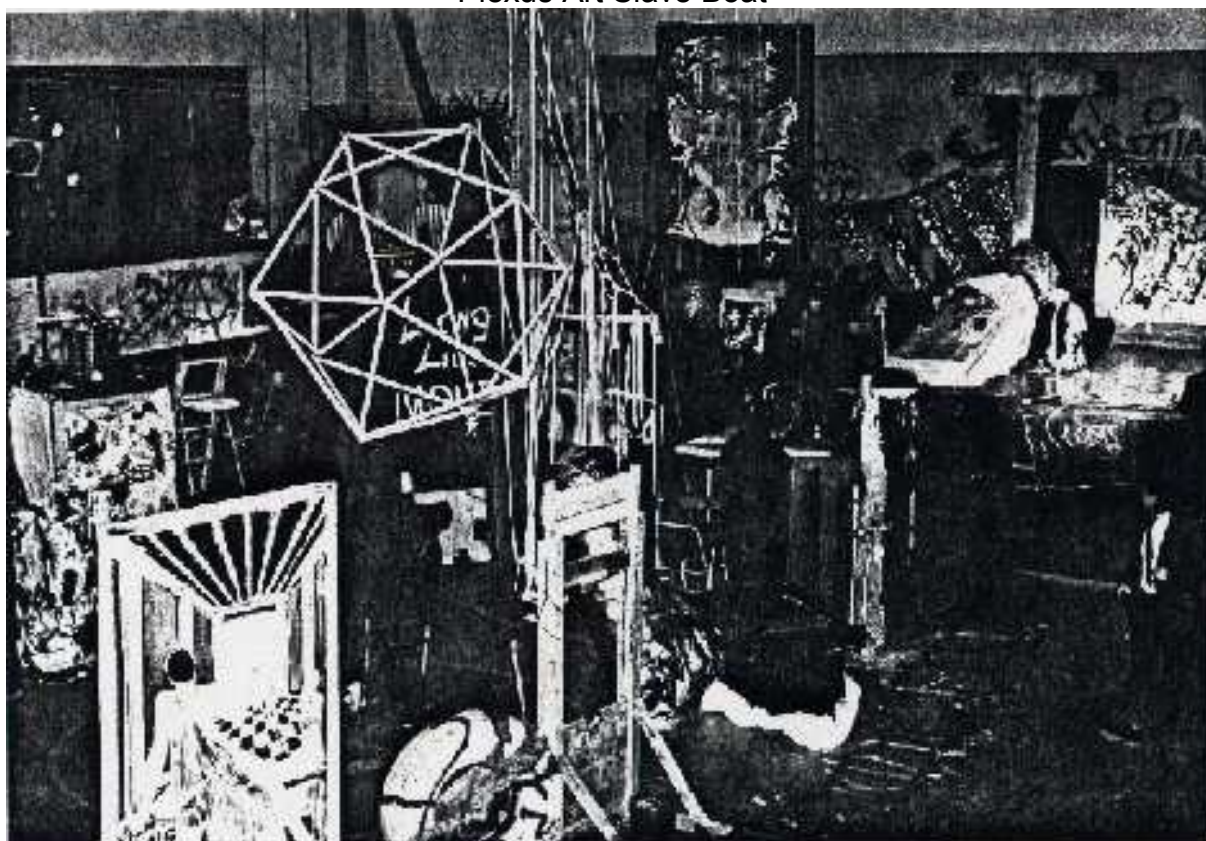
from the Circular Flow of the Art Economy by Cristobal Senior, modified by Sandro Dernini and Lenny Horowitz, New York, February 1986

Art market diagram by Cristobal Senior, modified by Sandro Dernini and Lenny Horowitz, 1986

