

On December 31, 1988, the Serpent art journey landed in the Medina of Dakar, at the MBaye family, in rue 17 angle 8, but only 6 people arrived: from Sardinia, Franco Meloni with his daughter Valeria, from Rome, Anna Piccioni with a friend, from Amsterdam Willem Brugman and Sandro Dernini. The cancellation of the Pan African Festival became a disaster for Plexus international, arrived at the end in Dakar with no relevant participation and no money to deal with the very poor economic reality of the African artists.

Landed in the Medina of Dakar



Franco and Valeria Meloni, Anna Piccioni, Zulu MBaye, Assane MBaye, Willem Brugman, Langouste MBow, Ousseynou MBaye, Dakar 1989

The day after, with Assane MBaye, Langouste Mbow, Zulu MBaye and Tairo Diop they arrived to the Goree to visit the House of the Slaves and to plan the final act of *the Serpent*.

Arrival in the House of the Slaves



Willem Brugman, Zulu MBaye, Franco Meloni, Awa MBaye, Assane MBaye, Tairo Diop, Langouste MBow, Valeria Meloni, Anna Piccioni, Goree-Dakar 1989, photo by Sandro Dernini

For the final event in Goree, Kre M'Baye built "*The Horse of Troy*", a sculpture piece for Sandro's new art altar to hold Arturo Lindsay's ancestral messenger and other Plexus relics.



Sandro Dernini and Kre M'Baye, Dakar 1989 *Horse of Troy*, artwork by Kre M'Baye



Then, Sandro and Willem went to Golf Sud to recover with Pathè Diop all other Plexus records left there in August and protected as a “treasure room”, by the Plexus guardian next to his family traditional arch. It was not an easy task to met also the director of a very poor elementary school, where it was thought to develop a community-based art education project, without Plexus International having a organizative framework or economic resources for it.

The Treasure Room



The Elementary School



Golf-Sud, Dakar 1989

The fifth act of *the Serpent* was realized, finally, on January 3, at the House of the Slaves of Goree as an happening, without any authorization. Assane M’Baye coming from the rocks at the ocean side, where slaves used to be deported in the direction of the Americas, performed the arrival a little art toy boat to “*the Door of No Return*”, in front of which it was displaced on the ground an art installation made with artworks, records and relics collected during the Plexus travelling event.

Act 5: The House of the Slaves



Performance by Assane M’Baye, Sandro Dernini, Willem Brugman, Langouste M’Bow, Awa M’Baye, Youssouph Traorè, Valeria and Franco Meloni, House of the Slaves, Goree-Dakar 1989

Ritually Awa M'Baye burned some incenses in her family pot before to cross "*the Door*" and, afterwards, Langouste M'Bow carried inside the *Horse of Troy* followed one by one by all other artworks". Then, all participants, also one by one, crossed "*the Door*", and presented to Youssouph Ndiaye, curator of the House, all artists contributions for the Art World Bank project and what Plexus International did after the Serpent parade event in Goree in August and the cancellation of the FESPAC Festival. As outcomes from Plexus *Manifesto Open Call Against Art Slavery* they showed all photo groups shots made in New York, Rome, Carloforte, Cagliari, and Dakar with together more than 400-500 artists featured together.

#### Crossing the Door of No Return



Youssouph Traore

Awa M'Baye

Goree-Dakar 1989

Langouste M'Bow

After left the House, at the ANAST Cumba Castel, an art studio - gallery of a friend of Micaela Serino and Assane M'Baye, they buried the Arturo's statuette and placed on top its ground, the Kre M'Baye's *Trojan Horse*. Then coming back on the ferryboat to Dakar, it was performed on board by Sandro, as a continuation of Plexus mythological art journey, the arrival of the magic figure of the Unicorn that Willem had brought from Amsterdam

#### Plexus Mythological Art Journey Continues...



Assane M'Baye, Langouste M'Bow, Willem Brugman, Valeria Meloni and Sandro Dernini, Goree, Dakar 1989

At the Club Litteraire David Diop, in the Medina, many participants from the past parade met to discuss how to continue Plexus International project. The main emerged issue was the economic difficulty to operate with no money. Plexus international was an open conception with no organizative structures and therefore no access to funds. It was more based on a voluntary participation which could not resolve the problems raised in Dakar for the World Art Bank project and the continuation of Plexus art journey. Everybody was frustrated about this impasse, also because Franco, Valeria, Willem and Anna, with her friend, left from Dakar.



