

Snub Cable TV



Fran Duffy, Sandro Dernini, and Portocarero, New York 1988

In New York, on February 20 of 1988, on the occasion of the first anniversary of the 1987 Sandro's dematerialization performance of eating Andy Warhol at the Anichini Gallery, the international developments of the Plexus journey of the art slaves boat, two years after its departure from the "Eve" art opera, its landing in 1987 in Sardinia and its planned arrival at the House of the Slaves of Goree, Dakar, in December 1988, were reported by Sandro to the Lower East Side community, with the happening "An Art Redefinition of a Campbell Soup Can". It was staged inside the dry swimming pool in the basement of C.U.A.N.D.O. for a historical group shot to be recorded for the first episode of a new Plexus Snub Cable TV Show by Fran Duffy. The Andy's Plexus recalling event was again inspired by an other ICASA symposium, *The Redefinition of Art in the Collision of Cultures in the Post-Modern World*, held at New York University in the same period, and in which Sandro Dernini was collaborating, as he did before in 1987.

The Redefinition of an Andy Warhol Campbell Soup Can



C.U.A.N.D.O. New York 1988, photo by Renata Landenberger

On the swimming pool boards was made with Plexus relics and records an art altar, with at the centre as a recall a new red copy of the Mickey Pinero's Indian American statuette, lost in the fire accident of The Shuttle building. The arrival of Lorenzo Pace, dressed as it was the shaman in Sardinia of *Il Serpente di Pietra* opened the Plexus collective art ritual performance, as it was reported by Lenny Horowitz:

On Saturday, February 20, at 7:00 PM., Dr. Sandro Dernini organized an historical and aesthetic "Art-Ritual" in and around the Olympic swimming pool at CUANDO. (CUANDO has been the New York Nerve Center and Plexus Performance Cultural Center since 1985, including the three Co-Operas Goya Time,

Purgatorio Time, and Eve). “An Art Redefinition of a Campbell Soup Can “ was the theme song for the performance in the pool and was orchestrated by Dr. Dernini as a “Plexus Process Piece” to commemorate the first anniversary of the dematerialization of Andy Warhol.



Sandro Dernini, C.U.A.N.D.O. New York 1988, Luca Pizzorno, photos by Lynne Kanter

The inspiration for this Art Ritual was two Art Symposia organized by Jorge Glusberg and Angiola Churchill of New York University, both co-directors of the International Center for Advanced Studies in Art (ICASA). Dr. Dernini has previously performed his dematerialization event at Patricia Anichini Gallery on February 18, 1987. A phenomenological inquiry was the nature of the event and is at the same time intended as part of the on-going Plexus process. A phenomenological inquiry in this event takes on the true meaning of art as and in the process of becoming, by allowing it to happen -- giving first a basic overall structure and then allowing the participants to complete the work by collective interaction.

In the swimming pool, Loisada samba Band, a Brazilian percussion band led by Tony, snaked and serpented their way through the assembled artists, setting the sonic under and overtones, resonating and reifying the room with their atavistic, basic beat. At the apex of the pool, Dr. Dernini performed his ritualistic “Art Altar” piece by the deconstruction of a Campbell’s Soup can. In fact, a whole case of Campbell’s was ritualized and reinvented by placing pennies on the cans and painting them crimson red, blood red, sacrificial red. We have sacrificed King Warhol’s very persona on the Art Altar to recreate further meanings and to extend the compass of art by our collective creativity.



Sandro Dernini C.U.A.N.D.O. New York 1988, photos by Lynne Kanter, Barnaby Ruhe

The Art Altar was ritualized by the Plexus Process of the “Group Shot.” The ritual Group Shot has a life of its own and acts as both process and documentation, a moment frozen in time intended to expand, compressing Art history into Pasts, Presents and Futures (Picasso’s most important process). This process of interactive compression and expansion of time was dramatically demonstrated by the attending artists. Wes Power, a New Age product designer and ecoastrologist, aided Dr. Dernini in the construction of the Art Altar; international artist Helene Valentin waved her red Serpent flag; Franco Ciarlo displayed his Artboat sculpture; Anita Steckel exhibited her “Winged Woman” in flight from the Empire State Building to the Sistine Chapel. All this was framed by brochures and posters of past ICASA Symposia and by a statement by Gianfranco Mantegna about how “art must be subversive and sensational.” All activities were videotaped by Giuseppe Sacchi and Franco Castro and will be distributed by Fran Duffy, producer of Snub TV. Lorenzo Pace performed a shamanistic ritual by transforming the torch of art in the same symbolic way that the Olympic torch has been rekindled throughout history. Voodoo music was performed and percussed

by Brazilian Sidney da Silva and his Paraphernalia drum beating. The Group Shot was further ritualized by Lynn Kanter, dressed as Marilyn Monroe, who pictorialized and Polarized the event and then displayed her immediate “photo-feedbacks.” Renate Landenberger, German photographer and ecology activist, photographed all of us for posterity, or however long photographs last in our universe. After the Group Shot, Barnaby Ruhe, world champion of boomerang, opened the case of Campbell’s and imprinted each case with the Plexus logo. Frank Shifreen, original Terminal Show organizer, painted pennies with the ritualistic red of the evening. Then, Jamaican fashion designer Twilight distributed the Plexus cans to the audience, free of charge. The evening’s performances ended with artist and art critic Leonard Horowitz dancing the Art Applejack and the Charleston. Thus ended the first episode of The Deconstruction of Andy Warhol’s Commodity Symbol, with Love.

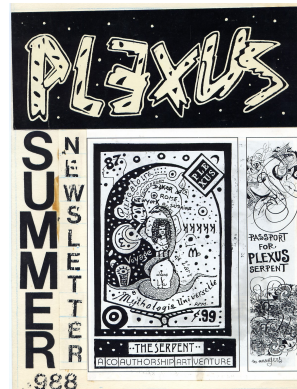
Lenny Horowitz, New York 1988

To organize the Dakar event, within the Plexus Global Program 1995-1990, it was revitalized, in March, the legal non profit entity of Plexus International Art Urban Forum Inc., based in New York, with a new board of directors, made by Hope Carr, Joi Huckleby, Frank Shifreen, Lenny Horowitz, Franco Di Castro, Alfa Diallo, Arturo Lindsay, and, as chairman, Sandro Dernini. A newsletter was issued by them for a broader communication on Plexus and its upcoming event in Dakar.

USA: Plexus International Art Urban Forum Inc.



Plexus NewsLetter



Frank Shifreen, Hope Carr, Franco Di Castro, Joy Huckleby, Sandro Dernini, New York 1988;

In the meantime in Dakar, Assane MBaye, Langouste MBow, Pathè Diop and Youssouph Traorè activated themselves to get invited Plexus upcoming event at the important FESPAC Festival Pan African des Arts et Cultures, planned in Dakar in December. On April 11, Sandro Dernini received for Plexus International the official invitation from the FESPAC. Then in Sardinia, Franco Meloni, as chairman of the non profit organization “Plexus Il Serpente di Pietra” was able to obtain an other invitation for the Plexus traveling event to participate in the program of the 250 Years Celebrations of the City of Carloforte to be held in June to commemorate its foundation and the freedom of its people from their slavery in Tunisia.

