

In early 1986, Sandro Dernini, Ray Kelly and Leonard Horowitz, as coproducers, requested to Nilde Cortez to use the Gym and the chapel spaces of C.U.A.N.D.O. to organize a new Plexus art opera, finalized to draw more public attention on the cultural gentrification of Downtown New York which was leaving artists and the community without working and living places.



Ray Kelly, New York 1993

On February 27, 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.2, *“Eve: Escape for Donna Purgatorio from 1986 Anno Domini by the Multinational Chain Gang of Downtown New York”*, created and produced collectively by all the artists together.

Plexus Art Opera “Eve”

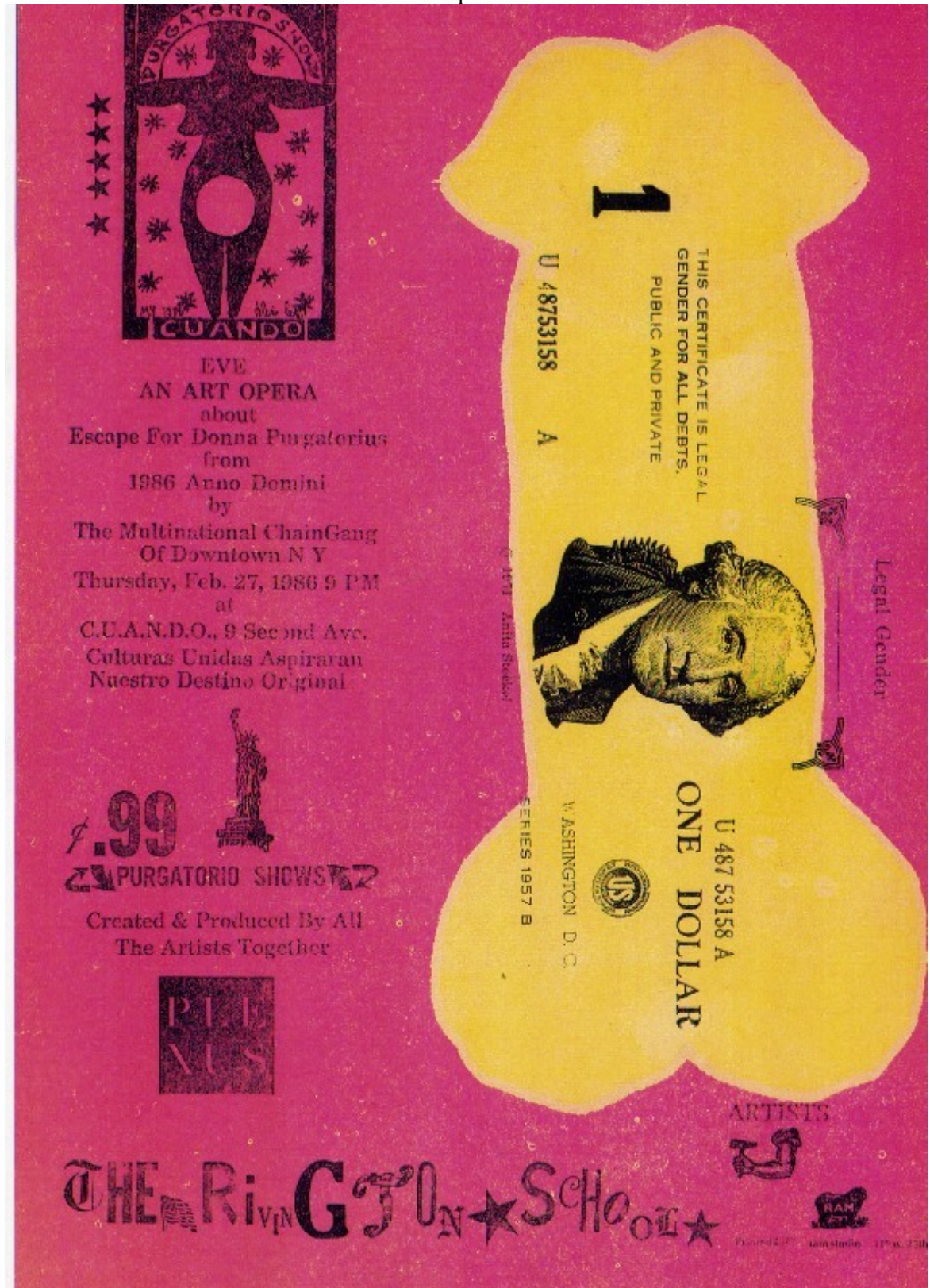


Artwork by Anita Steckel, C.U.A.N.D.O., New York 1986

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.

Plexus Art Opera n.2 "Eve"



The interarts conduction was made by Butch Morris, Sandro Dernini for a modern sacrifice acted 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 Nuggent and his black renaissance time of the magazine "*Fire!!*" Harlem 1926, and addressed in support to Sarah Farley and her L.A.N.D. community-based effort to stop the gentrification in the Lower East Side.

Artists were: 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 Baggiani, 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, Sandro Dernini, Savier 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 Lamos, 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 Kieltyka, Julius Klein, Jerelle Kraus, Henner Kuckuck, Kwok, Lamont Lamberger, Hanne Lauridsen, William & Cathline Laziza, Judy Levy,

The Departure of the Art Slaves Ship





C.U.A.N.D.O., 1986, New York, photo by Toyo

artwork by David Mora Catlett

Arturo Lindsay, Alex Locadio, Frank Lowe, Robert MacMillan, Paolo Maltese, Michele Mahrer, Margaret Massa, Gianfranco Mantenga, Marcos Margall, Amy Marx, Robert Martinez, 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 Nugent, Nuyorican Poets Cafe, Mart Oshima, Deborah Ossoff, Lorenzo Pace, Monique & Robert Parker, G. Pegor, Luca Pizzorno, Plantela, Bacha Plewinska, Wes Power, Ronald Pratt, Angela Pringle, Kirsten Randolph, Maggie Rielly, 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, Paco Underhill, 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.