### Club Litteraire David Diop



Youssouph Traorè, Willem Brugman, Franco and Valeria Meloni, Tairo Diop, Zulu MBaye, Dakar 1989

Few days after their departure, it was organized at the Jo Accam's Agit Art Gallery, in the centre of Dakar, a press conference to present the Plexus project to open in Goree a World Art Bank and Langouste MBow created an art installation all over the space.

### For a World Art Bank in Goree



Installation by Langouste MBow, Atelier Agit Art, Dakar 1989

Sandro discussed with the press and with the Minister Aliasse Ba the project of an Art World Bank in Goree, created and managed directly by the artists in the first person, in order to survive and to resist to the economic-political control of the artworld of the Western market.



### Press Conference



Minister Aliasse Ba and Sandro Dernini, Dakar 1989

As an example of the historic struggle of all artists in life, by pointing out the last art market reports, placed at the center of Langouste's installation, with last bits from Sotheby's auctions, Sandro recalling the poor difficult life of Van Gogh, underlined the controversial bid of 57 millions dollars paid for the Van Gogh's painting *Iris*, on which in the New York came out some "rumours" about a substantial, under the table, insider participation of the same auction house. Within this historical and controversial context, he underlined the need for all artists to survive and the value of art as a sustainable resource for the community. In this context, he presented the history of Plexus art slave boat journey landed few days before in Goree and escaped from the New York Artworld control in 1986. At the end, he stressed how the House of the Slaves of Goree became for Plexus International the symbol of existing contemporary forms of slavery and the art trade market was part of it. He recalled that behind any work of art, traded as a commodity, there was a human being, the artist who needed to be defended by a new contract of art that he proposed to be negotiated and signed in Goree, as first milestone of the future Art World Bank.

### Leaving the Medina of Dakar



Awa Mbaye appointing herself on a photo collage hold by Assane MBaye, made by Sandro Dernini, Dakar 89

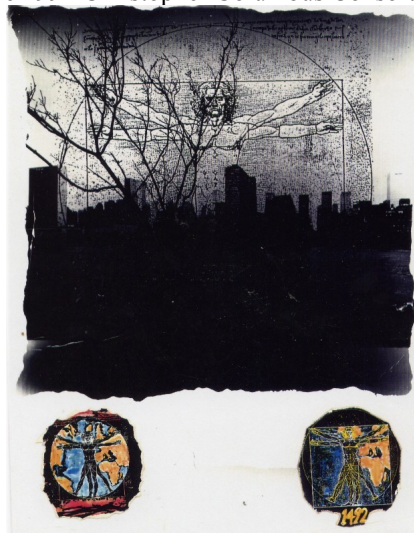
Coming back in New York, at the end of January 1989, Sandro discovered at the Bobst Library of New York University, a book intitlled *The Life of Christopher Columbus* by his son Ferdinand, in which was reported a controversial story of a "route correction", in front of the Island of San Pietro, off Sardinia, made by Columbus, in his early experiences as captain, to force his crew to continue the voyage to Tunis to recover a ship lost in war which was protected by many enemy ships.



*“It happened”, Columbus wrote, “that King Renè now with God, sent me to Tunis to seize the galleas Fernandina. Now when I was off the island of San Pietro, near Sardinia, I was informed that the galleas was accompanied by two other ships and a carrack. My crew were disturbed by the news and refused to carry on unless I returned to Marseilles and picked up another ship and some more men. Seeing that I could not force their hand without some ruse or artifice, I agreed to what they asked me. But then, having changed the pull off the magnetic needle, I made sail at nightfall and next morning at dawn we were off Cape Carthage – whereas all aboard had been quite certain we were making for Marseilles.”*

San Pietro was the island where the Elisabeth boat was still waiting to depart for Dakar with on board the Don Cherry’s Buddha and other Plexus relics and records, and already he had presented at the second act of *the Serpent* at the NYU Bobst Library, a Columbus Business Plan. Therefore, Sandro felt that it could be a good opportunity to developed a proposal to organize in the Island of San Pietro, in the 1992 on the occasion of the the 500<sup>th</sup> anniversary of Columbus’s landing in the Americas, an other international Italian interactive event like that of “Il Viaggio del Serpente” organized in 1988 at NYU, in order to restart the Plexus art journey by bringing on board some institutional supports and resources. Therefore, he presented this idea to James Finkelstein, assistant dean of the NYU SEHNAP School, with whom he was working at the time, who decided to support it.