Senegal: Club Litteraire David Diop



Sardinia: Il Serpente di Pietra



Assane Mbaye, Youssouph Traorè, Dakar 1988

Gaetano Brundu, Wanda Nazzari, Stefano Grassi,
Antonello Dessi, Franco Meloni, Anna Saba, Cagliari
1988

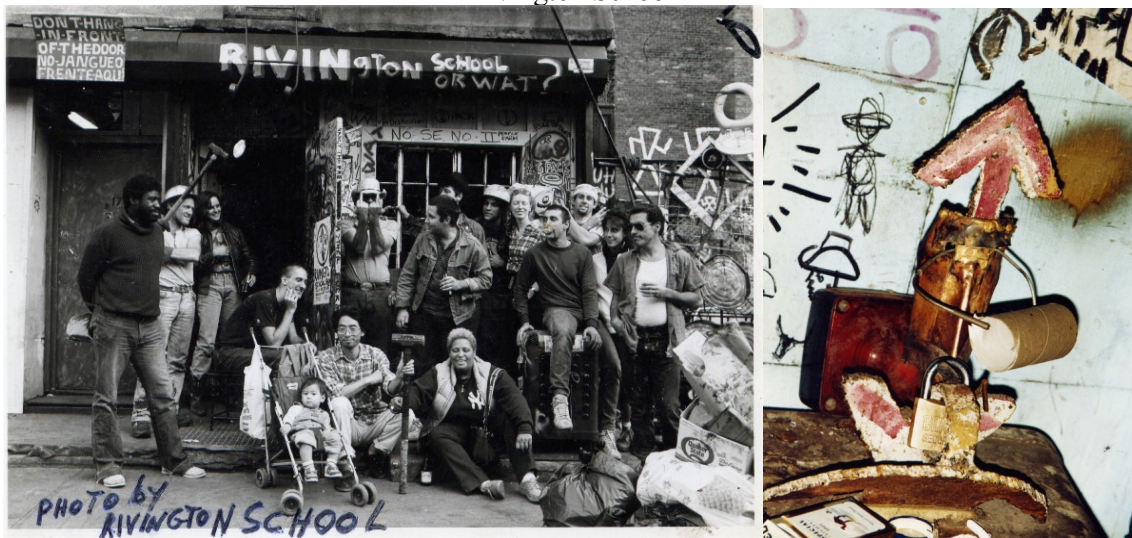


Sandro Demini, William Parker, Garrick Beck, Stephen Di Lauro, Lenny Horowitz, Joanne Freedom, New York 1988

As a recalling community action, prepared at 93 Avenue B at Joanne Freedom's place, it was attached on the street walls of the burned building of The Shuttle, at 523 East 6th Street, in the Lower East Side, an announcement to the community as an open call for the continuation of the Plexus journey "In Order to Survive" in direction to the House of the Slaves of Goree and to the Pan African Art and Cultures Festival. From there, it was launched the *Rivington School Open Call for The Serpent Plexus International Art Slavery Photo Shot Manifesto*, to make a multi-fractal 900 artists faces photo, from New York to Dakar, Sardinia, Rome and Amsterdam, to be sold in a public auction by Plexus at the Pan African Festival of Arts and Cultures in Dakar, in December 1988, for the freedom of art.

Rivington School was a radical art urban project, founded by Ray Kelly as a workshop of metal sculptors, with a particular style, summed up as "Dada meets Country-Western", building a metal garden, in an empty ruined parking lot, at 172 Forsythe Street, in downtown of Manhattan.

Rivington School





172 Forsythe Street, New York 1988

Plexus International Art Slavery Manifesto Group Shoot

THE RIVINGTON SCHOOL

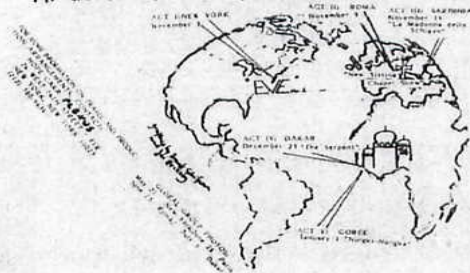
OPEN CALL FOR PLEXUS INTERNATIONAL ART SLAVERY MANIFESTO GROUP SHOT



Frank Shifreen Graphics

Photo by Shifreen, Lantieri/Barber

CALENDER 1988 "THE SERPENT" ART CO-
OPERA # 5 (5 ACTIONS) ENDS AT PAN
AFRICAN FESTIVAL OF ART & CULTURE, DAKAR



BRING YOUR SERPENT !!!

On Saturday, May 21, 1988, at 6:00 p.m. (rain date, May 22, 6:00 p.m.) Plexus International and Onetwentyeight will coordinate an historical and group photo shoot at the Rivington School's monumental sculpture sanctuary, at 172 Forsythe Street (two short blocks south of Houston, Northeast corner), as a guest of the Pan African Festival of Art & Culture. Plexus is preparing its Art Co-opera #5, "The Serpent", in the tradition of the Plexus past co-ops which at New York and have included Purgatorio Show 1985, Africa's Time 1986, 1988, Eve 1986, and Lower East Side Jazz Festivals.

All Artists in the First Person are invited to come together as independent producers of "The Serpent", the Second International Art Slavery Show in Modern History. A multi-racial, 300+ person group will create, for a day, prominent figures of the international art community from New York, Amsterdam, Paris, Rome, Berlin, and Dakar, who will be shot at public sessions as image/subjects for the Plexus International Shooting Art Slavery Manifesto for Art Freedom.

SATURDAY MAY 21, 1988, 6 P.M.
(rain date may 22 6 P.M.)
172 FORSYTHE STREET

Rivington School, New York 1988, Graphic by Frank Shifreen.

A large number of historical Plexus participants answered to the *Open Call*, and on May 21, at the Rivington School's monumental sculpture sanctuary, Ivan Dalla Tana took the first historical art group photo shoot, as ritual opening act of the Plexus Manifesto, before its International departure.

Rivington School Photo Shot for Plexus Manifesto



Rivington School, New York May 1988, photo by Ivan Dalla Tana

In Rome, on June 15, at the Metateatro, the second group shot of artists, including several historical participants of the Italian avant-garde of the 70's and 80's, was taken by Adriano Mordenti, in front of a large photo of the Rivington School's event and at the center of the stage framed with boxing ring posters from a past theatre play.

Metateatro Photo Shot for Plexus Manifesto



Metateatro, Rome June 1988, photo by AGF Adriano Mordenti

For this second Plexus group shot, it was issued the *Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte* (*Manifesto Plexus International Open Call for the Slaves of Art*), made by Fabrizio Bertuccioli, very active after his participation in Sardinia, with also Carlo Cusatelli and Laura Squarcia, in promoting the arrival of Plexus from New York to Rome.

Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte



Metateatro, Rome 1988, manifesto by Fabrizio Bertuccioli

The ritual photo was opened by Paolo Buggiani performing the arrival from New York of his Minotaur in fire, carrying the Rinvington School photo shot and by a new Sandro Dernini's Plexus can performance, labelled "*Made in the 80's for the 90's*".

The Arrival in Rome of the Minotaur



Performance by Paolo Buggiani, Metateatro, Rome 1988, photo AGF Adriano Mordenti



Metateatro, Rome 1988, photos by AGF Adriano Mordenti



Fabrizio Bertuccioli, Cerloforte 1997 photo by Tiziana Savinelli

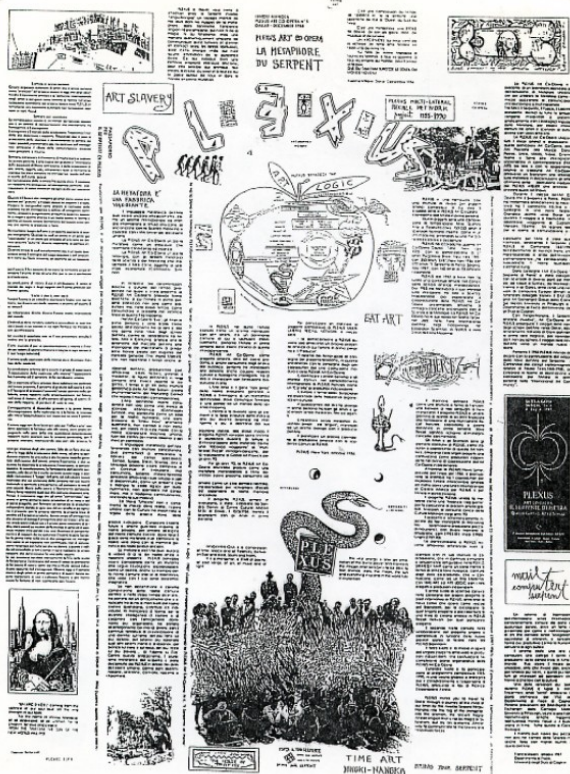
From Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte by Fabrizio Bertuccioli:
 ... Art as the realm of "gratuitous" is the invention of possibilities of free withdrawal and the production of acts, events, objects, etc.... through which an exchange is reinvented between unrelated and heterogeneous spheres, that of the useful and that of the useless (play). The reinvention of exchange between these spheres, the re-establishing of a relationship between homogeneous and heterogeneous, allows us to identify values which are necessary for the survival of any civilization. This is the work engaged in by artists as utopian producers of the "gratuitous," a work for which too often they have to pay the price. To deny marginality as a chance for enriching the exchange between those heterogeneous who withdraw from the dominant homogeneous, to propose an attitude toward the programming and production of projects which actually amount to denying the chance itself, is a crime against freedom and against a freely composed world, before than a crime against creativity and art. Reinventing the locations of art is an operative element in this marginality. When one sees a piece of art in a place that is already "valorized," in a place already assigned to art, everything one sees acquires "authority," becomes important, and exchange becomes impossible. When, instead, one sees it simply just like that, in an ordinary place, without the prop of the 'appropriate' place and surroundings, one finds it easier to criticize, one is forced into a relationship with it. It is the capacity to perceive normality as opposed to the expectation of an extraordinary event, which, in most the cases, is just a prefabricated display. The production of use value consists in the attribution of sense to the world of signs and objects which man produces for man (play).