Plexus Photo Shot





C.U.A.N.D.O., 1986, New York, photo by Toyo

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

The Atelier des Arts







C.U.A.N.D.O., New York 1986, photos by Albert Di Martino

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.

#### The Art Journey of Eve



Artworks by Anita Steckel

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 in.



Plexus Ticket Artwork by Silvio Betti, C.U.A.N.D.O., New York, 1988

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



Artwork by Ken Hiratsuka, C.U.A.N.D.O., photo by Toyo

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.



### The Opening by Alfa-Omega 1-7 Theatrical Dance Company



photo by Jeeffrey Day



photo by Toyo

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 Gates of Paradise



artwork by Eve Vaterlaus, C.U.A.N.D.O., New York 1986

The doors were controlled by a group of squatters from East 13<sup>th</sup> 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.

### The Entrance





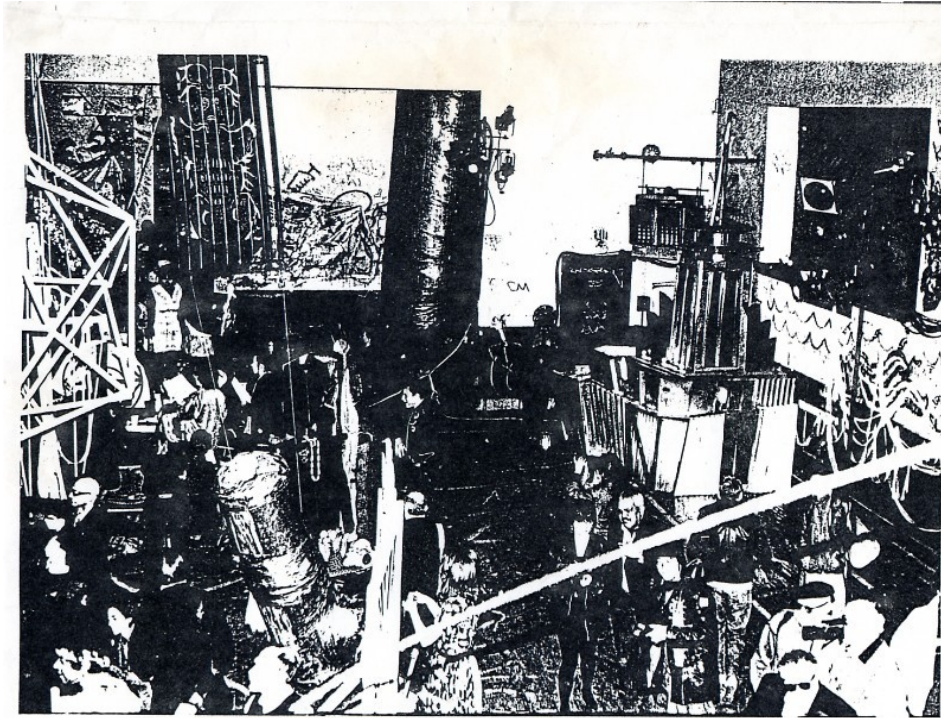
Installation by David Adam and squatters performance coordinated by David Boyle, C.U.A.N.D.O., New York 1986, photos by Toyo

#### Atelier des Arts



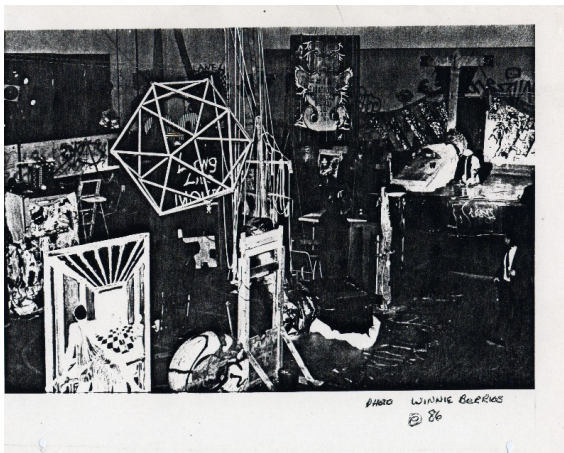
C.U.A.N.D.O., New York 1986, photo by Winnie Berrios





C.U.A.N.D.O., New York 1986, photo by Winnie Berrios

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*" installation, 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 Ossof 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 Sandro Dernini, 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.



C.U.A.N.D.O., New York 1986, photo by Winnie Berrios





Butch Morris photo by Jefree Day



Arleen Schloss photo by Winnie Berrios

At the stern of this 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.

The Art World Market at the Vatican City



Bruce Richard Nugent as the Black Pope with the breadwoman and cardinals, photo by Toyo