The 1992 Christopher Columbus Consortium



Artwork by Ivan Dalla Tana, New York 1989

On March 10, at the Anderson Room of New York University, it was held a meeting, with the purpose to investigate how a group of interested universities, agencies and individuals could cooperate to develop a program to mark the 500<sup>th</sup> Anniversary of Christopher Columbus’s landing in the Americas.

The meeting, chaired by James Finkelstein and hosted by John V. Gilbert, chairman of the NYU Music Dept., was attended by: Bruce Breland, director of the Dax Group of Carnegie Mellon University; George Chaikin of Cooper Union and of the School of Visual Art; Angiola Churchill and David Ecker of the NYU Art & Art Education Dept.; Malvern Lumsden, director of NYU SEHNAP Publishing Studio; Mor Thiam, director of the Institute for Study of African Culture; Earl S. Davis, director of NYU Institute for Afro-American Affairs; Ray Gallon of the NYU Film, Television, Radio Dept.; Nilda Cortez and



Josè Rodriguez of C.U.A.N.D.O. Cultural Community Centre; Okechukwu Odita of the Art History Dept. of Ohio State University, who had recorded the Plexus Serpent Parade in Goree; Mico Delianova Licastro, president of the Institute for the Italian American Experience; and Arturo Lindsay and Sandro Dernini of Plexus International Art Urban Forum Inc. After a full day session, it was decided by the participants to establish *The 1992 Christopher Columbus Consortium*, with the purpose to develop a variety of projects of voyages of cultural navigation, within the global vision of the living planet. Sandro was designated by dean Finkelstein to coordinate from his office, at 41 Press, in 32 Washington Place, the committees meetings and communications until the proper managerial structure of the consortium was established.

#### 1992 C. Columbus Consortium's Report to the Community



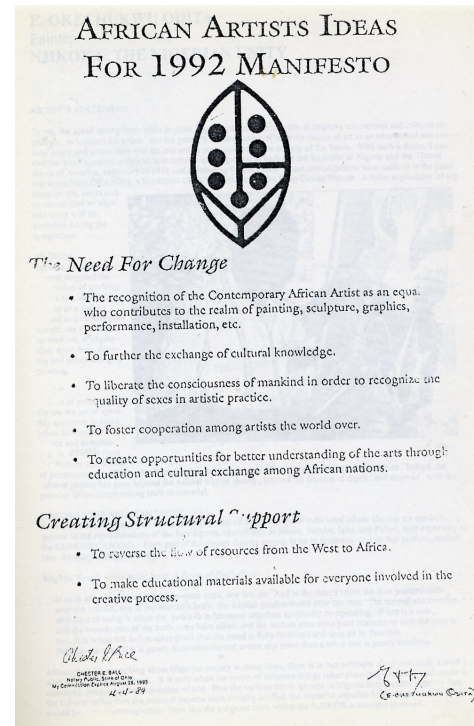
C.U.A.N.D.O., New York 1989



David Ecker and Okechukwu Odita, Carloforte 1992  
photo by Georgetta Stonefish

In the evening, at CUANDO, it was organized a report, presented by Okechukwu Odita, who presented his African Artists Ideas for 1992 Manifesto to the Community.

#### African Artists Ideas for 1992 Manifesto



by Okechukwu Odita, Columbus (Ohio) 1989



The evening ended with a ritual performance by Juma Santos, Arturo Lindsay, Sandro Dernini, and Miguel Algarin dedicated to Mickey Pinero, recently deceased.