Concept Strategy Map by Sandro Dernini, New York 1986



Plexus Art Slave Boat



CUANDO, New York 1986, photos by Winnie Berrios

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini

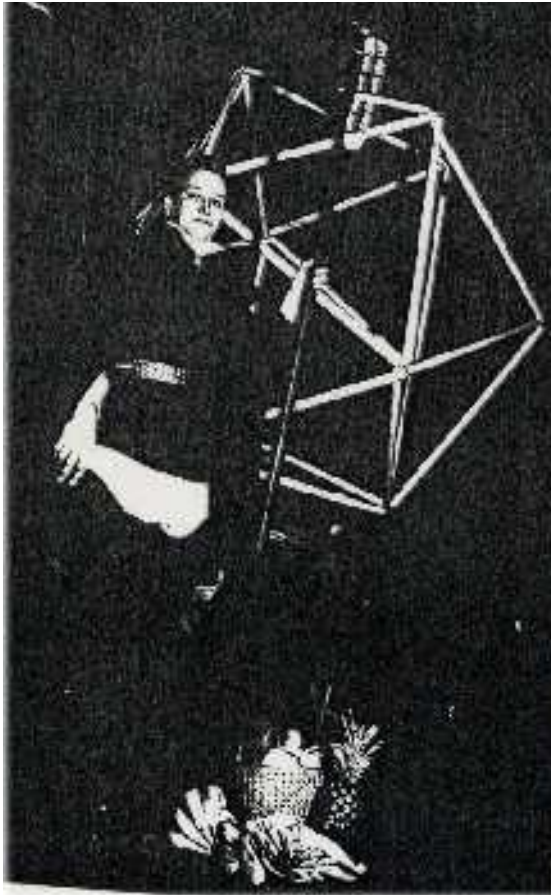


Artwork by Joe Strand, CUANDO, New York 1986, photos by W. Berrios



Installation by M. Keane, CUANDO, New York 1986, photo by Winnie Berrios

Art Slaves

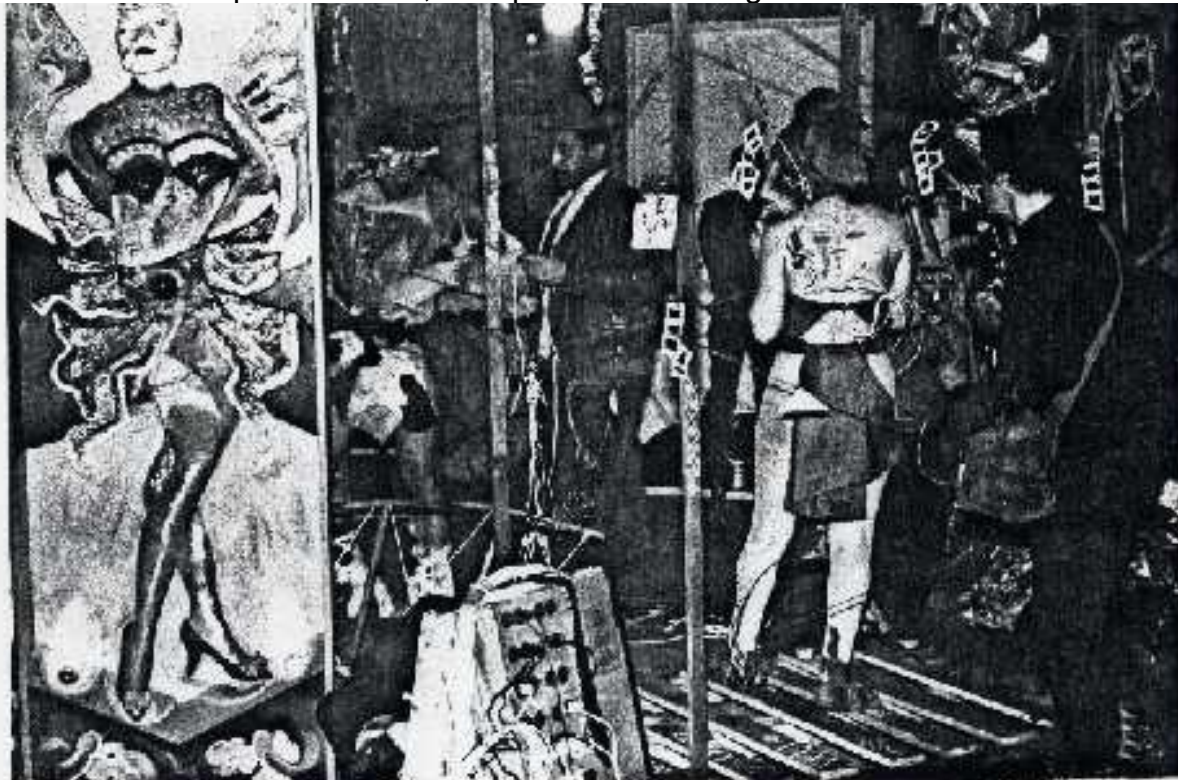


Marcos Margall, Eve Vaterlaus, Joe Strand, photos by Jeffrey Day



Installation by Shalom Newman CUANDO, New York 1986, Leonid Sokof, photos by Toyo

