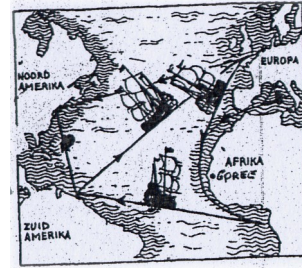


To develop Plexus, as a multi-lateral interdisciplinary recall network, created and produced by artists and scientists in the first person, in the beginning of January 1987, Willem Brugman presented the arrival of a Plexus working station in Amsterdam, to assist the plexus art slaves boat

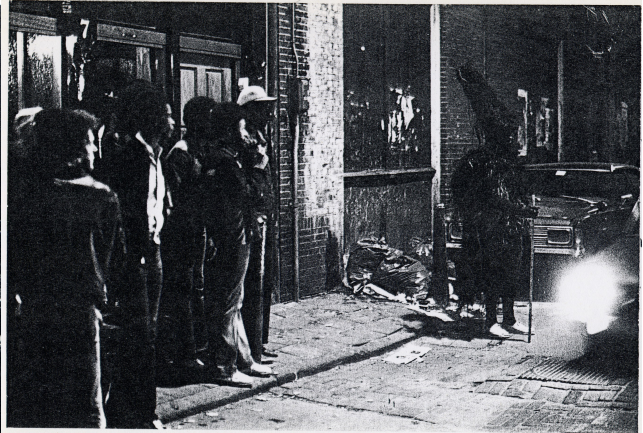


in its journey on the triangle route New York-Europa-Africa. The Plexus presentation was staged at the Cosaii Production of Hans Harlos, who had built a huge ark in the center of the harbor.

### Plexus Working Station Presentation



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"

Artwork by Hans Harlos, Cosaii Production, Amsterdam 1987

In the same time, in New York, with Shalom Newman at Fusion Arts, it was 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.



Cover book and performance by Paolo Buggiani



New York 1987



Fusion Arts, poster by Rosillo



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.



Studio Dessi, Cagliari 1987

To deal with the practical issues related to the organization in Sardinia of the upcoming Plexus international art event, it was formed in Cagliari by Cicci Borghi, Gaetano Brundu, Mariangela Sedda, Franco Meloni, Anna Saba, Antonello Dessi, Giovanna Caltagirone, and others, a not profit cultural organization, *Il Serpente di Pietra (The Stoned Serpent)*, from the name of the Plexus event in Sardinia, which was decided be held in an ancient megalithic sanctuary, “Sa Itria” near to Gavoi, on top of the Mountains at the center of the Sardinian island. Franco Meloni, professor at the department of Physics of the University of Cagliari, interested in art & science interactions started the collaboration with the Dax Group of Carnegie Mellon for Plexus Heinrich Hertz’s celebration



Anna Saba and Franco Meloni, Cagliari 2004

Do you think that it is possible to eat Andy Warhol if you eat a Campbell soup?



Willoughby Sharp, Sandro Dernini, Lynne Kanter, Franco Ciarlo, Souyun Yi, Joan Waltermath, Peter Grass, Carol Drury, Amy Paskin, Donald Sherman, Bernd Naber, Patrizia Anichini, Helen Valentin, Christian Chiausa, At Patrizia Anichini Gallery, New York 1987, photo by Lynne Kanter

In New York, at Patrizia Anichini Gallery, on February 18, as second experience on “Art as an Intentional Food” for Prof. Ecker’s NYU course “Phenomenology and the Arts.” Sandro Dernini performed the inquiry *Do you think it possible to eat Andy Warhol if you eat a Campbell soup?* . It was inspired by the upcoming symposium *The Dematerialization of Art*, organized at New York University by Angiola Churchill and Jorge Glusberg, co-directors of ICASA (International Center for Advanced Studies in Art), in which Sandro was collaborating as part of his NYU graduate assistant scholarship.

Do you think that it is possible to eat Andy Warhol if you eat a Campbell soup?



Peter Grass, Helene Valentin, Bernd Naber, New York 1987, Franco Ciarlo, Willoughby Sharp, photo by Lynne Kanter

Willoughby Sharp, Helen Valentin, Bernd Naber, Franco Ciarlo, Joan Waltmath, Donald Sherman, Peter Grass, Lynne Kanter, Souyun Yi, Carol Drury, Amy Paskin, Christian Chiansa, Patrizia Anichini, were invited to eat a Campbell soup and to answer to a written questionnaire that Sandro made as a phenomenological inquiry: “*Do you think it is possible that you have eaten Andy Warhol when before you have eaten that Campbell soup two minutes ago? Suspend your belief before to answer to these questions: Answer- yes or nor? What you mean? How do you know? How was the taste? Is it true or*



*not? Who was the subject? Who was the object? Description of the experience”.*



Do you think that it is possible to eat Andy Warhol if you eat a Campbell soup?



Willoughby Sharp, Sandro Dernini , Patrizia Anichini , Franco Ciarlo, photos by Lynne Kanter, New York 1987

As napkins near plates, they used the brochures of the Dematerialization of Art Symposium, in order to be read during the digestion. From the questionnaires, as final report, it came out that majority of participants believed that they “ate” Andy Warhol during the ritual performance.