Art is where it is, not what it is

Why is man an exemplary citizen as long as he lives in noise, but becomes a rebel as soon as he sets about listening to himself?

The live TV news becomes the only acknowledged reality in the world. The individual must make himself fitting and predictable if he hopes for a place in a world where every fantasy has found its justification...

Manifesto Chiamata Aperta di Plexus International per
gli Schiavi dell'Arte



Manifesto by Fabrizio Bertuccioli, Rome 1988



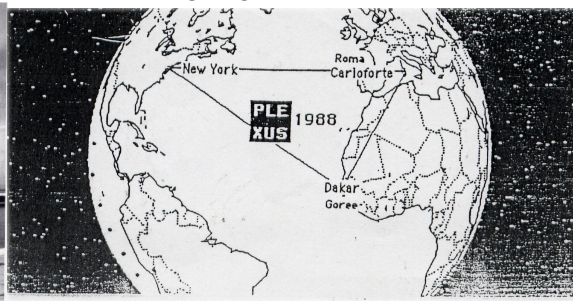
Plexus Photo Shot announcement for Art Slaves,
artwork by Carlo Cusatelli, Metateatro Rome 1988

The artist today mustn't work for the 'art business' only, mustn't make use of his imagination only in the making of his work. He has to use it also in his everyday life, determining new relationships which are coherent with his spirit, with his inner life, thus accepting other people's creative energies as well as his own. Only starting from a way of making which is not ruled by the laws of the production of goods, which is beyond the condition imposed by a culture that models every human activity on economy, and that on this model has moulded every form of production, invention, communication, socialization, and formation of personal identity, only starting from a way of making which is gratuitous from the point of view of these laws it will become possible to re-invent the 'location of art.' Only starting from this condition it will become possible to identify a new wealth which is unity inside the person between bodily and spiritual being and unity among people, and to imagine the life of a society which is free from fear and freely composed. Then, maybe, something will be born that we could feel like calling art.

It is thus necessary that artists, 'withdrawing,' work in first person as producers of themselves and of their own projects, grouping themselves into a society in which each artist is present with his own identity, his own credit line, and his own product, giving body to the heterogeneous which invites dialogue with the homogeneous (which would like art to be industrial production and the artist a follower of orders: star system) on the results of the ongoing and ever changing research, thus setting in motion a dynamics of behaviours and relationships from which new life sparks. It would be the first time in history that the homogeneous and the heterogeneous were not in a relationship of conflict, of mutual elimination, and everything deriving from that, and this is valid and extendible to all fields where those human relations operate which determine the life of society. If this were to happen, historically it would amount to the end of the civilization of barbarism, the extinction of the sense of guilt, the disappearance of the fear of being like what one rejects, which is often identified, in fact, with the heterogeneous. This is today the historic task of artists in the first person and of those who have been able to keep alive and foster the being, and who have had the luck not to mistake it with the having.

In this spirit came into being a Plexus photo event by the international community of artists in the first person working in New York, Amsterdam, Paris, Rome, Cagliari, Dakar, to further freedom of association and expression for the international community of art.

The Voyage of the Elisabeth going to Goree-Dakar



The Elisabeth boat, Carloforte, Sardinia 1988 Plexus Route, made by Franco Meloni 1988 artwork by Andrea Portas

The third historical Plexus group photo was taken, three days after, on June 18, in Sardinia, in the harbour of Carloforte, where previous Plexus group shots from New York and Rome and Plexus Campbell's cans, were carried by Sandro Dernini and Fabrizio Bertuccioli on board the Elisabeth boat, symbolically "dressed" as the Plexus art slave boat by Anna Saba, Franco and Valeria Meloni, Armando Soldaini, Randi Hansen, Luigi Mazzairelli, Annamaria Caracciolo, Giovanna Caltagirone, Antonello Dessi, Andrea Portas, Stefano Grassi, Maria Grazia Medda, Antonio Caboni, Lorenzo Melis, Pierluigi di Todaro, Tiziana De Giorgi, e Zi del Barone Rosso.

The Elisabeth Photo Shot for Plexus Manifesto



Elisabeth, Carloforte, Sardinia 1988, photo by Sandro Dernini



An other photo ritual performance was held at the cinema Mutua in Carloforte in which it was presented to the press the Plexus project to realize a the real voyage of the Elisabeth boat from the Island of San Pietro, in Sardinia, to the Island of Goree, in Senegal, conducted by the captain Carlo Dernini, through the Mediterranean Sea and Northern Western African coasts of the Ocean Pacific.

The Carloforte Photo Shot for Plexus Manifesto



Captain Carlo Dernini, Carloforte 2004



Cinema Mutua, Carloforte, Sardinia 1988



Performances by Antonio Caboni, photos by Stefano Grassi; artwork by Andrea Portas, Carloforte 1988

The day after, Sandro and Fabrizio Bertuccioli met Gaetano Brundu at his studio, who gave to Sandro to be carried to Goree a little toy art boat that he had transformed into a travelling art messenger for the freedom of art. On its sail, Brundu painted his symbol of “moustache” or “lions”, namely a transfiguration of an “A”, on which he was working artistically since many years, inspired by the immunological messenger “interleukine two”. With a Plexus Campbell can drinking toast it was celebrated the little boat’s departure as a way for Plexus to fly out on board of it from local constrictions raised by internal conflicts and competitions among participant artists.

Art Freedom for Plexus



Fabrizio Bertuccioli, Sandro Dernini, Gaetano Brundu , Cagliari (Sardinia) 1988

On June 25, inside the Colosseum of Rome, it was made with a group of Plexus participants a new photo group shot. On that occasion, Micaela Serino exhibited *Plexus Money Serpent* made by hundreds of her one mille lire art money which also she distributed, free of charge, to the public.

Colosseum Photo Shot for Plexus Manifesto



Colosseum, Rome 1988

Plexus Money Serpent



Artwork by Micaela Serino, Colosseum, Rome 1988

Plexus Art Money

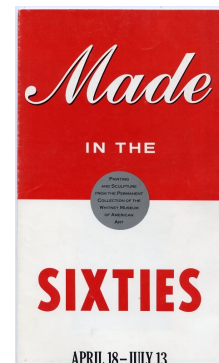


Artwork by Micaela Serino, Rome 1988



Micaela Serino, Rome 1993

Made in the 80's for the 90's



Sandro's dematerialisation installation at his house, Rome 1988

Few days later, at Sandro's house in Trastevere in Rome, while he was preparing a recalling dematerialisation action for the first anniversary of *Il Serpente di Pietra*, it was conceived by Alessandro Figurelli to label "*Made in the 80's for the 90's*" a wood tall drum of Sandro who had filled it with his Plexus relics and records, many Campbell cans from his previous performances, and several copies of the exhibition booklet "*Made in the Sixties*", recently presented at the Downtown branch of the Whitney Museum in New York.

On July 4, the drum together with a black suitcase, brought back by Sandro from Sardinia, together with the little art boat by Gaetano Brundu, full of records from last group photos shoots was carried with a small parade by Annetta Ducrot, Paola Muzzi, Bionca Florelli, Micaela Serino, Fabrizio Bertuccioli, Roberto Federici and Massimo Sarchielli from Sandro's place to Il Mago d'Oz, the crepes place of Giovanna Ducrot, former secretary of the L.I.A.C.A in the 70's, visited in the 1987 Plexus streets happening.

The L.I.A.C.A. Recall Anniversary of the Plexus Stone Serpent



Giovanna Ducrot



Mago d'Oz, Rome 1988



Massimo Sarchielli Giovanna and Annetta Ducrot, Micaela Serino, Massimo Sarchielli, Fabrizio Bertuccioli,

The entrance of the Mago d'Oz was framed by the *Serpent* painting of Fakher Al Kouksi from *Il Serpente di Pietra* and inside from the ceiling were suspended the boxing ring posters from the second photo shot at the Metateatro. There, Fabrizio Bertuccioli with Roberto Federici painted on the cylinder box the word "Fatti negli Ottanta per i 90" (*Made in the Eighties for the 90's*) and Massimo Sarchielli, recalling his presentation of "Anna", made in 1981 for the NYU program "The Artist in the First Person", cooked for everybody his "pappa al pomodoro" and opened the box.