### The Art Slave Boat

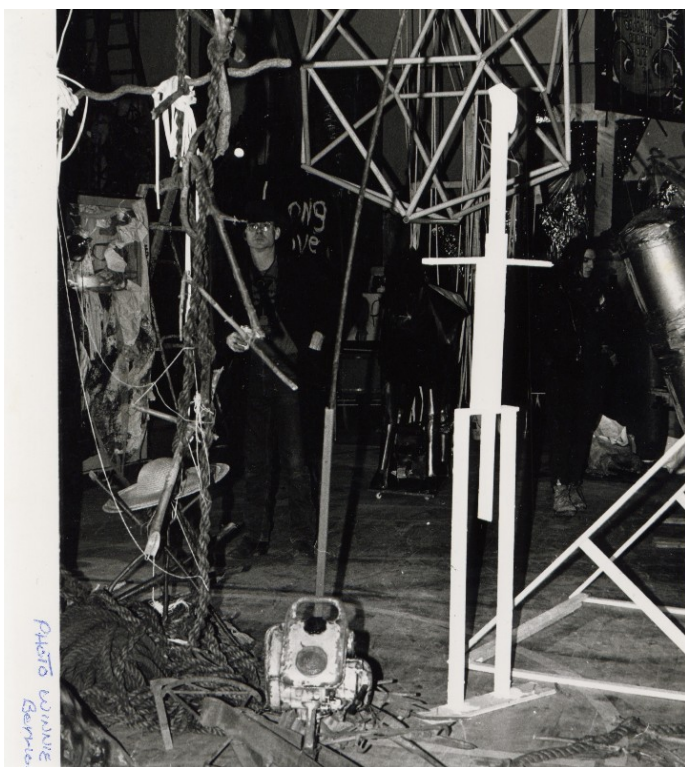
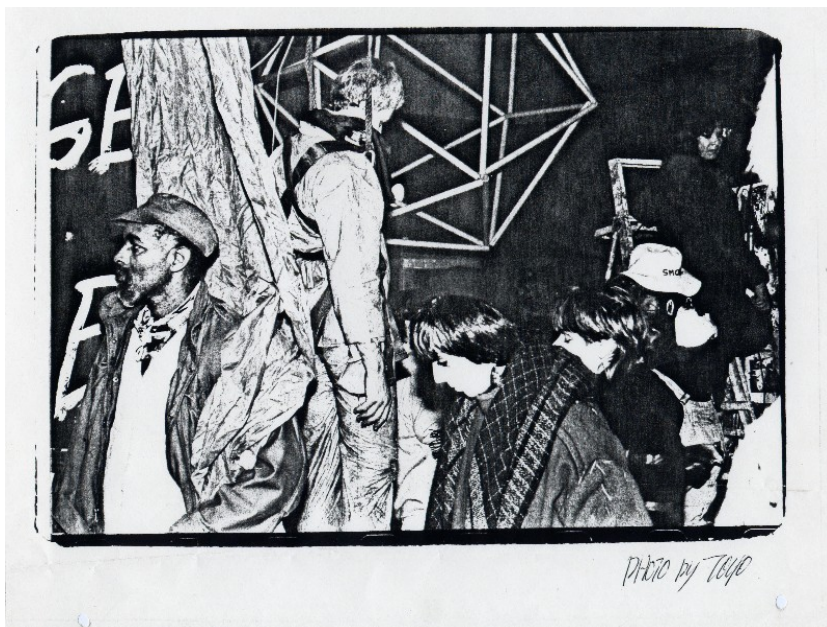


photo by Winnie Berrios



artwork by Sokof, photo by Toyo

### The Art Slave Boat



Lorenzo Pace, Gianfranco Mantegna

photos by Toyo



Eve Vaterlaus, Joe Strand

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.





PHOTO WINNIE BERRIOS

*Empire State Building* by Joe Strand



PHOTO WINNIE BERRIOS

photos by Winnie Berrios

*TV God Fish Tank* by P. Michael Keane



Photo by Toyo

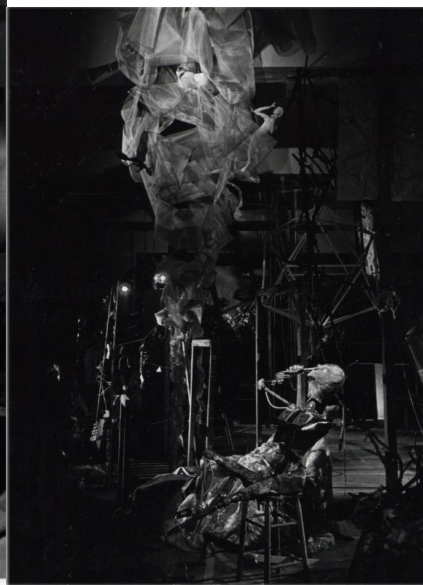
Joe Strand



Wess Power



David Boyle photos by Toyo







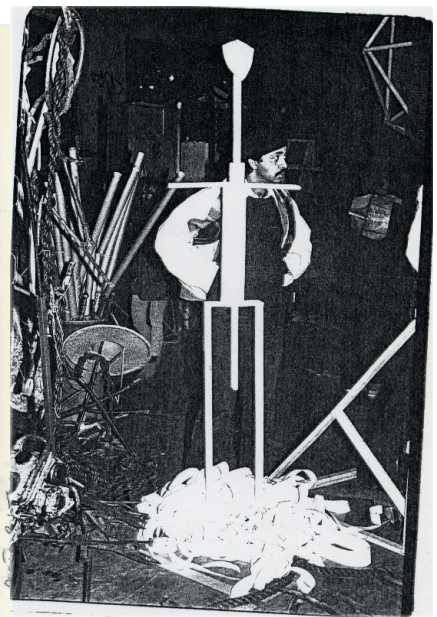
photos by Jeffrey Day



Kate Tastrophe



Nico Smith



Arturo Lindsay photos by Toyo

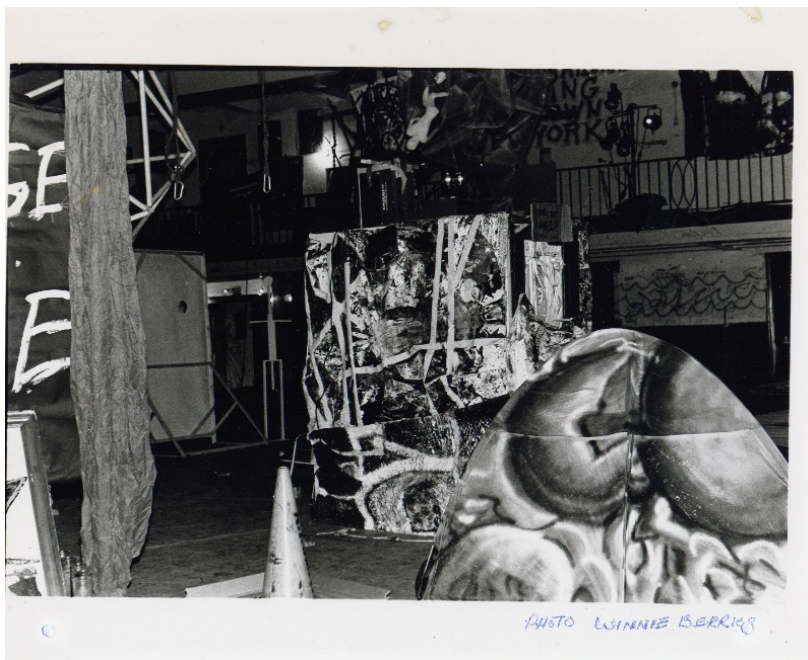
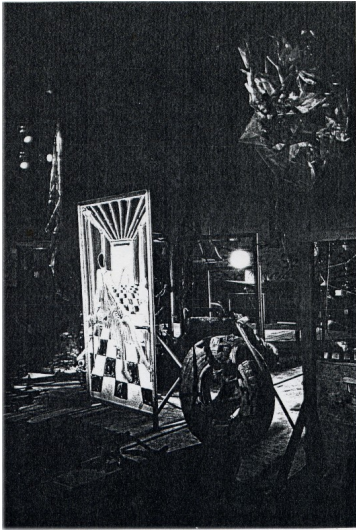
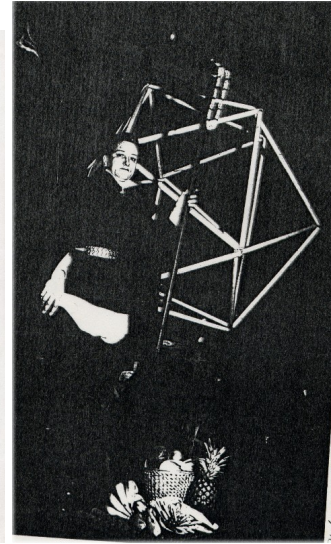