#### Mickey Pinero's Commemoration

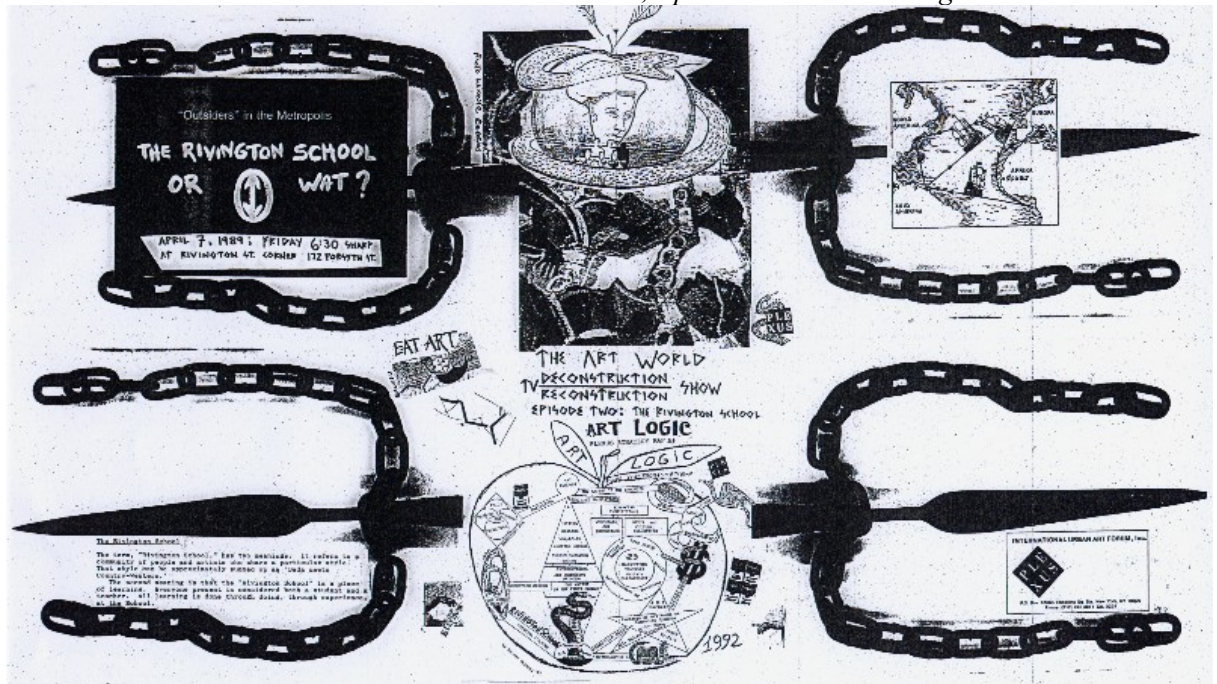


Juma Santos, Miguel Algarin and Mickey Pinero's father, C.U.A.N.D.O., New York 1989

Several preparatory meetings were held at NYU facilities to develop the Consortium's managerial structure and the criteria for participation.

On April 7, after the second general meeting of the 1992 C. Columbus Consortium, in which it was decided to establish the founding committee as the executive committee, in the night it was made an other report to the community on the Consortium's activity at Rivington School, in Downtown New York, on the occasion of the Plexus happening "*The Art World TV Deconstruction/Reconstruction, Episode Two: The Rivington School*".

#### *Art World TV Deconstruction/Reconstruction, Episode Two: The Rivington School*



Rivington School, New York 1989

At the end, in a ritual collective performance, it was buried the Plexus Nuraghic statuette of the warrior of four eyes and four arms, while it was marked with an incandescent metal



logo of Rivington School the poster “*Plexus Art Made in the 80s for the 90s*” as well as the fur that Maggie Reilly was wearing.

Rivington School



Toby

172 Forsythe Street, New York 1989

At the end of April, some challenging issues came out on the leading role that the three participant universities should have in running the Consortium’s structure and related funds raising. Arturo Lindsay also expressed his strong disagreement about Plexus International participation in the Consortium’s Columbus celebrations.