Willoughby Sharp, Sandro Dernini,



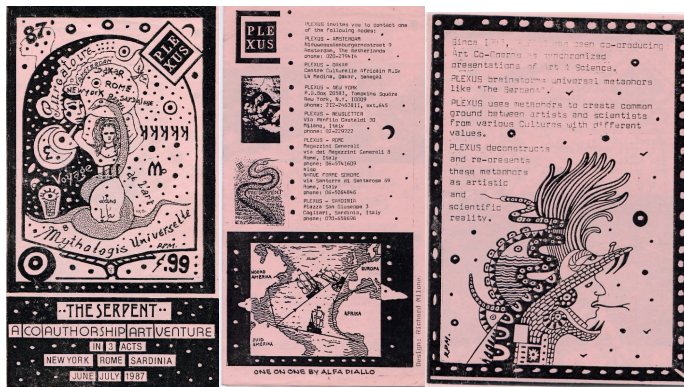
Lynne Kanter, photo by Lynne Kanter, New York 1987

It happened, very strange, that night Andy Warhol died.

The day after, which was the opening of the ICASA symposium, it was reported what happened the night before at the Anichini Gallery. Nam June Paik, who was one of the panelists with Jean Baudrillard, Donald Kuspit, Vito Acconci, Judy Barry, George Chaikin, Dennis Oppenheim, Billy Kluver, Nancy Holt, Paul Taylor, Bruce Breland, Flor Bex, Rene Berger, Eika Billeter, Alan Bowness, Julie Lawson and Hervè Fischer, by answering to a question from the audience, posed by Lenny Horowitz and Stephen Di Lauro as participants of Plexus, related to the night before, said that for him it was possible that artists have dematerialised Andy Warhol in their intentional act of eating his commodity art symbol. The Andy's dematerialization performance, therefore, became a Plexus controversial event promoting the upcoming Serpent art co-opera.

The Serpent Travelling Co-Authorship Art Venture





New York 1986, poster by Richard Milone

Everybody in Plexus, in New York, in Rome, in Amsterdam, in Dakar and in Sardinia, was trying to deal with the very difficult task to promote the upcoming international travelling art event to Sardinia, with no centralized organization or economic resources.

Finally, after 14 month 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, it was held the press conference 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.

The Serpent



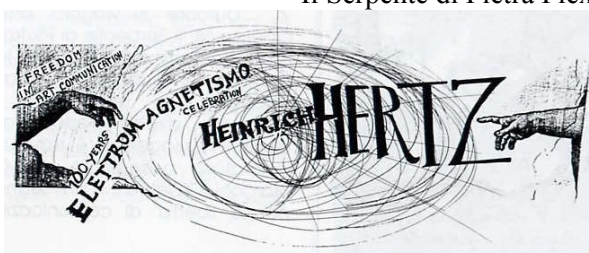




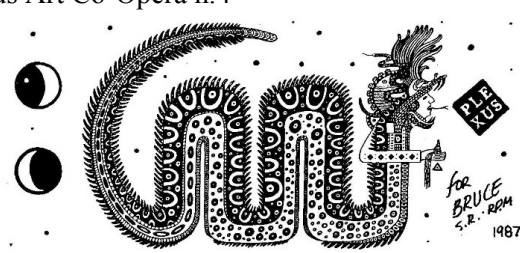
New York 1987, poster by Richard Milone

*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.

Il Serpente di Pietra Plexus Art Co-Opera n.4



artwork by Gaetano Brundu, Cagliari 1986



artwork by Richard Milone, New York 1987

Willem Brugman, Miguel Algarin, Arturo Lindsay, Gianni Villella, Armando Soldaini, Paolo Maltese, Maggie Relley, Shalom Newman, Luc Leuroge, Carlo Cusatelli, and Pino Licastro, introduced the Plexus international art & science event. Sandro Dernini, by presenting the idea conceived the month before in New York by Rolando Politi to build Plexus as an international cartel made of independent art producers, stressed the active role of the artist in the first person as producer as well as consumer and final product of the Plexus art co-opera, against the alienated figure of the artist in the third person. Giovanna Ducrot as former national secretary of the L.I.A.C.A. recalled the historical background of the cultural slaves market show made in Rome in 1978 for the freedom of expression.

A Plexus Recall of the 1978 L.I.A.C.A. Slaves Market Show





Sandro Dernini



Rome 1987



Paola Muzzi, Cristina Torelli, Sandro Dernini, Romano Rocchi, Rome 2004 photo by V. Immi

The day before it was made a serpentine parade procession in the streets of Trastevere, starting from Sandro's house in Piazza San Giovanni della Malva, where the first 1978 L.I.A.C.A. slaves market show was conceived, going to visit as an art happening the places of *Il Cielo*, *Piazza Santa Maria in Trastevere* and *Il Mago d'Oz*, related to the historical 1978 L.I.A.C.A. art slave market event. Before to leave for Sardinia, Arturo Lindsay ritually buried with Lorenzo Pace in the garden of Gianni Villella his little sculpture "*The Ancestral Messenger*".

#### Contemporary Art Archaeology



Lorenzo Pace, Arturo Lindsay, Gianni Villella, Villella's Garden, Rome 1987

Armando Soldaini of Magazzini Generali and Gianni Villella were very active in Rome in getting a very strong artists' participation and 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.