photo by Winnie Berrios





photos by Jeffrey Day



Marcos Margal



Sholom Newman



Michele Siboun

photos by Winnie Berrios

On the balcony the Freak Art Jet Set was performed by a group of artists, with Stephen DiLauro in the role of Lorenzo dei Medici, Dave Street as Uncle Sam, and Antonia Iacchia as Cleopatra. They played the forces of the Artworld that were buying, with the penis dollar, *Legal Gender*, made by Anita Steckel, participant artists sold as slaves in an art auction, conducted by E.F. Higgins III.

### The Freak Art Jet Set





David Street, Antonia Iacchia, Stephen Di Lauro, photo by Jeffrey Day  
The Art Slaves Market Auction



E.F. Higgins III selling the artists as slaves, photo by Toyo

E.F. Higgins III, photo by Albert Di Martino

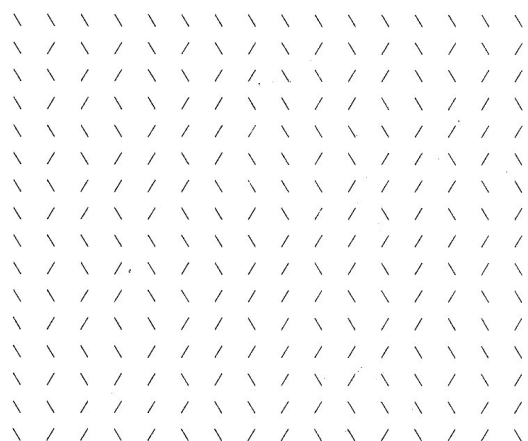
### Art Money



"Legal Gender", art work by Anita Steckel, New York 1971

While on the back of the stage it was projected a new art market modified diagram that Sandro Dernini and Lenny Horowitz developed from that one made by Cristobal Senior for the art opera *Goya Time New York 1985*, artists started to be sold at auction by the auctioneer E.F. Higgins III, and 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.