Made in the 80's for the 90's



Annetta Ducrot



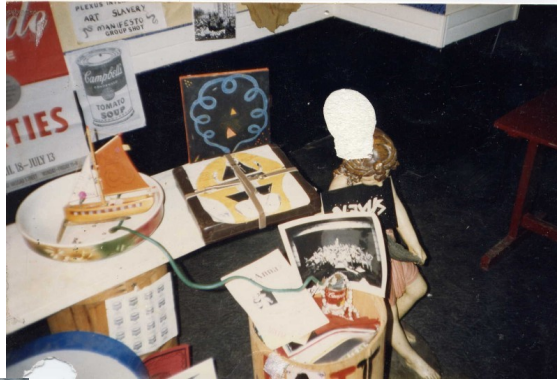
Sandro Dernini



Mago d'Oz, Rome 1988

Then, Sandro performed the voyage of the little toy boat of Gaetano Brundu, as an art messenger carrying dematerialised information from inside the wood cylinder into a pyramid of Sandro's Campbell cans.

A Plexus Deconstruction: Made in the 80's for the 90's



Sandro Dernini

Mago d'Oz, Rome 1988

Giovanna Ducrot

As closing act, Sandro filled the leftover Campbell can, from the 1987 Eating Andy event in New York, with jewels and Plexus art money bills by Micaela Serino. A new collection of Italian sauce cans imprinted with the Plexus name by Giovanna Ducrot with a rubber stamp was packaged into the black suitcase and L.I.A.C.A. relics with photos from last performances were placed inside an old 16 mm film container from Spazio A, with outside, as cover, the poster by Kre MBaye made in Dakar for the continuation in 1988 of the Plexus mythological art journey.



Plexus Contemporary Art Archeology, Gianni Vilella's garden, Rome 1988

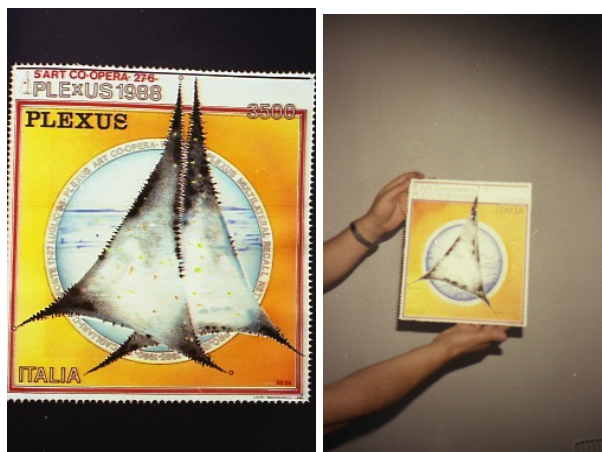
The day after, in the garden of Gianni Vilella, in Rome, as a collective ritual art performance, Sandro Dernini, Fabrizio Bertuccioli, Micaela Serino, Gianni Vilella, Armando Soldaini, Loreto Papadia, Lello Albanese, Marco Fabiano, Massimo Sarchielli, Daniele Comelli, Bionca Florelli, retrieved from the ground, covered as art altar by Plexus records, an art work statuette by Arturo Lindsay who had buried it there in 1987, before to leave Rome for *Il Serpente di Pietra* in Sardinia, where he had also buried a second ancestral art messenger statuette.

Contemporary Art Archeology



The Ancestral Messenger, artwork by Arturo Lindsay, Gianni Vilella's garden, Rome 1988

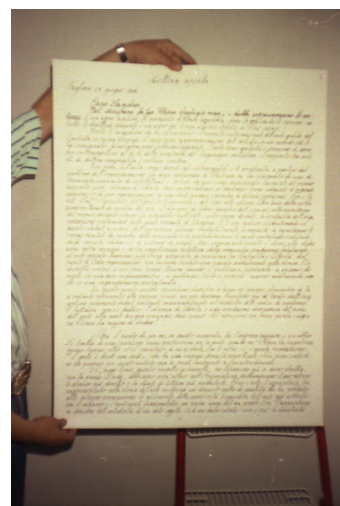
After it, Sandro left to go to Sardinia, where in Cagliari, Luigi Mazzearelli gave to him to be carried in Senegal two big mail art envelopes and one postcard, all with the measure of a meter by a half meter, and two large mail art stamps, 30 cm large, specially made for Plexus.



Artwork by Luigi Mazzarelli, Cagliari 1988

Inside the two art envelopes, Mazzarelli handwrote two letters: one as message of solidarity and collaboration addressed to Plexus Dakar Senegal at Club Litteraire David Diop, and the second one as an open letter to Sandro Dernini & C., raising challenging questions on some critical issues in contemporary art reported in the *Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte*.

Open Letter to Sandro Dernini & C.



Artworks by Luigi Mazzarelli, Cagliari 1988

Dear Sandro,
in decoding your "Plexus Strategic Map", doubts surpass certainties. It is a good sign. Plexus Manifest, opening itself, as the graphic which express it, on all spatial directions is a sign of these times. I would wish it were less. Many suggestions fascinate me (the international circuit of art managed by the artist in the first person; the myth as the re acquisition of the artist in a world from which was alienated; the metaphor as travelling factory; art as gratuity and opportunity of intersubjective exchanges behind the specific of the artistic language; the relation among artists of different nationalities and cultures etc. Nevertheless as I said questions and perplexities are not few, starting from the problem of the organization. The hard experience of Thelema, taught me that when a specific community of intellectuals and artists who sets as essential support to their own relationships a "freedom request," it must know to develop at the same time a balanced form of organization (or not organization) if it does not like to have painful experiences. It is not easy. From "the Manifest of the Communist Party" of 1848 to the freedom requests of the students cultural revolutions of 1968, the need of free human exchange, in the concreteness of its own historical development, repeated one thousand times under diverted directions the centrality of the patriarchal organization from which it tried to get free. There is a reason of course in this fatal repetition of the historical experience. Probably the need to channel creative energies of community members and to counterbalance together centrifugal pushes made up by libidinal impulses and or by individuals' power addressed unwarily to the ruin of the cohesion and of the collective projecting of the community, it brings fatally to the opponent side.

In other words a balanced form of co- existence between CENTRALITY and FREEDOM, from the point of the organizative view, does not have a satisfactory answer in history. This should let understand to have not too many illusions when this problem again shows itself: we know that also a non organization under any title shows up itself may generate monstrosity not less than a centralized organization.

About this point it should be opportune to discuss for long time in the group, we should force ourselves to have a constant reference to our praxis to not allow ourselves to go out of the roads more or less by purely verbal suggestions contained inevitably in the hypothesis package of the departure.



Arkwork by Luigi Mazzearelli, Cagliari 1988

And nevertheless, there is no doubts, the request of freedom is an essential condition of how art poses itself and to which anyway it is necessary to give space. To re-propose with strength this need, Plexus is right. But the point that for me, in this moment is urgent, it is another. It regards a very controversial question for which Plexus paid until now a high price.

In the Plexus Manifest among others, there is this statement "Art is where is and not What is" which has a great conceptual density. I cannot exclude that because of this reason, it easily allows misunderstandings if as I am afraid this concept is connected for relationship more or less close with the DADA praxis. We have without doubts in the Appointing of Duchamp its more direct historical reference and the more probable reading key. As it is known the appointing represented in the history of art a decisive jump of quality which brought to the extreme consequences the lost of the linguistic specificity of art already started with the Cubism and the functionalist movements in early years of the XX Century. Through the appointment to decide of the artistic value of a given object or given event it is not anymore its historical linguistic specificity, contained no separable in its inner formal structure or if you prefer its aesthetic quality, but the simple "additamento" (appointing).

Therefore it is decided by the person who officiates the object or the event in which it is placed.