## The Voyage of the Plexus Serpent to Sardinia



On the ferry boat to Sardinia 1987, photo by Laura Squarcia

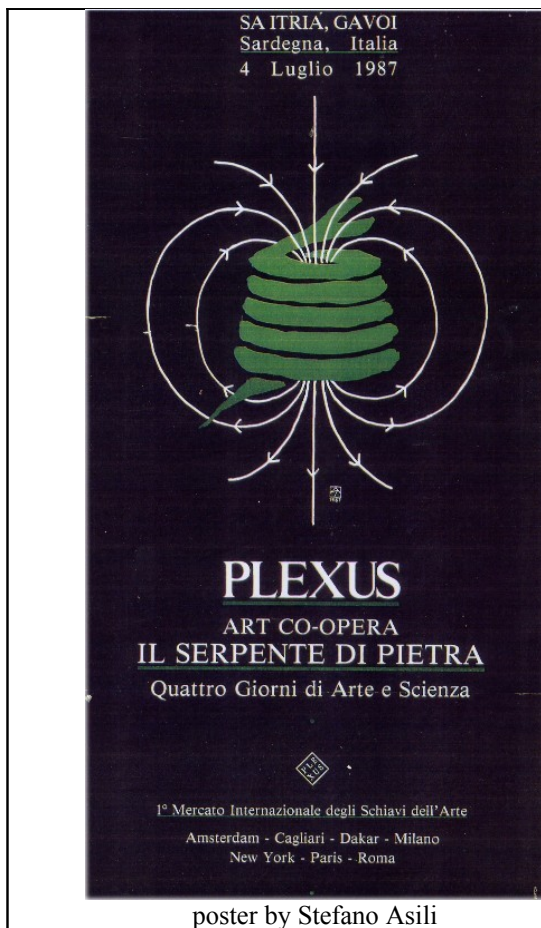


On the ferry boat to Sardinia 1987, photo by Laura Squarcia

At the arrival in the harbour of Cagliari, it emerged a very strong divergent vision of the organization of the event in Gavoi, between Sandro and Mariangela Sedda who was the president of the non profit organization *Plexus Il Serpente di Pietra*, in charge of the organization and reference person with the local administration of Gavoi, which influenced the continuation of the Plexus art project and its further local development. After the first stop for a Sardinian welcome lunch at Pinuccio Sciola's studio in San Sperate, all participants arrived by bus in Gavoi, on top the mountains at the centre of Sardinia.

Il Serpente di Pietra





poster by Stefano Asili



Going to the megalithic stones of Sa Itria



Gavoi, Sardinia 1987

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.

#### Presentation to the Sardinian Community of the Plexus Serpent of Stone



Assane MBaye, Gianni Vilella, Mayor Salvatore Lai, Sandro Dernini, Armando Soldaini, Miguel Algarin, Willem Brugman, Franco Meloni, Paolo Maltese, Gavoi-Sa Itria (Sardinia) 1987

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.

Plexus Atelier des Arts





Gavoi 1987, photo by Stefano Grassi



Telega Serpent by Gaetano Brundu

## Il Serpente di Pietra

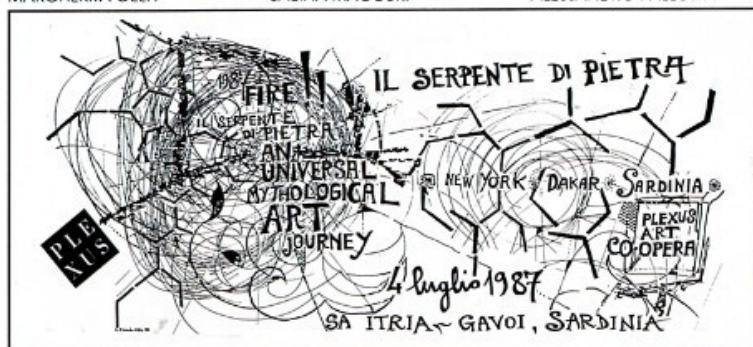
HAKIM ABBACI  
LELLO ALBANESE  
MIGUEL ALGARIN  
ALBINO ANGIOI  
FAKHER AL KOUDSI  
ARTEMIS  
ANAGNOSTOPOULOS  
ROBERTO ANNECHINI  
STEFANO ASILI  
GIANNI ATZENI  
ISABELLE BAECKEROOT  
FABI BANDINI  
R. M. BARBOSA RABAGA  
RUDY BARONCINI  
FABRIZIO BERTUCCIOLI  
NYAL BINCLIXEN  
ANDREA BOLDRINI  
GRAZIANO BRACALE  
MARCO VELLA BREGA  
BRUCE BRELAND  
WILLEM BRUGMAN  
JOELLE BRUN COSME  
GAETANO BRUNDU  
LUISA BRUNETTI  
ANTONIO CABONI  
DANNA CALL  
GIOVANNA CALTAGIRONE  
DINO CANDELO  
GIOVANNA CANEVARI  
ANDREA CAO  
ANNAMARIA CARACCILO  
ALEX CARMENO  
PAOLO COLANGELI  
LUIGI CONCU  
CARMINA CONTE  
NANNI CORTASSA  
GRAZIANO CRECALE  
CARLO CUSATELLI  
MATTIA CUSATELLI  
DAX GROUP  
GIOVANNI DELOGU  
GIOVANNI MARIA DENTI  
SANDRO DERNINI  
ANTONELLO DESSI  
DIAGONALE/ESPACE  
GIORGIO DI MAURO  
ALESSANDRO DI TODARO  
PIERLUIGI DI TODARO  
ROBERT DUNN  
JOHN EDWARDS  
KARIN EGGERS