### The Haddamard Matrix



HADAMARD MATRIX  
FOR RALSTON FARINA

GEORGE CHAIKIN





art work by George Chaikin, New York 1985

George Chaikin, New York 1995

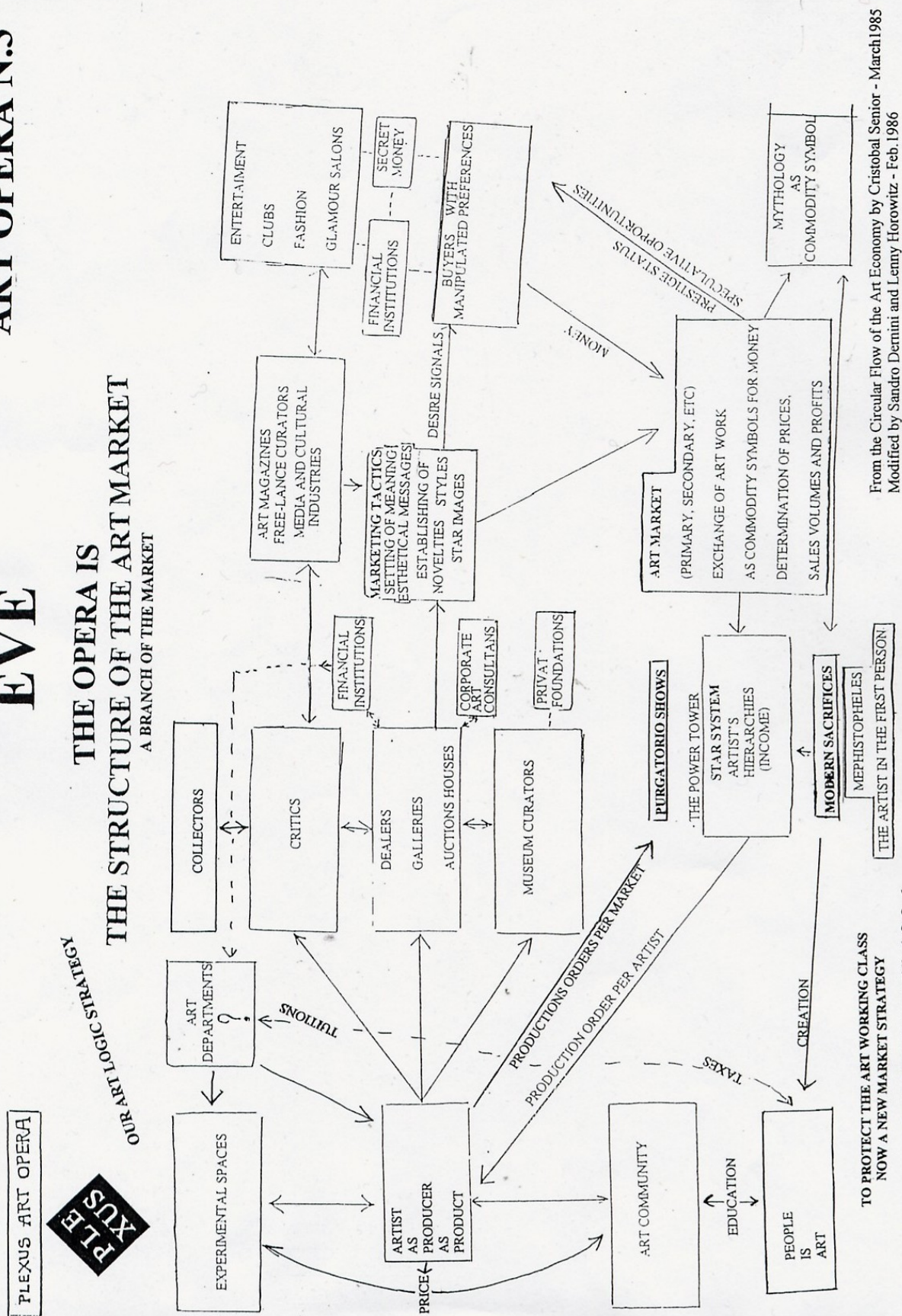
## Modified Art Market Structure

# ART OPERA N.3

## EVE

# THE OPERA IS THE STRUCTURE OF THE ART MARKET

## A BRANCH OF THE MARKET



**TO PROTECT THE ART WORKING CLASS  
NOW A NEW MARKET STRATEGY**

NEW YORK FEBRUARY 1986

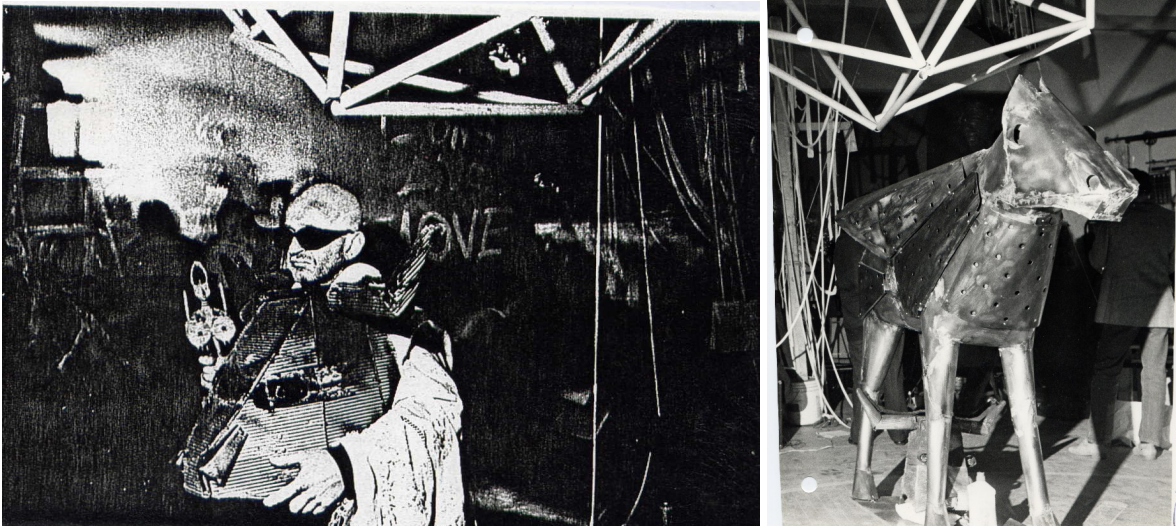
From the Circular Flow of the Art Economy by Cristobal Senior - March 1985  
Modified by Sandro Dernini and Lenny Horowitz - Feb. 1986



art market diagram by Cristobal Senior, modified by Sandro Dernini and Lenny Horowitz, New York 1986

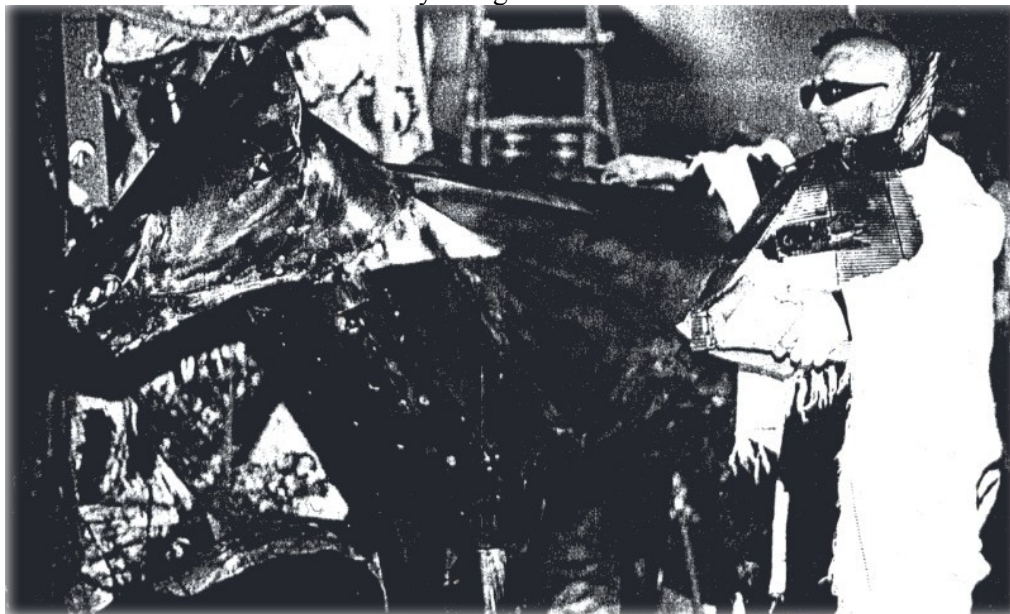
During the art slaves auction, Sandro Dernini and Barnaby Ruhe from the centre of the boat installation ritually moved the *Trojan Horse* in direction to Lady Liberty to attack the Western culture and the Artworld. Sandro Dernini had half of his head shaved and the other part left with long hair. He hold a green bronze statuette of a Nuraghic mythological warrior, with 4 eyes, 4 arms, and 2 antennas. He 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 works of art.