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Artwork by Shalom Newman

photo by Winnie Berrios Michele Siboun



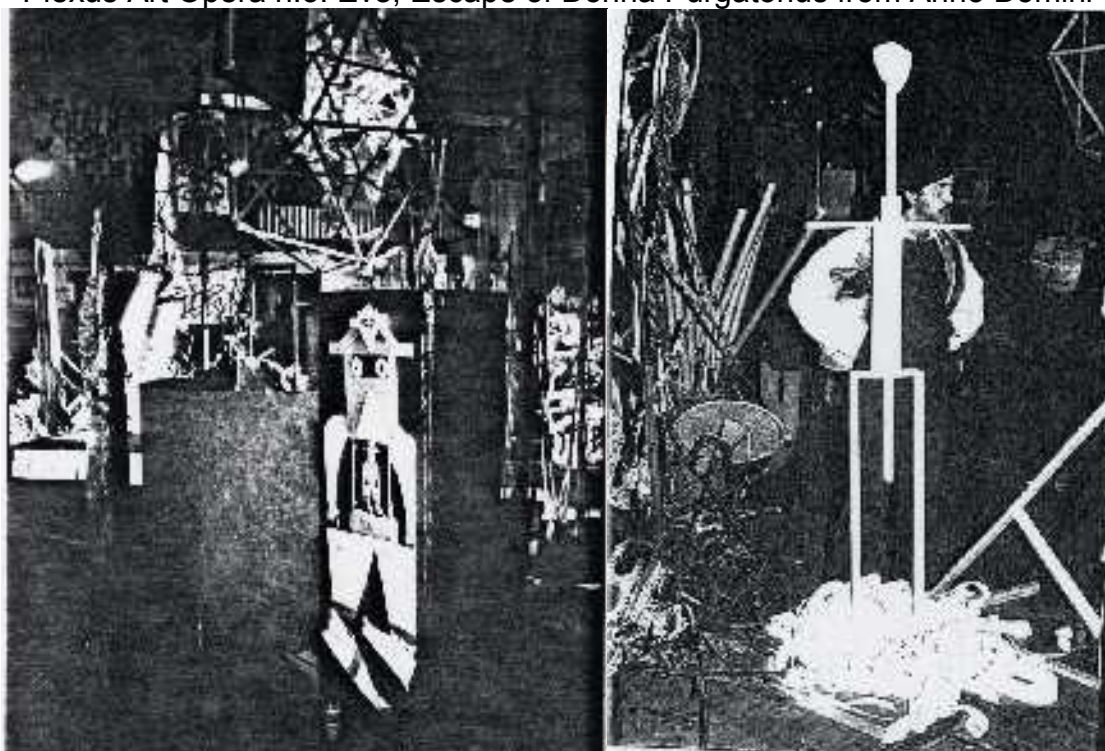
Kate Tastrophe



CUANDO, New York 1986, photos by Toyo

Nico Smith

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini

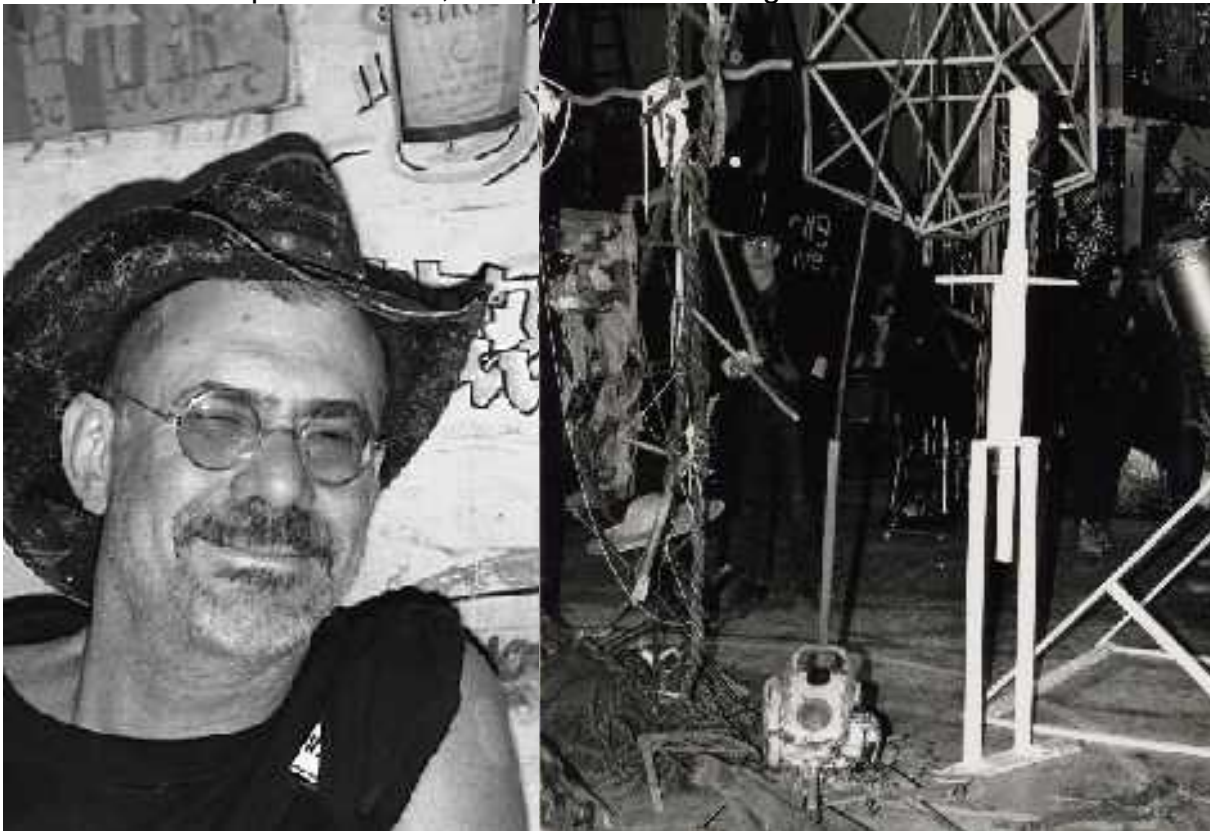


Arturo Lindsay



Installation by Freddie the Dreamer, CUANDO, New York 1986, photos by Toyo

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Ray Kelly, Arleen Schloss, CUANDO New York 1986, photos by Winnie Berrios

Plexus Mythological Art Attack



Butch Morris, photo by Jeffrey Day



Sandro Dernini carrying the *Minotaur* by Paolo Buggiani, photo by Jeffrey Day

Plexus Mythological Art Attack



Artwork by Paolo Buggiani, photo by J. Day



Kirsten Randolph, CUANDO, New York 1986, photo by Winnie Berrios

Plexus Mythological Art Attack



Barnaby Ruhe and Lenny Horowitz, Anna Homler, photo by Winnie Berrios



Sandro Dernini and Richard Bruce Nugent, CUANDO, New York 1986, photos by Toyo

The Escape of Eve from the Vatican City Art World Market



Artwork by Eve Vaterlaus



The beauty of these community actions was that they were organized with no advance preparation but only with an open call sent out from person to person and friend to friend only few days before. You had to live in the community to know about it. The event was so short, like one hour or few hours, that it was over before all the people were in. Plexus did for the first time the instant art event. If you didn't know about it before it started it was over before you could get there. The artists used anything that they could find to make art for these events which never stayed up for longer than a few hours.