Rather than it is decided for it by the generic artistic intentionally of whom is officiating the rite of the "appointing" or of the "re-knowing". For example the mythic urinal of Duchamp was artistic because it was out of context respect its original environment and out of function regards to its use value. That is it was placed in a place (an art gallery) already by itself "deputato" to confer licences of artistic value to any kind object which was exposed intentionally within its walls. Naturally with the appointment the artistic object looses its intrinsic use value and of communicative, relational, semiologic exchange value, if you wish, when you like. But Duchamp did not invented anything: already since long time before the commodity colonized this new realm of art. In other words, the aesthetics, the value, the thingness of the work, the original and intentional meaning of the message, the QUALITY and every thing else we used to associate to the work of art were reduced from this moment to little less or little more, in a sigh.

Amen.



Artwork by Luigi Mazzearelli, Cagliari 1988

After such a event of this amount we are not worried if the line opened by the new praxis of making art, the object of art looses all its linguistic and communicative autonomy while it grows at the same time the importance of the intentional act of the maker and its existential weight.

The object is just little more than an opportunity to insert breaking occasions by the officiant on the scenery, sometimes with all the weight of his body presence (think to the Body Art for example) therefore the subject takes the place of the object. "L'Arte é dov'è e non cos'è" (Art is where it is and not what it is)..

There where there is as we saw its officiants who puts off the rite of commemoration "corpore presenti" (present body) for its premature disappearance. Have we to interpret in this way recent Plexus performances in Sardinia with what more flatly revival was reserved by the neo-dada practices: from Poor Art to the late experiences of Land Art and that was possible to find? I am afraid that to motivate these ways of making art were in some ways the same theoretical papers of Plexus which probably because they are necessarily crowd within a contracted form in a very short space offer spaces for more current interpretations or if its allowed to me for some "boutade" very chip in the second hand market of the "americanerie".

Sincerely the steps of Plexus Manifest that I am going to quote behind the fact that are rich of poetic suggestions and clearly linked to urgent and concrete problems they do not contribute to leave out some doubts while anyhow they solicit some kindly ironic shafts:

"The live TV news becomes the only acknowledged reality in the world."

"The individual must make himself fitting and predictable if he hopes for a place in a world where every fantasy has found its justification."

"Whoever engages in art-making has to adopt toward the present time the attitude implied by the concept of the artistic work's gratuitousness. Art is the "need to exercise humanity" without hoping for fame, without falling into worry about the future and into anxiety to succeed, to grow attached to a piece of work, to suffer the limitations of reason, to lose sight of life."

"The artist today..., mustn't make use of his imagination only in the making of his work. He has to use it also in his everyday life,... thus accepting other people's creative energies as well as his own."...

A Message for Plexus Dakar



Luigi Mazzairelli's art works delivery to Sandro Dernini with Antonio Caboni, Stefano Grassi, Franco Meloni, Andrea Portas, Anna Saba, Cagliari 1988

Sandro Dernini, carrying Mazzairelli's artworks, Gaetano Brundu's toy boat and a 16 mm film container from Spazio A, full of Plexus records, went back to Carloforte with Andrea Portas, Antonio Caboni, and Stefano Grassi to pick up the Don Cherry's Buddha and to perform ritually on board the Elisabeth its departure for Dakar together with all artists contributions, relics and records from the ongoing Plexus art journey.

The Voyage of Elisabeth to Dakar



Performance by Andrea Portas, Sandro Dernini, Antonio Caboni, Carloforte 1988

Don Cherry's Buddha leaving for Dakar



Art Altar by Sandro Dernini, on board the Elisabethj, Carloforte 1988, Performance by Antonio Caboni

At the “inferno” (hell) of Carloforte, a very beautiful particular volcanic rock place, Sandro staged with Portas, Caboni and Stefano Grassi his performance “*Eating Art*” to celebrate the departure of the Don Cherry’s Buddha from the Elisabeth on board the Gaetano Brundu’s art boat.



The Voyage into the Inferno of Art



"Eating Art" performance by Sandro Dernini, with Antonio Caboni, Andrea Portas, photo by S. Grassi, Carloforte 1988

Coming back in Cagliari, they went to Antonello Dessi's studio who designed some zodiacal symbols on the Kre MBaye's poster, covering the Spazio A 16 mm film box, representing the junction between the moon and Neptune, indicating the beginning and the ending of the serpent Ouroboros. Then, he painted in blu several Nuraghic statuettes, from Sandro's previous performances, as works of art to be carried in Dakar as messengers from Sardinia of the Plexus mythological art journey and filled with his artist breath a little bottle to be carried to Dakar.

The Nuraghic Departure from Sardinia for Dakar



Antonello Dessi

Cagliari 1988

Antonio Caboni, Andrea Portas

As continuation of the Nuraghic art journey going to Africa, by recalling the prof. De Muro's nuraghic oral tales on the relationship of Nuraghic towers with Egyptian pyramids and with Etruscan and other cultures coming from the Asiatic Mesopotamian region, Sandro went with Fabrizio Bertuccioli to perform the continuation of the Nuraghic art journey towards Africa in the magic place of the Etruscan tomb of the Siren, near Patagnone, one of the first biological agriculture community in Tuscany, founded by Bertuccioli and others friends in early 70's. There, it was giving to Sandro by Paola Agarossi, one of the founders of Patagnone Community, a little Ganesh bronze statuette with some images of the Indian Shiva to be carried in the Plexus journey.

Plexus Modern "Etrucian" Rites



Performance by Sandro Dernini, Tomb of the Siren, Patagnone (Tuscany), 1988



Performance by Paola Agarossi and Gloria, Tomb of the Siren, Patagnone (Tuscany), 1988

In the beginning of August, Sandro Dernini arrived in the Medina of Dakar, in rue 17 angle 8, at the house of Assane MBaye, carrying with him all Plexus records and artists contributions collected on the route and performing the re-materialisation landing of Plexus nuraghic journey in Africa.

The Nuraghic Dematerialised Landing in the Medina of Dakar



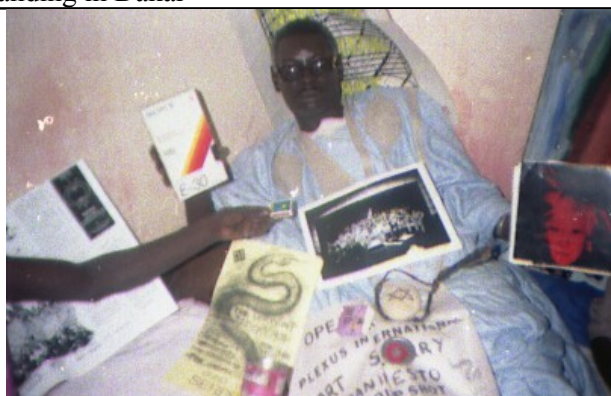
Babacar

Rue 17 angle 8, Medina-Dakar 1988

The Nuraghic Landing in Dakar



Pathè Diop, Dakar 1988



Pathè Diop, Dakar 1988



Langouste MBow and Pathè Diop, Dakar 1988

He was informed that the FESPAC Pan African Festival was cancelled and there was no more invitation for Plexus International to come in Dakar in December. Anyway, it was decided to continue the Plexus art journey. Then, Sandro went with Langouste and Assane to the mosque of Touba, distant 200 km outside Dakar and holy capital of the Mourides Islamic brotherhood, to meet the marabout Serin Karim M'Backe, to obtain his consensus for having, on the occasion of the group shot in the House of the Slaves in Goree Island, a theatrical art parade from the Medina performing the exile in early XX century from Senegal to Gabon of Cheick Ahmadou Bamba, the spiritual father and founder of the Mouridism in 1887.



Karim Serigne M'Backe, Sandro Dernini, Dakar 2000



Mosque of Touba, Senegal, 1987

Coming back in Dakar, at the African Cultural Center Malick Sy, at the Medina of Dakar, where Langouste MBow had his studio, it was made in the courtyard by Sandro an art altar, around the person of the chief Pathè Diop, with Plexus relics and Langouste paintings, as stage for the video recording by Odita Okechukwu, a Nigerian scholar as well as an artist from Ohio State University, of the presentation by Zulu MBaye, president of the national association of plastic artists of Senegal (A.N.A.P.S.) and by Youssouph Traorè, president of the Club Litteraire David Diop, of the departure the day after of the Plexus parade in the street of the Medina accompanying the art slaves boat from the Kre MBaye's place, in rue 17 angle 8, to the House of the Slaves in the island of Goree.

Plexus Art Altar



Zulu MBaye and Youssouph Traorè, African Cultural Centre Malick Sy. Dakar 1988

On August 26, a serpentine art procession parade of hundreds participants, performing ritually the exile to Gabon of Cheik Amoudou Bamba, theatrically directed by Omar Seck of the National Theatre Sorano, moved from the studio of Kre MBaye, at rue 17 angle 8, in the Medina, going through the streets to Dakar harbour the take the ferryboat for the island of Goree.