#### Mythological Art Attack



Sandro Dernini with the *Minotaur* and the *Trojan Horse* by Paolo Buggiani, photo by Jeffrey Day

#### The Mythological Art Attack



Sandro Dernini with *Minotaur* and *Trojan Horse* by Paolo Buggiani, photo by Winnie Berrios

“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 Sandro with the big iron sculpture on wheels, in fire, through the art slave ship installation to free all all artists. Then they arrived on the stage to performed a mythological attack against the Artworld Trade Center.



# Lady Liberty



Kirsten Randolph, photos by Winnie Berrios

photo by Toyo

## The Mythological Art Attack



Barnaby Ruhe

photos by Toyo



Sandro Dernini and Bruce Richard Nugent

## The Raise of Eve



Performance by Alfa Omega 1-7 Theatrical Dance Company, the photo by Toyo  
 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.



Performance by Alfa Omega 1-7 Theatrical Dance Company, the photos by Toyo

At that moment, the Indian Teepee 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".



photo by Toyo



photo by Jeffrey Day



photo by Winnie Berrios

The Closing





Barnaby Ruhe and Lenny Horowitz, photo by Toyo

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 his "nuraghic" tradition, 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...*

*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, New York 1986*

Ray Kelly's Party



Albert Di Martino, Lenny Horowitz, Eve Vaterlaus, Joe Strand, Butch Morris, Robert Parker, Toyo  
photos by Albert Di Martino

Few days after, to celebrate the Plexus event it was held a big party at Ray Kelly's studio at 330 Broome street, and, on March 1, at Joannee Freedom's studio, on 93 Avenue B, Lenny Horowitz, Sandro Dernini, 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 Sandro who was travelling to Europe and Africa, in Senegal, to prepare its landing in 1987 in Sardinia.



David Boyle



Butch Morris, Joannee Freedom, Sandro Dernini, Arturo Lindsay, Lorenzo Pace, Alfa Diallo, Lenny Horowitz, Maggie Reilly





Butch Morris, Joannee Freedom, Sandro Dernini, Sandro Dernini, David Boyle, Garick Beck  
93 Avenue B, photos by Joannee Freedom

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

*To Whom It Concerns:*

*Plexus is a framework for global art projects.*

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

*Plexus respects and encourages the creative process of research, actualization and documentation. In essence, Plexus is an interdisciplinary multinational network for artists in the first person related together by art logic.*

*Alfa Diallo, Garrick Beck, David Boyle, Sandro Dernini, Joannee Freedom, Leonard Horowitz, Arturo Lindsay, Butch Morris, Lorenzo Pace, Maggie Reilly, New York, March 1986*



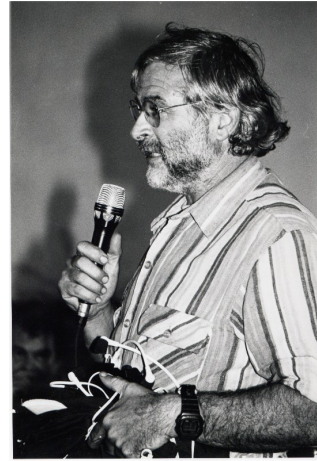
Don Cherry's Buddha Elisabeth boat, Carloforte, San Peter Island, Sardinia, Church of La Madonna dello Schiavo

In early April, Sandro Dernini arrived in Sardinia to visit his brother Carlo, in the little island of Carloforte, where there is the only Catholic church dedicated to the Madonna of the Slave "La Madonna dello Schiavo".





Sandro and Carlo Dernini, Carloforte 1986



Carlo Dernini, Carloforte 1992, photo Georgetta Stonefish

On board the Elisabeth, Carlo's coral fishing boat, Sandro with a ritual art performance 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. After it, with Gianni Vilella departed for Senegal.



Gianni Vilella, Rome 2004

In Dakar, they arrived in the end of April and met Mangone NDiaye, a close friend of Gianni who spent many years in Paris and Rome and connected with many artists and intellectuals of the Medina of Dakar.

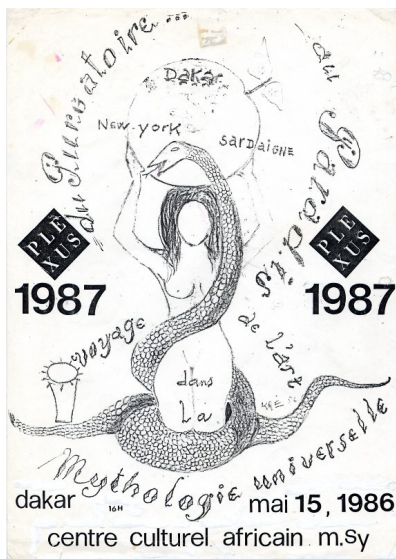
After many discussions among them, it was decided to go in Casamance, a southern region of Senegal, with a strong animistic tradition, to be inspired in writing an articulated presentation of the Plexus mythological art journey on board of the slaves art ship as a global art project to be introduced, for the first time in Africa, to the artists of the Medina, the historical intellectual zone, to get their support for its continuation towards the House of the Slaves in Goree Island, off Dakar.

In Casamance it came up the metaphor of the serpent as an universal mythology to be used in the Plexus journey to communicate through cultures separation. Coming back in Dakar, Kre M'Baye and Langouste M'Bow, two artists friends of Mangone, joined Sandro to organize on May 15, a Plexus presentation for the 1987 event in Sardinia "*Voyage de l'Art dans la Mithologie Universelle: du Purgatoire au Paradis*" at the African Cultural Center Malick Sy, in the Medina, where Langoste had his atelier.