One of these mass community art events was made in 1986 at CUANDO, it was the departure of the metaphoric art slave ship. Here a large quantity of artists, 220, had to deal creatively with the use of a limited space, 4x4sq. ft., for each, the configuration of the spaces forming upon the floor the shape of the ship. My homesteaders organization offered the security of the show and we were dressed with warriors costumes. There were Roman centurions, Vikings and we did not allow any people from the audience to go inside where all artists, with their helpers (more than 350 participant persons) were preparing the show. When the audience came in, they found all the room full of people and smoke from a theatre smoke machine, colored lights and sound from a 14 piece jazz orchestra. 6 or 7 camerapersons were moving in the crowd documenting the event. It was the first time that the documentation in Plexus took visibility more than just as a video documentation and started to become a form of art in and of itself.

David Boyle, New York

Bruce Richard Nugent and Anna Homler as the breadwoman, CUANDO, New York 1986, photo by Toyo

ART Traded as Modern Mythology



Artwork by Leonard Horowitz, New York 1986

Plexus Art Opera n.3: Escaping from New York



Alfa-Omega 1-7 Theatrical Dance Company, CUANDO, New York 1986, photo by Toyo



Artwork by Ken Hiratsuka, 9 Second Avenue, New York 1986 photo by Toyo

At the end of the Plexus event, it was announced that the art slave ship was going to travel internationally in the underground art community to prepare its landing, in the summer of 1987, in the Nuraghic time of Sardinia, at the centre of the western Mediterranean sea. It was conceived to use the Nuraghic culture of Sardinia as a mythological mask, to cover the real destination of the Plexus voyage: the House of the Slaves in Goree, off Dakar, in Senegal, because, at the time, too many communication campaigns were speculating on the name of "Africa" for their own self promotion.

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



CUANDO, New York 1986, photos by Al Di Martino



Butch Morris, Joannee Freedom, Sandro Dernini, David Boyle, Garrick Beck, Lorenzo Pace, Alfa Diallo, Leonard Horowitz, Maggie Reilly, 93 Avenue B. Lower East Side, New York 1986

In April of 1986, Plexus voyage landed in the little island of San Peter, off Sardinia, where there is the only Catholic church dedicated to the Madonna of the Slave. On board the boat Elisabeth of his brother Carlo, Sandro Dernini brought the Don Cherry's Buddha statuette, a copy of William Parker's call *In Order to Survive*, and the *Eve's* art opera program, in which was announced the planned landing in Sardinia, in the summer 1987, of the Plexus art slave ship.

The Church of the Madonna of the Slave



Carlo and Sandro Dernini, Carloforte, San Peter Island, Sardinia



Don Cherry's Buddha on board the Elisabeth boat, San Peter Island, Sardinia 1986

In mid of 1986, in Senegal, in Casamance, the metaphor of the serpent came up as an universal mythology to be used in the Plexus journey to communicate through cultures separation as well as to get the support from the artists of the Medina, the historical intellectual district of Dakar.