It happened then, around the same time, that dean Finkelstein resigned from his position and the central administration of New York University established its own Columbus Quincentennial Committee. Leslie Cohen Berlowitz, deputy vice president for academic affairs, after a first NYU Quincentennial Committee meeting, held on May 17 at the Bobst Library, wrote a formal letter to Sandro Dernini stating that NYU was not part in any fashion of the Consortium, that his efforts with a parallel group to the University activity was creating confusion, and requesting him to stop to call Consortium meetings in NYU buildings without the sponsorship of a specific NYU organization. This fact created an impasse in the further development of the Consortium and Sandro decided to stop and to move back in Rome for the summer break of his Ph.D. Art Education program study at NYU.

Arturo Lindsay’s concerns about Plexus International involvement in a 1992 Columbus celebration event, after several discussions and exchanges of letters, brought to cancel a planned Plexus activity at NYU and to open a critical dialogue among all participants on the level of general consciousness involved in the Plexus Columbus project, after Goree and the Plexus Art Slavery Manifesto, to discuss which strategy to have in order to reinforce Plexus unity.

Through the Institute for Study of African Culture of Mor Thiam, Sandro met Mouhamadou MBaye, director of Agence Senegalaise de Promotion Culturelle et Touristique du Senegal, in Dakar, who was interested in the Consortium and in particular in the Plexus activities in Dakar because, he said, he was also part of the same family of Assane MBaye and very deeply connected with the marabout Serigne Karim M’Backè and his family.

A week later, on May 25, at the Institute of Computer Art of the School of Visual Arts, in New York, George Chaikin, Stephen DiLauro and Sandro Dernini, with no mention to Plexus name, presented the event: “*1992: The Departure of An Art Human Shuttle For Freedom Journeying to the Realm of a New Planet Called Time-Art*, featuring, David Boyle and The Shock Troop Theatre, Lenny Horowitz, and Wess Powers.

*1992: The Departure of An Art Human Shuttle For Freedom  
Journeying to the Realm of a New Planet Called Time-Art*



Sandro Dernini and George Chaikin



Shock Troop Theatre and David Boyle



Institute of Computer Art, the School of Visual Arts, New York 1989 Ibrahima Gueye and Ass Kane

George Chaikin, with a scanner camera connected to a computer station tried to transfer on-line to Franco Meloni at the University of Cagliari, with no success, a wood canoe from Senegal, brought by Mouhamadou MBaye, Ibrahima Gueye and Ass Kane. George gave to Sandro to carry with him, leaving in few day for Italy, two computer disks containing the dematerialized canoe data to be given to Franco Meloni to be re-materialized in Cagliari. After it, Mouhamadou MBaye, by knowing that Sandro had some difficulties in transferring a bank check to Dakar for Assane MBaye and Tairo Diop, offered to carry the check personally to Dakar.

Two days after, on November 27, at William Parker's house, Sandro gave to Mouhamadou MBaye, in presence as witness of David Boyle, Max Hardeman, Wess Powers, Papam Moussa Tall, a bank check of 500 dollars, donated to Plexus by the benefactor Ariane Braillard, to be delivered in Dakar to Assane MBaye and Tairo Diop, to sustain their working efforts to continue the Plexus Goree project.

On May 30<sup>th</sup>, at the Salon's Ray, at 539 East 13<sup>th</sup> Street, it was made a public debate performance on Plexus international and its future strategy, recorded by Joanee Freedom, between Sandro and Arturo Lindsay, with contributions from Miguel Algarin, Lenny Horowitz, David Boyle, Wess Powers, and Stephen DiLauro who as the impresario announced the opening in Rome, on July 4, of the European tour of his new art opera "*C. Columbus presents to Queen Isabella the Plexus 23 Business Plan*", with Sara Jackson as Queen Isabella.





Sara Jackson as Queen Isabel, New York 1989

At the 13<sup>th</sup> Street debate, with present Ibrahima Gueye, Ass Kane, Mouhamadou MBaye confirmed his commitment to support Plexus activities in Dakar and promised to deliver the bank check to Assane and Tairo, but this never happened, as it was discovered few months later, causing a collapse in the fragile economic situation of Plexus in Dakar.

In early June, in front the house of Albert Einstein in Princeton, George and Sandro, who was leaving for Italy the day after, performed the continuation of the Plexus art journey as a continuum through time and space.