Kre MBaye, Omar Seck Langouste MBow, Zulu MBaye, Assane MBaye, Youssouph Traore, Pathè Diop, Dakar 1988



Rue 17 angle 8, Medina Dakar 1988

The Plexus Theatrical Parade on the Exile in Gabon of Cheick Ahmadou Bamba



On the ferryboat going to Goree Island, Dakar 1988



Awa and Marcel MBaye, On the ferryboat to Goree, 1988



Goree, Dakar, 1988

At the conclusion of the parade, Sandro presented the Plexus International Open Call Against Art Slavery Manifesto to the representative of the Mayor together with the proposal to open a World Art Bank in Goree, against any kind of slavery. A large group photo shot, made inside the House of the Slaves on the stairs of “the door of no return,” ended the Plexus event.

The House of the Slaves Photo Shot for Plexus Manifesto



House of the Slaves, Goree, Dakar, 1988

Few days later, on August 30, in a meeting at the Club Littéraire David Diop, in the Medina, with Pathè Diop, Youssouph Traorè, Zulu MBaye, Langouste MBow, Assane MBaye, Sandro Dernini, Tairo Diop, Bibi Seck, and many other participants from the Goree parade, it was issued an open letter to all artists of the world to invite them to come in Dakar from December 23, 1988 to January 3, 1989, for the arrival of the Plexus art slaves boat in order to support the project of the opening in Goree of the World Art Bank, created, produced and managed by the artist in the person.

Open Letter to All Artists of the World

We are informing you of the arrival of "The Boat of the Slaves of Art," awaited in Dakar, capital of Senegal, from December 23, 1988 to January 3, 1989.

After the first international meeting of the "Slaves of Art" in Sardinia, Italy, on July 4, 1987, with the participation of 160 artists from 23 nationalities;

After the departure of the metaphoric trip in the history and mythology of "The Boat of the Slaves of Art," from New York on February 1986;

There will be for the artists as independent producers a second international meeting for a debate on the redefinition of art and the research of a new type of art contract, concrete expression according to the interests of all artists. This debate will be organized by the Club Littéraire David Diop and of the ANAPS, National Association of the Visual Artists of Senegal.

All artists are invited to participate, within the scope of this international event, to realize the Plexus Art Co-Opera N°5, "The Electromagnetic Serpent," a simultaneous and synchronized presentation of art and science, which will be presented as a parade-show on January 1, 1989, in the island of Gorée, Dakar, on the occasion of the 2° Plexus International meeting.

In the island of Gorée, in the House of the Slaves, the final act will be performed as a homage to the freedom of the Human Being and the outcomes of this event will be reported to the world.

Therefore, Plexus International launches a call for all artists of the world to come to Dakar, from December 23, 1988, to January 3, 1989, to contribute to the opening of a credit line in favour of the International Artists Community through the creation of an Art World Bank.

Before to leave Dakar, Sandro with Assane, Tairo Diop, and Youssouph Traorè went to visit Pathè Diop who was the chief of Golf Sud village, in the direction of the Dakar airport. One of the Goree participants, who performed the serpent head in the parade and lived there, by seen among Plexus relics one of the Shiva images, carried from the Etrurian tomb of the Siren, in which Shiva gave to a warrior a divine arch weapon, he showed his family African arch that he had in custody and he offered to be the guardian of all Plexus relics in Dakar until the return in December of the art journey.

Plexus Mythological Art Journey



Golf Sud, Dakar 1988

Then, it was proposed to consolidate the Plexus presence in Golf Sud by developing a community based art education project in support of a very poor elementary school in that neighborhood and Assane MBaye proposed with Cosefit, his company, to create there a workshop to build for the upcoming Plexus event in December a travelling stage with the shape of the mosque of Touba. Many ideas were pulled out by everybody but there was no money at all and the invitation from the FESPAC Pan-African Art and Cultures Festival for Plexus did not existed anymore.

A Community Based Art Education Proposal



Golf Sud, Dakar 1988



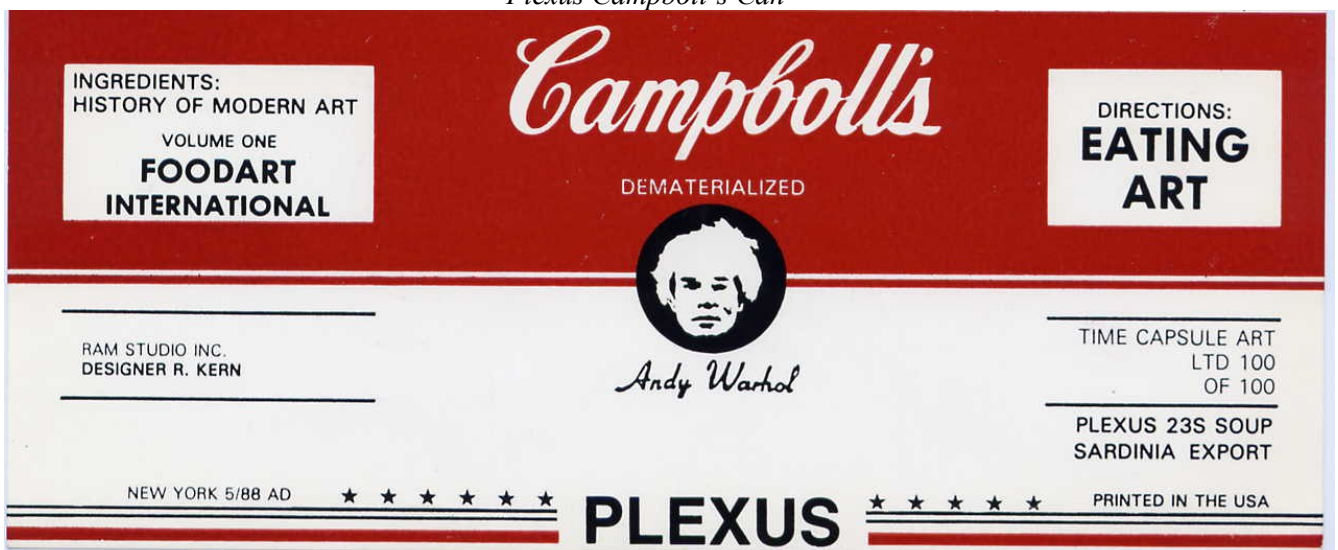
In early September, Sandro went back on board the Elisabeth boat, in Carloforte, Sardinia, to leave there again the Don Cherry's Buddha statuette, as his commitment for the continuation of the Plexus project of the Elisabeth voyage "*In Order to Survive*", as an international independent community based art effort.



Sandro's birthday, New York 1988 Sandro's birthday party, New York 1988

In New York, on September 23, in Soho, in the loft of Carmen Miraglia, it was held by many historical Plexus friends a party for Sandro's birthday, who reported last Plexus International news from Italy and Senegal, and informed everybody that there was no more invitation from the FESPAC PanAfrican festival. Sandro also presented his limited edition of 100 labels of *Plexus Campbell Soup Can*, that he had conceived after the first anniversary of the Andy Warhol's dematerialization at the CUANDO Swimming pool, with the label designed by Robert Kern and printed by Maggie Reilly of Ram Studio, looking like a red and white Campbell Soup Can label, with the little fine difference, instead of Campbell, it was written with the same character "*Campboll's*."

Plexus Campbell's Can



Artwork conceived by Sandro Dernini, designed by Robert Kern and printed by Ram Studio, New York 1988

At the center, between the red and white stripes, there was a circular black frame within the white image of the head of Andy Warhol, on top of which, in the red stripe, written “*Dematerialized,*” and under of which, in the white one, it was reproduced the signature “*Andy Warhol.*” At the center in the bottom, there was “*PLEXUS.*” On the top left side, there was a rectangular white frame with written “*Ingredients: History of Modern Art, Volume One, FoodArt International,*” and symmetrically at the other top right side, “*Direction: Eating Art.*”

For the party, Sandro had created a new art altar with Plexus Campbell’s labels, Mickey Pinero’s Indio, Gaetano Brundu’s art boat and the Nuraghic mutant statuette, together with various Plexus relics and group shots and photos from Italy and Senegal.