MARCO FABIANO  
DANIELA FANTINI  
RASLTON FARINA  
LEONARDO FAVA  
VITTORIO FAVA  
ALESSANDRO FIGURELLI  
JOCELYN FISET  
MARCELLO FRAJOLI  
BERNARD FRANCOIS  
LILIANA FRAQUELLI  
GALAVISION  
PAOLO GALLINA  
AUGUSTO GANDINI  
GIOVANNA GANDINI  
MARZIA GANDINI  
MARGHERITA GELFI

HANNETTE HOLDENSEN  
JOHN HOWARD  
REGINA HUBNER  
ANTONIA IACCHIA  
MASSIMO IOVINELLA  
BERIT JANSEN  
FARAMARZ JANHANGIR  
VITO LELLA  
RENATA LEONI  
LUC LEROUGE  
MARIE LEROUGE  
MARIO LIDO  
ARTURO LINDSAY  
GABRIELLA LOCCI  
LUIS LOPES  
SABINA MACCURI

CARLO MOI  
JEAN CLAUD MONNIER  
ELISABETH MORCELLET  
MARCO MURGIA  
MAURIZIO MURGIA  
WANDA NAZZARI  
SHALOM NEUMAN  
BRUCE RICHARD NUGGENT  
CARLA NURCHIS  
FRANCO NUTI  
TONY OCCHIELLO  
ORANGE  
ANTONELLO OTTONELLO  
ALBERTINO PACE  
LORENZO PACE  
ALESSANDRO PALLOTTA

VITTORIO RELIA  
GIUSEPPE RIZZUTO  
SALVATORE ROSELLO  
PHIL ROSTEK  
TUNA MARCIA ROSTEK  
ANNA SABA  
GRAZIANO SALERNO  
ANGELA SANNA  
SALVATORE SANNA  
GINO SANPAOLESI  
GRAZIA SANTI  
BASILIO SCALAS  
MARIANGELA SEDDA  
PIERGAVINO SEDDA  
ANDREA SELIS  
MICHAELA SERINO  
GRECO SHYSLAINE  
HILLA SIMONITTO  
BRITT SMELVAER  
ARMANDO SOLDAINI  
TORE SORU  
LAURA SQUARCIA  
TEATRO DEGLI OPPOSTI  
SUSANNA TALAYERO  
FRANCOISE TESMOINGT  
CRISTOPHE THIBAUDEAU  
ALIKI THRUMULOPULOS  
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VINCENTO VALENTINO  
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MASSIMO ZUCCHI  
SALVATORE ZURRU  
RAJO WURNS



KHALIFE GHADA  
MASSIMO GHIANI  
VALERIO GHIANI  
ELVIO GHIRIGOZZI  
DIDIER GODART  
ROSANNA GRANATA  
STEFANO GRASSI  
GUILLEME MARIE GRECO  
ANTONIO GRIMALDI  
GRISTOLU  
GRUPPO PERFORMANCE  
GRUPPO POLMONE PULSANTE  
RANDI HANSEN  
HEINRICH HERTZ

GRAZIA MAGNANI  
PAOLO MALTESE  
LAMBERTO MANGANELLO  
GIAMPIERO MAODDI  
CLAUDIO MARANI  
GIUSEPPE MARINI  
LUIGIA MASTELLONI  
LUIGI MAZZARELLI  
ASSAME MBAYE  
LOREDANA MELIS  
GIANFRANCO MELIS  
FRANCO MELONI  
VALERIA MELONI  
SUSANNA MICOZZI

AUGUSTA PASSARELLI  
MARCO VINICIO PASSARELLI  
MASSIMO PETRUCCI  
RAFFAELE PIRAS  
BRUNO PITTAU  
ALFONSO PIZZOLO  
RICCARDO POLIMENI  
ANDREA PORTAS  
CLAUDIO PRATI  
KAREN PRITCHETT  
GIANFRANCO QUADRINI  
CESARIO RACHADOR  
ELVI RATTI  
MAGGIE REILLY

SPECIAL THANKS TO  
PINUCCIO e SUSANNA SCIOLA  
**PRESS CONFERENCE  
ORGANIZED BY TEATRO IN  
TRASTEVERE, ROME.  
PRODUCED BY:  
THE ARTIST IN THE FIRST  
PERSON  
ORGANIZED BY:  
PLEXUS.  
IL SERPENTE DI PIETRA.  
COMUNE DI GAVOI.  
MAGAZZINI GENERALI.**

Artwork by Gaetano Brundu, Cagliari 1987

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 Telega*, a 150 metres of a long serigraph coloured rolled paper, by Luigi Mazzarelli, Gaetano Brundu, Gabriella Locci, Annamaria Caracciolo, and by the performances of Willem Brugman, Miguel Algarin, Sandro Dernini, Antonio Caboni, Claudio Prati and Tita Leoni, Luis Lopes, Rudy Baroncini, Sabina Maccuri, Marco Vella Brega, Assane MBaye, Lorenzo Pace, Arturo Lindsay, Alessandro Figurelli and Aliki 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 Koudsi, 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.