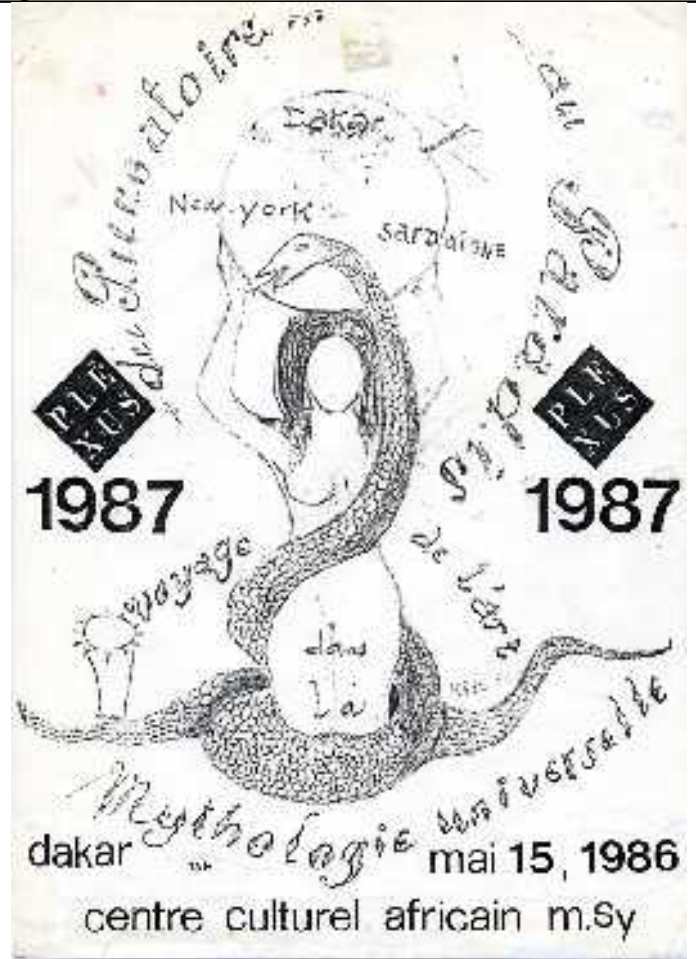
From Purgatory to Paradise: Going into the House of the Slaves