From Purgatorio to Paradise: The Serpent



Langouste MBow, Dakar 1987

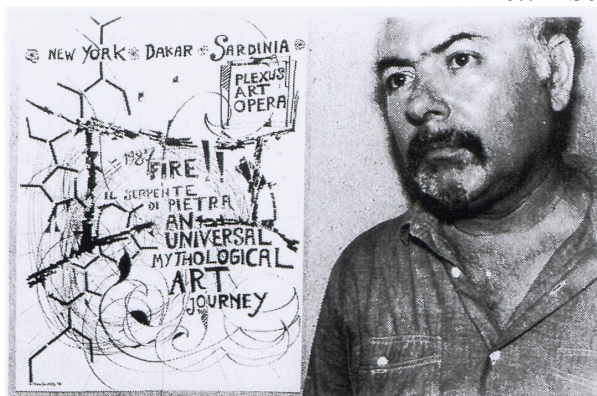


Medina-Dakar, 1986, poster by Kre MBaye

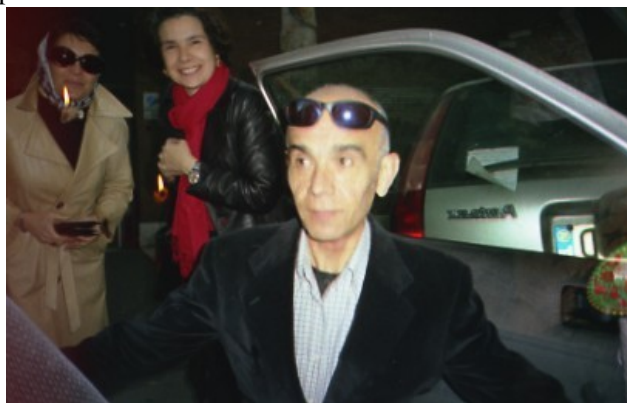


Kre MBaye, Dakar 2004

### Fire!! Il Serpente di Pietra



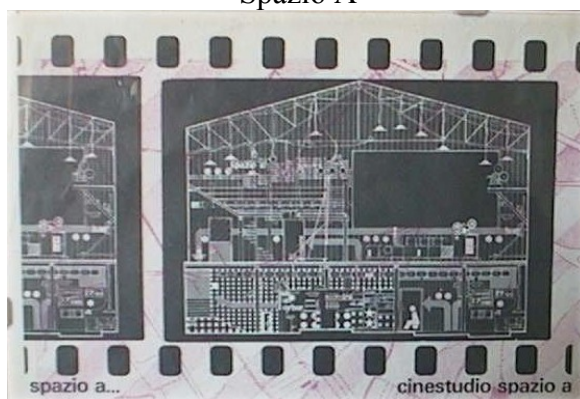
Gaetano Brundu, Cagliari 1986



Carlo A. (Cicci) Borghi, Cagliari 2003

At the end of August, Sandro returned in Cagliari, the capitol city of Sardinia, and gathered together with Gaetano Brundu and Carlo A. (Cicci) Borghi, two artists who had collaborated very actively with him during the time when the performance space *Spazio A* was operating in Cagliari in the middle of the 70's, when it was the most experimental alternative cultural space operating in Sardinia. It was founded in 1976 by Sandro with Marilisa Piga, Pietro Zambelli, Piernicola Cocco, Annamaria Pillosu, Paolo Cossu, Sandro Carboni, Paolo Salis and Emilietta.

### Spazio A





Via Cuoco 28, Pirri-Cagliari (Sardinia) 1976, artwork by Piernicola Cocco

After long discussions, by taking into consideration that in Senegal “the serpent” resulted to be the universal myth for the Plexus journey, Sandro, Cicci Borghi and Gaetano Brundu identified “la pietra” (the stone)” as mythological symbol for Sardinia and they 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, they 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.

Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey



Cooperativa Centro Storico, Cagliari, 1986, poster by Gaetano Brundu

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. Sandro 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.*

Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey



Cicci Borghi, Sandro Dernini, Gaetano Brundu, Cagliari 1986

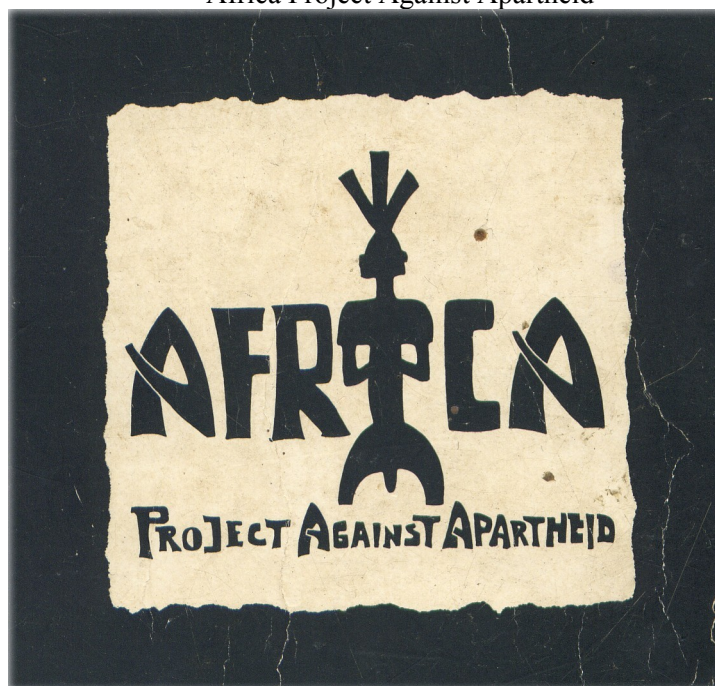
In Rome, at Magazzini Generali on September 4, numerous artists attended a Plexus presentation organized by Armando Soldaini, an other former L.I.A.C.A., with Gianni Villella to promote the Plexus art journey from New York to Sardinia, with a stop in Rome to build a new Sistine Chapel, as continuation 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.