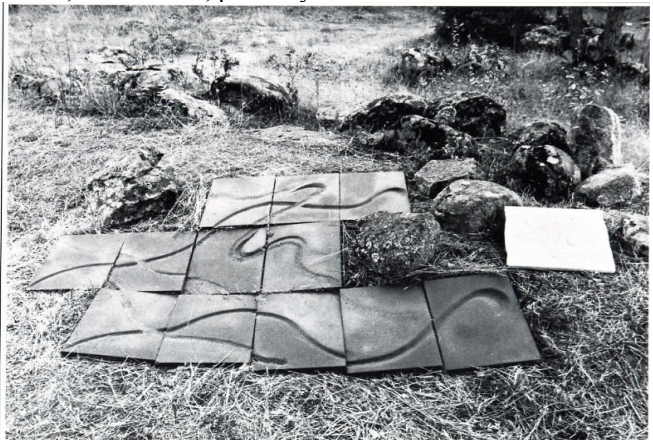
### Il Serpente di Pietra



Luigi Mazzarelli, Gabriella Loci, Lorenzo Pace, Gavoi 1987, photo by Stefano Grassi

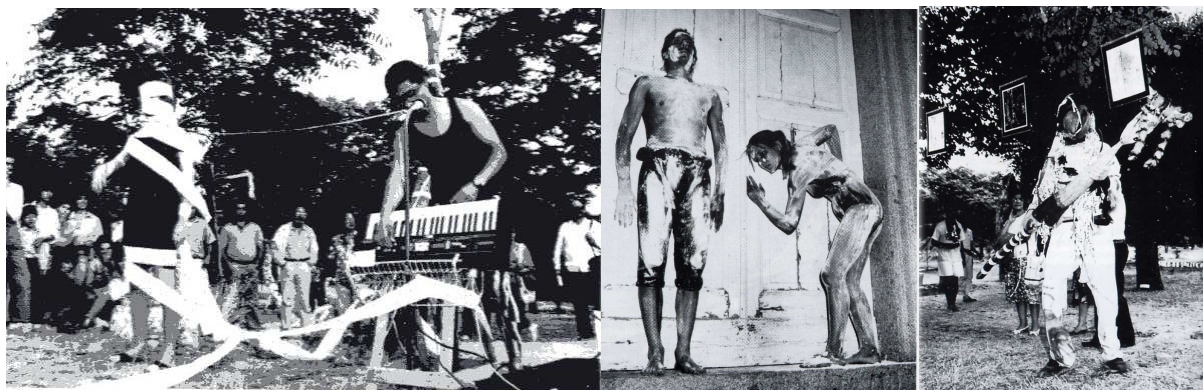


Art work by Antonello Dessi



Gavoi 1987 Art work by Anna Saba, photos by Stefano Grassi  
Il Serpente di Pietra

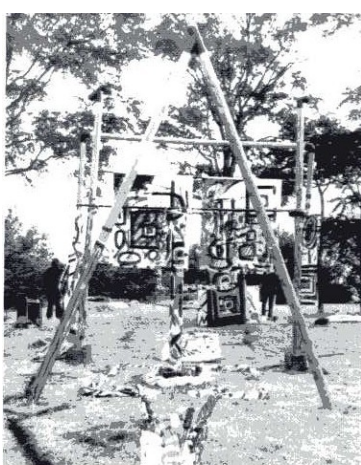




Performances by Luis Lopes

by Claudio Prati and Tita Leoni

by Lorenzo Pace



Artwork by Andrea Porta



Artwork by Britt Smelvaer



Artwork by Randi Hansen



Artwork by Wanda Nazzari and Stefano Grassi, artwork by Luc Lerouge, Gavoi 1987, photos by Stefano Grassi



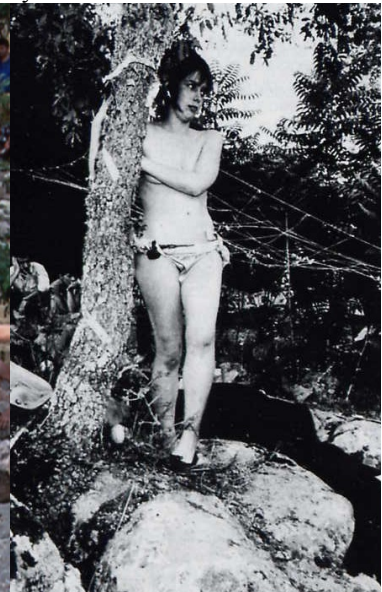
performance by Phil Rostek,

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.





Installation by Vito Lella, performance by Rajo Wurns, photos by Stefano Grassi



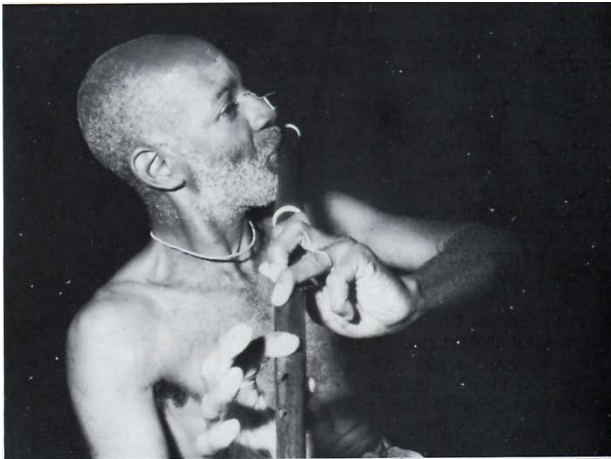
performance by Joelle Brun Cosme, Jocelyn Fiset, photo by Arturo Lindsay Gavoi 1987 photo by Stefano Grassi

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-scan 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 Alessandro 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.