House of the Slaves, Goree, Dakar 1986



Kre MBaye



Medina, Dakar 1986

poster by Kre MBaye



Gianni Vilella



Langouste MBow



Medina, Dakar 1986

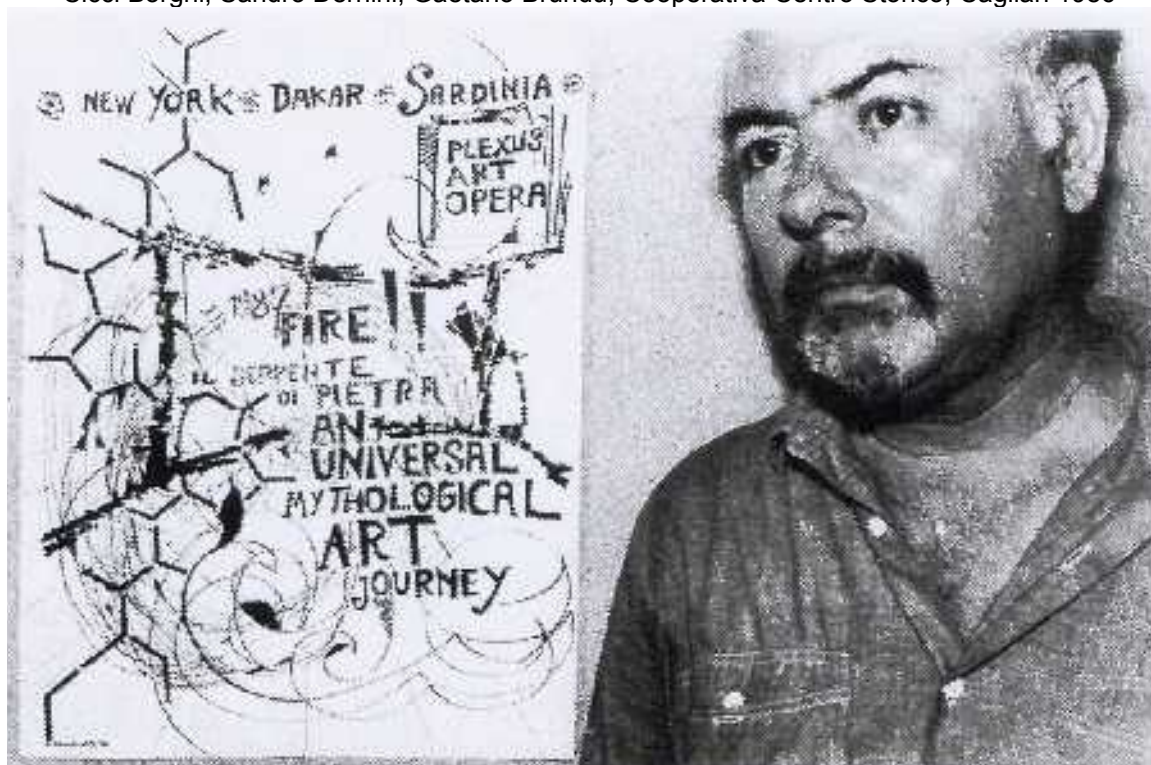
Mangone NDiaye

In September of 1986, at the Cooperativa Centro Storico, in Cagliari, Sardinia, it was organized the exhibition performance *Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey* to promote the arrival in the summer 1987 of the Plexus event, planned as a three acts traveling art co-opera: New York-Dakar-Sardinia.

Fire!! The Serpent of Stone, A Mythological Art Journey



Cicci Borghi, Sandro Dernini, Gaetano Brundu, Cooperativa Centro Storico, Cagliari 1986