The Dematerialisation of Andy Warhol into a Plexus Campbell’s Can



Sandro’s birthday party, New York 1988

In front the burned building of The Shuttle Theatre, at 523 East 6th Street, few days after, to inform the Lower East Side community on last Plexus International developments, after the cancellation of the *FESPAC Pan African Arts and Cultures Festival*, Sandro staged as a Plexus 23 Art News event a compressed exhibition of a large quantity of photos of Plexus international voyage, with at the centre the boxing ring from the Metateatro group shot of Rome, with inside an image of the House of the Slaves of Goree. With Joannee Freedom, Gary Beck, Brian Goodfellow, Lynne Kanter, Judy Levy, Albert di Martino, Melody D’Arnell, and Jury Karpov, he performed an open report to the community for the continuation of the voyage towards the House of the Slaves of Goree.

The Shuttle Recall Community Action



Brian Goodfellow, Joannee Freedom, Jury Karpov, Sandro Dernini, Gary Beck, Melody D’Arnell
523 East 6th Street, New York, 1988

Plexus Ritual Photo Compressionism



Joanne Freedom, Gary Beck, Brian Goodfellow, Sandro Dernini, Lynne Kanter, Judy Levy, Albert DiMartino
523 East 6th Street, New York, 1988

With Wess Powers, in his workshop in the basement of C.U.A.N.D.O, Sandro started in order to continue the Plexus voyage to develop a new community art event, *The Serpent*, as a Plexus art co-opera in five acts, in five different places in New York, Carloforte, Cagliari, Dakar and Goree.

At Wess Powers Workshop



Wess Powers, Carol Blank, Sandro Dernini C.U.A.N.D.O., New York 1988

The Serpent, Plexus Art Co-Opera n.5



C.U.A.N.D.O., New York 1988, graphics by Richard Milone

Act 1: *Purgatorio Show 88*



Graphics by Richard Milone, New York 1988



Sandro Dernini and Herman Portocarero, New York 1988

The *Serpent*'s first act was the *Purgatorio Show '88*, staged on November 3, in New York, in the gym of C.U.A.N.D.O. It was presented as a community call for the freedom in art and it was made to promote the Plexus final event in Dakar, planned for the end of December.

For that occasion, David Boyle and Joanee Freedom made a limited edition of Plexus T-shirts, with the graphics made by Richard Milone. Mitch Ross produced Plexus Serpent pins to be carried on board the little art boat and to be freely distributed on the travelling to Dakar.

Plexus Modern Art Rituals



Garrick Beck

C.U.A.N.D.O., New York 1988

Installations and artworks by Arturo Lindsay, Andrea Grassi, Frank Shifreen, Lorenzo Pace and Wess Power were placed in the gym around the art altar by Sandro Dernini with Plexus relics from the journey, on the stage, on the back, there was the *Monalisa* by Anita Steckel and suspended at the center there was the *Art Boat* by Franco Ciarlo, while Lynne Kanter as Marilyn Monroe was taking around Polaroid photos.



Arturo Lindsay

Lynne Kanter

Andrea Grassi

Lorenzo Pace's artwork

Purgatorio Show '88



Lorenzo Pace

C.U.A.N.D.O., New York 1988



Stephen DiLauro,

photo by Daniel Falgerho

Following a dramaturgy by Stephen DiLauro, the shaman Lorenzo Pace from the *Serpent of Stone* 1987 Plexus event in Sardinia, accompanied by the Loisada Samba Band of Tony Nogueira joined on stage the Shock Troop Theater, directed by David Boyle, performing the continuation of the storyline of "Eve" escaping from the art market.

Shock Troop Theater



photo by Daniel Falgerho

On stage it was made the ritual Plexus group shot, while Miguel Algarin was singing the Nuyorican Poets Café chant with Josè Rodriguez holding up the Mickey Pinero's Indian American statuette, as recall symbol of the Plexus journey in the Lower East Side community. Lenny Horowitz, in the tradition of the past Purgatorio Shows, performed the Marlboro Man.



Jose Rodriguez,

C.U.A.N.D.O. New York 1988,

Maggie Reilly, Sarah Jackson, Stephen DiLauro

Purgatorio Show '88 Group Shot



C.U.A.N.D.O., New York 1988

Lenny Horowitz as Marlboro Man

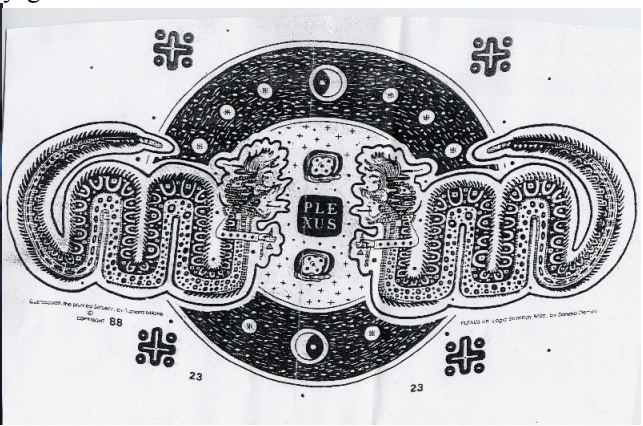
The first act of *The Serpent* ended with Sandra Esperanza Cortez performing with Lenny Horowitz, as the Marlboro Man the continuation of the voyage of the Plexus little art boat towards the second act to be held few days after at New York University

The Plexus Voyage Continue



Sandra Esperanza Cortez

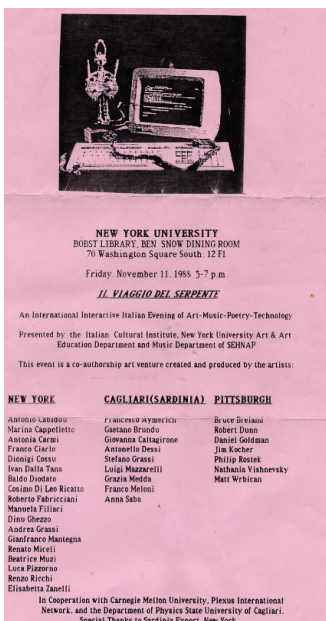
C.U.A.N.D.O., New York 1988



graphics by Richard Milone

One week later, on November 11, at the Snow Ben Room of Bobst Library of New York University, it was performed the second act: *Il Viaggio del Serpente*, (*The Voyage of the Serpent*). It was presented as an international interactive Italian evening of art, music, poetry and technology, a co-authorship art venture created and produced by the artists. It was sponsored by the Italian Institute of Culture of New York and made in collaboration with the Department of Art and Art Professions and the Department of Music and Performing Art Professions of New York University, the Department of Physics of the University of Cagliari in Sardinia, and the Dax Group of Carnegie Mellon University in Pittsburgh.

Act 2: *Il Viaggio del Serpente*



Bobst Library of New York University, New York 1988

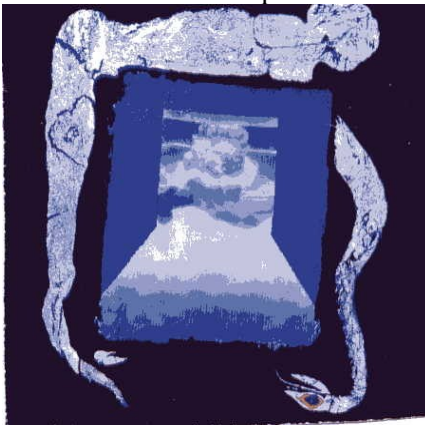
It was organized as an art exhibition of a group of 18 Italian artists: Marina Cappelletto, Antonia Carmi, Franco Ciarlo, Dionigi Cossu, Ivan Dalla Casa, Baldo Diodato, Cosino Di Leo Ricatto, Roberto Fabricciani, Manuela Filiaci, Dinu Ghezzi, Andrea Grassi, Gianfranco Mantegna, Renato Miceli, Beatrice Muzi, Luca Pizzorno, Renzo Ricchi, Elisabetta Zanelli, and Sandro Dernini alias Antonio Cabiddu.



Gianfranco Mantegna, Lynne Kanter, Franco Ciarlo, New York 1988, artworks by Franco Ciarlo and Andrea Grassi

In this occasion, Ivan Dalla Tana presented his *Nuclear Serpent* which he placed on the back of a three folder enlargement of the group shot made at the House of the Slaves in Goree, which he artistically modified as a new work of art to be carried again to Goree.