Performances by Lorenzo Pace, Gavoi 1987, photos by Stefano Grassi

Sabina Maccuri 1987

### ***Body Bee Calling (from the 21st Century)***

#### **XXXIII**

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 I 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?

From "*Body Bee Calling (from the 21<sup>st</sup> Century)*"  
by Miguel Algarin,  
Arte Publico Press, Houston, 1982



Sabina Maccuri and Miguel Algarin, photo by Stefano Grassi



Willem Brugman and John Howard, photos by Stefano Grassi



Assane M'Baye, Dakar 2002, photo by Luisa Di Gaetano



Sandro Dernini, Gavoi 1987



As in a modern rite, dedicated to the Bruce Richard Nugent's Fire of Harlem 1926 and to the bronze mutant of Sardinia, Sandro Dernini, who was just arrived from being away for two days by a car breakdown, with Paolo Maltese and Assane M'Baye, who was chosen by Kre M'Baye and Langouste Mbow in Dakar as their representative, ritually burned his clothes as ending of his image of Plexus artistic director, that he had played until then.

#### Plexus Modern Ritual Art Sacrifice



Sandro Dernini, Assane M'Baye, Arturo Lindsay, Gavoi 1987, photo by Stefano Grassi

Sandro Dernini performed the elimination of the artistic director in Plexus, against the pyramidal structure of the star system of the artworld, creating new contemporary form of slavery. Assane M'Baye invited all artists to go to Dakar-Goree in 1988 as continuation of the Plexus art journey, and as closing act Arturo Lindsay as the ancestral messenger set on fire a box containing all participants' signatures.



### Closing Act



Gavoi, Sardinia, 1987

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 for Plexus to keep on the 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.

### Leaving Sardinia



Harbor of Olbia, Sardinia 1987, photo Laura Squarcia



*Elisabeth*, Harbor of Carloforte, 1987

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



In the fall, thanks to the artworks by Gaetano Brundu, Antonello Dessi, Luigi Mazzarelli, Anna Saba, and others, offered in exchanged to the printer Franco Girina, an art collector, it was possible to have published in Cagliari by Edizioni Celt, *Passport for Plexus Serpent*, edited by Sandro Dernini, photos from Gavoi by Stefano Grassi and with graphics by Gaetano Brundu.

## PASSPORT FOR PLEXUS SERPENT

Passport for PLEXUS is a travelling paper to fly from Purgatorio to Paradise, with PLEXUS Art Slaves Ship that sailed, on 1986 from New York City with "Eve", PLEXUS Art Co-Opera N.3, will land at Dakar on 1988.

PLEXUS, on July 4 1987 (American Independence Day), during this Art Journey between History and Mythology, presented PLEXUS Art Co-Opera N.4 "Il Serpente di Pietra (The Serpent of Stone)", organized as The First International Art Slaves Market Show produced by the Artist in the First person.

It was performed by 160 artists and scientists in the megalithic sanctuary of Sa l'itria in Sardinia, at the center of Mediterranean Sea, the ancient cradle of Western Culture, and was dedicated to the Centenary (1887-1987) of the Electromagnetic Communication of Heinrich Hertz.



Passport for Plexus Serpent Celt Editions, Cagliari 1987

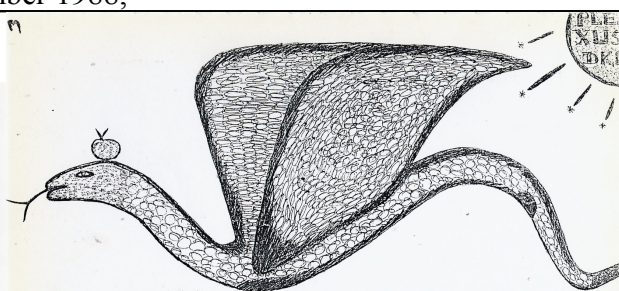
On the *Passport for Plexus Serpent* it was issued the *Ningki Nangka Serpent Invitation*, by Assane MBaye, as an invitation to travel to Dakar in December 1988,

*Plexus invites you to travel to Dakar through a journey of the mind 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 Universe 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  
PLEXUS ART CO-OPERA n° 5  
DAKAR - DECEMBER 1988

## PLEXUS ART CO-OPERA LA METAPHORE DU SERPENT



Arwork by Assane MBaye, Dakar 1987

*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 song, 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.*



*The Horse of Troy* project, a Plexus quarterly newsletter project conceived by Sandro Dernini with Paolo Maltese editor, was presented to facilitate exchanges among artists coproducers as well as a strategic communication tool to establish an international art community credit line for each individual artist in the first person as well as for Plexus as an international community-based entity.