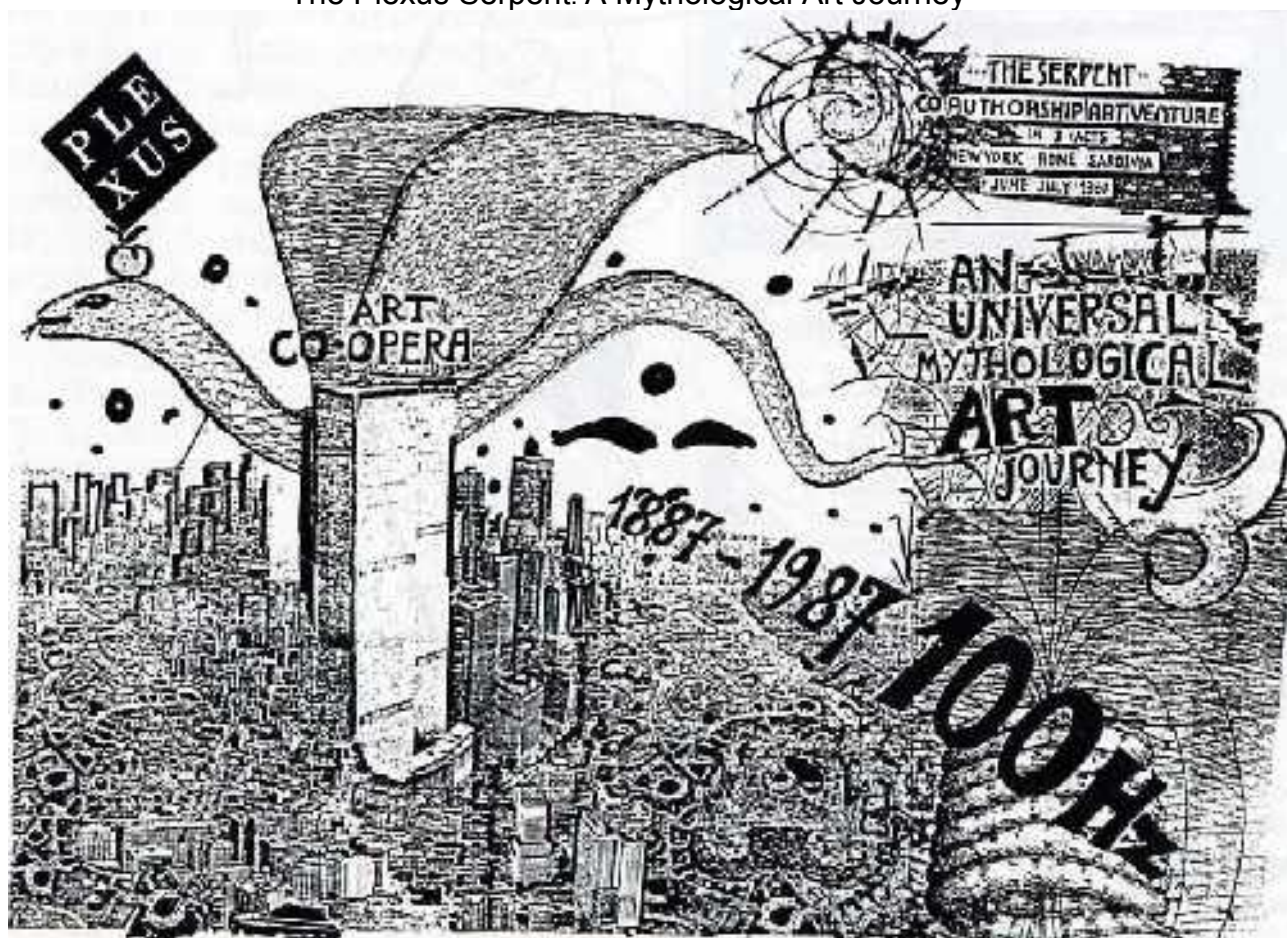
Gaetano Brundu, Cagliari 1986



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 who 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 for inhabitants of islands, can vibrate the yarms 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

The Plexus Serpent: A Mythological Art Journey



Artwork by Gaetano Brundu, Cagliari 1986



Magazzini Generali, Rome 1986, artworks by Silvio Betti

In October of 1986, at Fusion Art space, in Stanton Street, New York, as closing act of his performance *Eating Art: A Refracted Self-Portrait*, conceived for the final paper of his NYU course "Phenomenology and the Arts," Sandro Dernini launched the *Plexus Serpent Open Call*, inviting all artists to Sardinia for the summer 1987 event.

Plexus Serpent Open Call

 <p>Artwork by Helene Valentin, New York 1986</p>	<p><i>As a poet and showman nothing in my life to date brings such vivid and passionate recollections as the time of the Plexus art operas: Goya Time, Purgatorio, Eve. I have seen tempers flare, heard voices raised watched lust blossom and fade, enjoyed outstanding music, observed brilliant bursts of energy and artistic achievement and enjoyed the finished product - spectacles that are unique in the history of opera. One of the most amazing aspects of these operas is the extremely low budget on which they were produced. That such bursts of creative output were underwritten by a budget about the equivalent of a Trappist monk's annual wages attests to the dedication everyone involved brought to bear...Now another opera is in the works - "The Serpent." It is with more than a bit a wonderment that I approach this strange admixture again.</i></p> <p>Stephen DiLauro, New York 1986</p>
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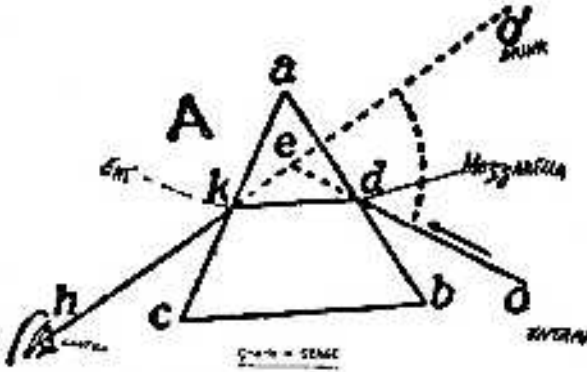
Eating Art: A Phenomenological Performance



Lynne Kanter, Sandro Dernini Fusion Arts, New York 1986, photos by Lynne Kanter

Eating Art: A Phenomenological Performance

h>camera and audience
o> entrance on stage
d> mazzarella table
k> eating position for picture
and recording taste



1 - Camera, and playback
2 - Equipment on video by Harold Goldstein.
3 - Musicville Audio
4 - Room position for picture and recording stereo.
5 - exit toward the refracted audio's stage
6 - The Refracted scene of One Friend to 21 friends, with the shape
of a Polaroid taken by Red Wine agency.

When the last friend takes the last position then the deepest dis-
cussion starts going towards the screen, with the music of Charlie

e> exit to the refracted Sandro's image
o'> the refracted image of a friend on 23 friends,
made by red wine energy



Arturo Lindsay

Eve Vaterlaus

Paolo Buggiani



Donald Sheridan

Carol Drury



Franco Ciarlo, Charlie Morrow and Eve Taitelbaun, Joan Waltmath, Fusion Arts, New York 1986