Plexus Nuclear Serpent



Goree Photo Shot for Plexus Art Slavery Manifesto



artworks by Ivan Della Tana, New York 1988

As opening performance, a serpentine ritual procession made by participant artists and audience moved from the entrance of the Ben Snow Room, following a red route designed through the place on the floor with hundred copies of *The Serpent Purgatorio 88 Open Call*, to an installation with a computer monitor showing a demo of a Columbus Business Plan program made for the 500th anniversary of Columbus's discovery of America, to be held in 1992.

Columbus Business Plan



Malvern Ludsen and George Chaikin, New York University 1988



Gianfranco Mantegna



Arturo Lindsay and Miguel Algarin singing and Dinu Ghezzo's Orchestra Happening, New York 1988

The interactive international event started with Miguel Algarin and Arturo Lindsay singing on a phone call to Franco Meloni, at the Department of Physics of the University of Cagliari, in Sardinia, followed by Dinu Ghezzo orchestrating on the phone a music happening and by George Chaikin exchanging art images via fax with a group of artists gathered together at Franco Meloni's studio. At the same time, in Cagliari, Franco and Valeria Meloni, Antonello Dessi, Giovanna Caltagirone, Anna Saba, Andrea Portas, Grazia Medda, Stefano Grassi, Annamaria Caracciolo, Antonio Caboni, and Francesco Aymerich, were also receiving and transmitting art images in Pittsburgh via fax and computers with Bruce Breland, Robert Dunn, Daniel Goldman, Jim Kocher, Philip Rostek, Nathania Vishnevsky, Matt Wrbican of the Dax Group of Carnegie Mellon.

Serpent of Fax



From Anna Saba's art books: Franco and Valeria Meloni, Antonello Dessi, Giovanna Caltagirone, Annamaria Caracciolo, Antonio Caboni, Anna Saba, Andrea Portas, Grazia Medda, Physics Dept. University of Cagliari, 1988

As closing action, wearing an anti-gas mask, Sandro near his usual art altar made by Plexus relics, performed by phone the presentation of the Serpent travelling program from New York to Goree, via Rome and Sardinia, while pointing out on the computer monitor the "*Columbus Business Plan*".



Performance and art altar by Sandro Dernini, New York 1988



Lenny Horowitz, Joannee Freedom, David Boyle, Al DiMartino Dinu Ghezzi, John Gilbert, Sandro Dernini,

The third act of *The Serpent* was staged by Sandro, three days later, on November 14, in Carloforte, in Sardinia, on the occasion of the celebrations of *La Madonna dello Schiavo* (*The Madonna of the Slave*).

Act 3: *The Madonna of the Slave*



Carloforte, Island of San Pietro, Sardinia, 1988

On board the Elisabeth boat, it was performed a photo shot of the captain Carlo Dernini and his crew, wearing Plexus Purgatorio Show '88 T-shirts as symbolic departure for Goree. Then, Sandro created a new art altar to perform the continuation of his Nuraghic dematerialised journey in the direction of Africa.

The Voyage of the Elisabeth



Carloforte, Island of San Pietro, Sardinia, 1988

The Nuraghic Voyage



Art altar by Sandro Dernini, Island of San Pietro, Sardinia, 1988

In December, Sandro moved to Rome where at Giacomo Polverelli loft, he performed *Made in the Eighties for 90's* using the Plexus Purgatorio Shows T-shirts as first items of a Plexus fashion collection, to create some local glamour, in support of the continuation of the Serpent Voyage with no money.

Made in the Eighties for 90's



Sandro Dernini, Raul Calabrò, Deborah Mellon, Betta and Giacomo Polverelli, Daniele Comelli, Lucie Gartner, Maurizio Gabrielli, Annetta Ducrot, Luigi Accatino, Paola Agarossi, Sandro Dernini, Rome, 1988

Then few days after at Annetta Ducrot's house in via del Corallo, in Trastevere, he organized a big party with placed on the walls many photos from past Plexus events to spread out in Rome the last news on the ongoing Plexus International art journey, with historical Plexus participants taking pictures in front to their antecedent photos and appointing themselves in these pictures.

Plexus Photo Compressionism



Micaela Serino and Giancarlo Schiaffino pointing themselves in the Metateatro Group Shot, Rome 1988



Gianni Vilella and Loreto Papadia looking at Lindsay's Ancestral Messenger recovered in Gianni's garden in July.



Rome 1988

The fourth act was performed in Cagliari, on December 17, with *Chiamata Aperta: Incontri tra Artisti* (*Open Call, Encounters among Artists*), an event organized by Antonio Caboni and Tommaso Meloni, on the theme of tradition, modernity, and revitalization of the historical centre. It was staged outdoor in a “piazza”, San Sepolcro, in abandon state, at the centre of the city.

Act 4: Open Call, Encounters among Artists



Sandro Dermeni, Tommaso Meloni, Franco Meloni, Antonio Caboni, Andrea Portas, Valeria Meloni, Cagliari 1988

It featured the departure of the little art toy boat, carrying symbolically a large lot of works of art by Sardinian artists in support to the Goree project. A computer station was placed by Franco Meloni and Francesco Aymerich to display images from the second act held at the New York University.

The Voyage of Plexus Computer Mail Serpent



Franco Meloni and Francesco Aymerich, Cagliari 1988

Antonio Caboni in a ritual performance burned his artworks, carved their burned rest in small parts, and gave them away after individually signed as new art works. As closing action, Tommaso Meloni planted a small tree in the sidewalk.



Tommaso Meloni and Antonio Caboni,

Cagliari 1988

Andrea Portas



Tommaso Meloni performance

Cagliari 1988

Daniela Fantini

Few days later Andrea Portas painted on the little art toy boat's boards, "*Liberte de l'Art,*" and on the other side "*Ningki-Nangka.*" On top of the sail, he placed the logo of *Africa Project Against Apartheid* by Silvio Betti, next to two black and white shaking hands and a Nelson Mandela image.



Andrea Portas and Stefano Grassi, Cagliari (Sardinia) 1988

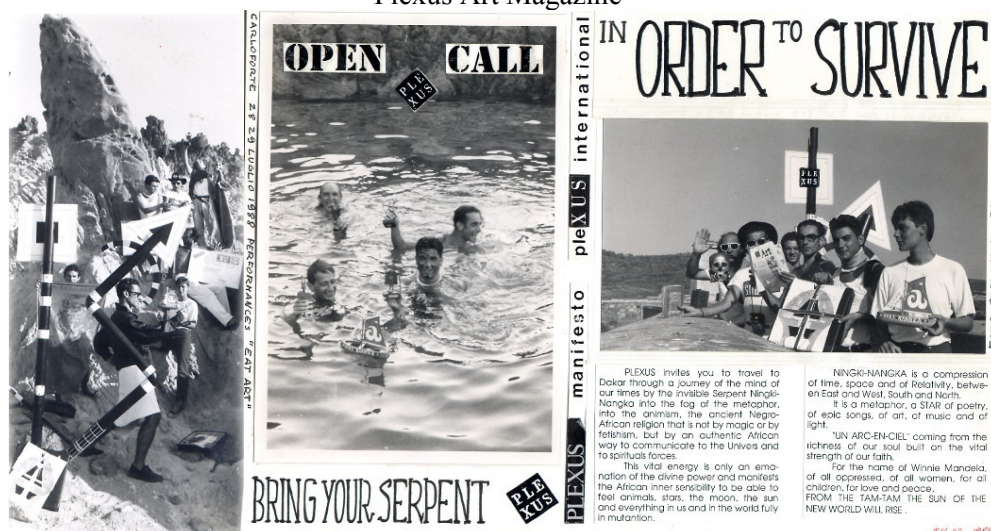
Andrea Portas prepared also a number zero of a Plexus Art Magazine for last news from the road.

Plexus Art Magazine



Artwork by Andrea Portas, Cagliari (Sardinia) 1988

Plexus Art Magazine



Artwork by Andrea Portas, photos by Stefano Grassi, Cagliari 1988

In the end of December, at Sandro's house in Rome, the day before his departure for Dakar, Micaela Serino and Fakher Al Koudsi performed the departure of the little art toy boat travelling through a new Plexus Money Art Portfolio, made by Micaela to be carried to Goree with other artworks as contributions to the opening of the Art Bank.

Travelling with the Plexus Money Art



Artwork by Micaela Serino, Rome 1988



Loreto Papadia, Roberto Farina, Annetta Ducrot, Micaela Serina, Fakher Al Koudsi, Sandro Dernini, Rome 1988