*The Horse of Troy, Plexus News Letter*



Art work by Silvio Betti, Rome 1986



Paolo Maltese, Milano 1985

From *An Infinite Serpent* by Paolo Maltese, *Passport for Plexus Serpent*, 1987

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 metaphors 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 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 to 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 inhabitant 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 emphasise: 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."



# ART LOGIC IN ORDER TO SURVIVE TIME ART

mail  
computer  
serpent



Artwork and photo by Stefano Grassi, Cagliari 1987

From *Mail Computer Serpent* by Franco Meloni, *Passport for Plexus Serpent* 1987

*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.*

LA METAFORA E’  
UNA FABBRICA  
VIAGGIANTE

THE ARTIST  
IN THE FIRST PERSON

From *The Metaphor as a Travelling Factory* by Sandro Dernini *Passport for Plexus Serpent*, 1987

*...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 communication system.*

*Plexus art co-opera has specific forms in relation to the geo-political 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 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 made 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 the star system, the hierarchic structure is 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 'food' for our nourishment, a compression of high 'know how,' not exclusive, not expensive, to fly with our bodymachine outside limits and borders of rational worlds and controlled markets.

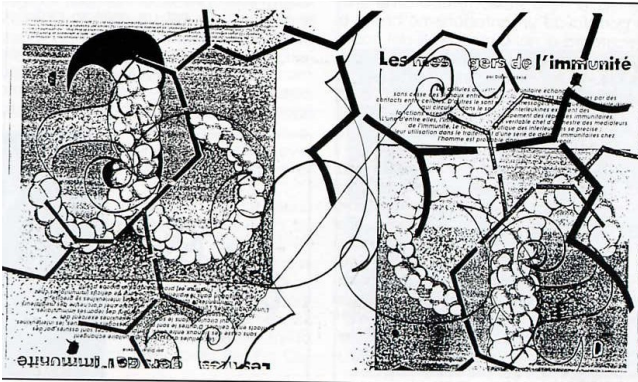


The metaphor is an ultra-rapid integrated communication system. It works with nanoseconds (billionths of a second), the time-scale with which today our logic computers are operating. One nanosecond is so fast that it exists before its rational thought. The metaphoric language of art can let us cross the boundaries of specialistic 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 discontinuity, as a serpent eating its tail act as self nourishment, which does not disappear consuming itself, but it transforms itself continuously, recycling its matter. Official history with its ages and schools is not the measure of 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-electromagnetic sonar.

Not understanding and not accepting our common nature, and at the same time diversity, it has created an antagonism that has taken 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 conflicts 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 poorer and Adam over Eve. Against this antagonism the pluralism of the Serpent metaphor has been deconstructed by Plexus against any discrimination, selection, racism and Apartheid...

May be art is the gene 'nonsense' 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 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 coloured 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