Serpent Call for a New Sistine Chapel



Magazzini Generali, Rome 1986, poster by Silvio Betti

Africa Project Against Apartheid

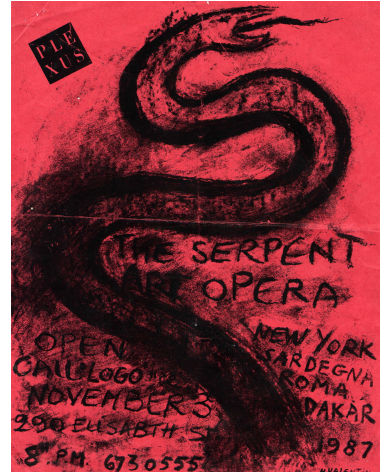


Magazzini Generali, Rome 1987, artwork by Silvio Betti

Coming back in New York, at Frank Shifreen's studio, in Little Italy, Leonard Horowitz, Sandro Dernini, Helen Valentin, Arturo Lindsay, David Boyle, Mitch Ross, Marcos Margal and Frank Koufman discussed many times how, on the occasion of the upcoming international event, to move Plexus as a multinational interdisciplinary recall network for artists in the first person. As a recall of the 1986 *Eve's* announcement, they launched out the *Plexus Serpent Open Call*.

### *Plexus Serpent Open Call*





Frank Shifreen, Leonard Horowitz, Mitch Ross, Sandro Dernini, Helen Valentin, Marcos Margal Frank Koufman

artwork by Helene Valentin New York 1986

In early October, Sandro Dernini received a scholarship from the Art and Art Education Department of New York University to conduct a Ph.D. study on his interest of “*eating art*”. On October 25, at Fusion Art space, in Stanton Street, on the occasion of the closing act of his performance *Eating Art: A Refracted Self-Portrait*, conceived for his final paper on “Art as Food” for the NYU course “Phenomenology and the Arts,” conducted by Prof. David W. Ecker, he presented the *Plexus Serpent Open Call*.

#### Eating Art



Sandro Dernini, Fusion Arts, New York, 1986

Di Paolo's Italian Food Living Traditions, Little Italy, New York

23 artists were invited: Eve Vaterlaus, Joan Waltmath, 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 eat a “*bocconcino*” mozzarella piece hand-made by an Italian living traditional master, Mr. Di Paulo, in Little Italy. One after the other one, they expressed their individual taste, while be photographed by Lynne Kanter.

#### *Eating Art: A Refracted Self-Portrait*

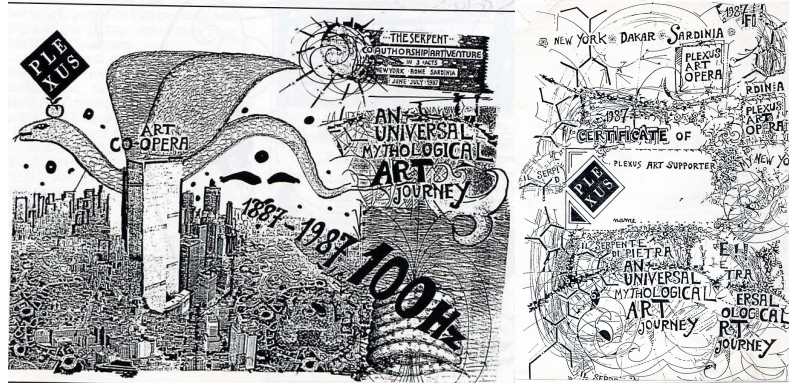


Performance by Sandro Dernini, Fusion Arts, New York, 1986, photos by Lynne Kanter

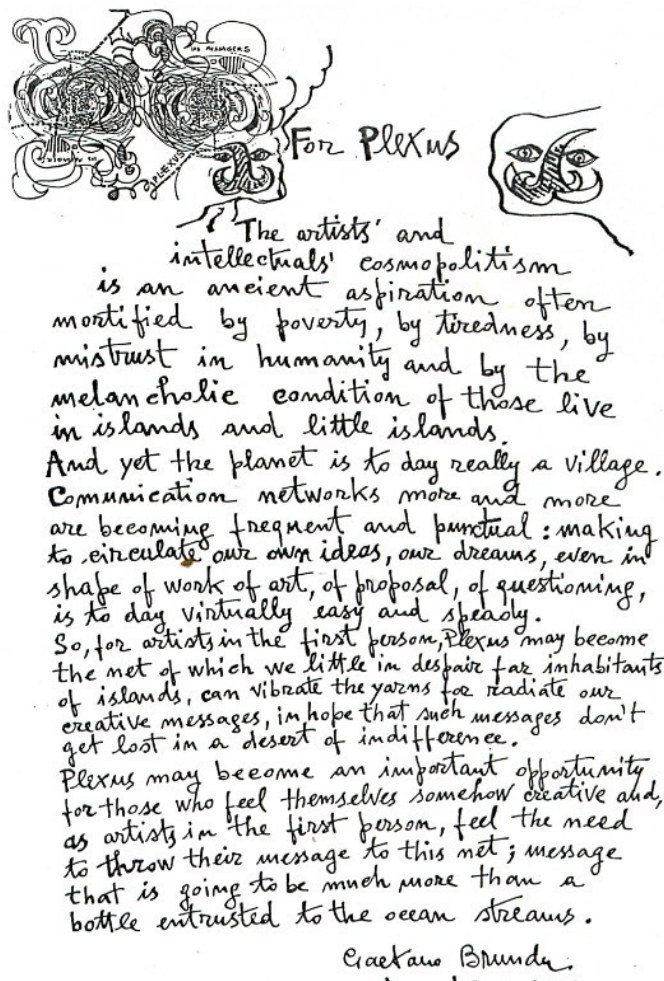




## The Serpent Universal Mythological Art Journey



Artworks by Gaetano Brundu, Cagliari (Sardinia) 1986



Open Letter by Gaetano Brundu, Cagliari 1986

From 12-14 December, at the Alchemical Theatre, in 13<sup>th</sup> Street, between Avenue A and B, it was presented by Sound Unity, the Lower East Side Community Music Workshop and Plexus, the 4<sup>th</sup> 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 Walzmath and Cicci Borghi.



New York 1986