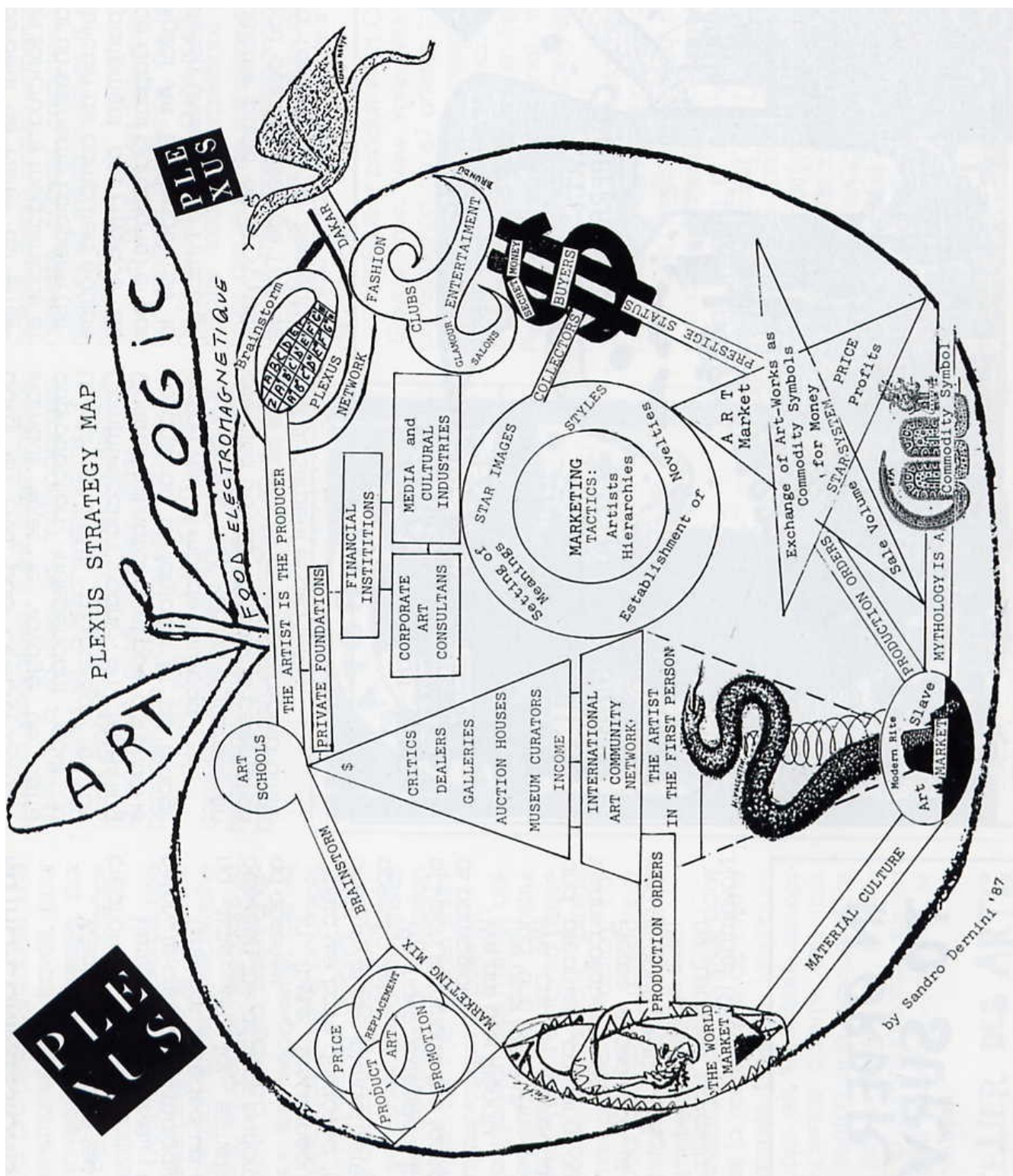


*Les Messagers* artwork by Gaetano Brundu, Cagliari 1986

In the Passport, the Plexus strategy map, illustrated by a big apple with inside a strategical cultural navigation developed by Sandro Dernini from past studies on art market structures presented in New York in 1986 and 1985.

#### Plexus Strategy Map





*Plexus Startegy Map* by Sandro Dernini, Passport for Plexus Serpent, Celt Editions, Cagliari 1987

The entrance/exit was placed in Dakar, covered by the image of the Ningka Nangka serpent by Assane MBaye and the exit/entrance on the image of the Quetzocoatl plummed serpent by Richard Milone, pointing out the mythology as commodity symbol.

Plexus coproduction structure, always in evolution, was represented in the *Plexus strategy map* as a truncate cone (the ancient Nuraghic tower) built by the coproducers associated as in a modern rite. In the *Serpent Passport* it was outlined a six years Plexus plan, 1985-1990, schematically divided by integrated phases of marketing mix: promotion, production, price, replacement, within short (1985-87), medium (1988), and long terms (1989-90), to become a multilateral recall network, a co-



authorship art venture made by artists and scientists as co-partners, where recall meant collection of concept-images and memory.

PLEXUS MULTI-LATERAL  
RECALL NETWORK  
BRING YOUR SERPENT project 1985-1990  
ART SLAVERY

In early December, before to go to Dakar, Sandro Dernini moved to Carloforte to perform a “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.

Modern “Nuraghic” Rites



Performance by Sandro Dernini, Carloforte 1987

Few days after, Sandro landed in the Medina of Dakar, at the house of the family of Assane and Kre MBaye, in rue 17 angle 8. Since then, he 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, he 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.

Nuraghic Landing in the Medina of Dakar





Performance by Babacar at Kre MBaye studio, Dakar 1987



Assane MBaye, Dakar 1987



Poster by Kre MBaye, Dakar 1987



Langouste Mbow, Kre MBaye and others, Dakar 1987



artwork by Kre MBaye, Dakar 1987





Performance at Kre's, Dakar 1987



Sandro Dernini, Langouste MBow, Kre MBaye

Dakar 1987



Kre MBaye

Langouste MBow and Assane MBaye, who had just returned at home from Rome, started to promote the organization of the arrival of 1988 Plexus art slaves boat in Goree, conceived like an art voyage in the universal mythology and contemporary art reality.



Langouste MBow, Dakar 1987



MBaye Family, Rue 17 angle 8, Medina, Dakar 1987

Assane brought Sandro 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, to discuss with him the arrival in Senegal of Plexus project in Goree, and how to find support for an official invitation for Plexus to participate at the FESPAC Pan-African Arts and Cultures Festival which had to be held in Dakar in December 1988.





Assane M'Baye, Marabou M'Backe, Langouste M'Bow, Sandro Dernini, Touba (Dakar) 1987

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 Littéraire 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. It was shown the video of the Plexus art co-opera *Il Serpente di Pietra*, produced in Sardinia by the Galavision Company, directed by Salvatore Zurro with editing by Tony Occhiello, then Sandro distributed 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.

#### Voyage de l'Art dans la Mythologie Universelle



Plexus press presentation, Le Soleil, Dakar 27/12/87



Youssouph Traore, Dakar 2004

From the introduction of Youssuoph Traore:

*I would like to present an artistic and scientific project, concerning practical aspects and metaphors; it is the complex aspects of Plexus, conceptual denomination of this project. Therefore, we will give you briefly his profile.*

*In fact, Plexus is a project of an international structure of communication for artists and scientists interested in the interaction of art and science within the everyday life.*

*Born in 1982 in New York, Plexus has evolved considerably in the realm of the experimental and interdisciplinary research.*

*Since 1985, it never stopped to stimulate the mutual process of artistic and scientific cooperation. Cooperation realized by the critic dialogue without barriers with the use of the technology.*

*Next to these practical aspects, Plexus has other dimensions more or less complex, place for reflection, and for information. It is the place of the metaphor of the Serpent, understood as a multilateral mean of accelerated communication.*