The MythoCompressionism of the Rematerialization of the DeMaterialization of the Plexus Art Journey in a Non Linear Continuum of Spaces, Times and People



George Chaikin and Sandro Dernini, Einstein's house, Princeton, USA 1989



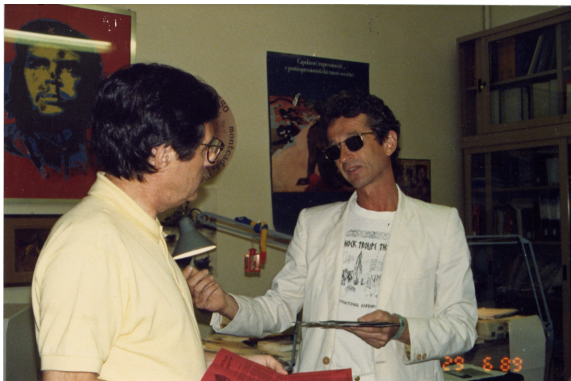
Willem Brugman, Sara Jackson, Antonio Caboni, Sandro Dernini, David Boyle Stephen Di Lauro, Dept. Physics, Cagliari, Sardinia, 1989

In the end of June, at the Department of Physics of the University of Cagliari, in Sardinia, it was performed the delivery to Franco Meloni of the computer disks with the data of the de-materialized canoe by Sandro with the anti gas mask, worn at NYU for the "Viaggio del Serpente", Willem Brugman with the mask of the Unicorn worn on the ferry boat of Goree, Stephen DiLauro and Sara Jackson, dressed as King Ferdinand and Queen Isabelle, and David Boyle with Antonio Caboni dressed as druid and shaman, holding photos made at the Institute of Computer Art.

### The Plexus Re-De-Materialization of Art



Sandro Dernini, Franco Meloni, David Boyle, Stephen DiLauro, Antonio Caboni, Willem Brugman, Sara Jackson, Physics Dept., University of Cagliari (Sardinia) 1989



Francesco Aymerich and Sandro Dernini, Cagliari 1989



Stephen DiLauro and Sara Jackson, Carloforte 1989

After, they moved to Carloforte to take on board the Elisabeth boat an historical photo shot.

### The Voyage in the Planet of Plexus of Sardinia



Stephen DiLauro, Sara Jackson, Willem Brugman, David Boyle, Franco Meloni, Anna Saba, Daniela Sansone, Matthew Schwartz, Carloforte, Sardinia 1989



Willem Brugman, Tanya Gerstle, Antonio Caboni, Monte Liuru (Cagliari) Sardinia 1989

The day after, invited by Antonio Caboni, they went to Monte Liuru, a mountain near to Cagliari, where with Tommaso Meloni and his community, they performed an reconciliation act between Columbus and native indios by signing the *Plexus Boxing Ring for Freedom*, made with the Metateatro theatre poster used in 1988 as frame stage for the *Plexus Photo Shot Against Slavery Manifesto*.

A 1992 Columbus Reconciliation Voyage





Antonio Caboni

Tommaso Meloni

David Boyle, Willem Brugman, Tanya Gerstle



Willem Brugman, Sara Jackson, Tommaso Meloni, Stephen DiLauro, Monte Liuru (Cagliari) Sardinia 1989

Arriving in Rome, after several discussions in Sandro's place with Paolo Maltese, in order to avoid the collapse of Plexus, after the non resolved internal debate on the 1992 Columbus event, it was decided to "freeze" Plexus into a "black box," for a period of time until when a larger Plexus consensus was again gained and a new art strategy was defined for the survival of Plexus International.

#### 1992-Christopher Columbus "Voyage in the Art Planet"



Maria Pia Marsala, Matthew Schwartz, Antonio Caboni, Willem Brugman, David Boyle, Tanya Gerstle, Luisa Caravella, Micaela Serino, Loreto Pappadia, Annetta Ducrot, Sara Jackson, Stephen DiLauro, Roberto Federici, Sandro Dernini, Fabrizio Bertuccioli, Metateatro, Rome 1989, photo by Beppe Forli

Therefore, On July 1-2 , in Rome, at the Metateatro, it was presented by the Metateatro Company, in co production with the Stephen DiLauro's Perfect Production, 1992 *Christopher Columbus -Voyage in the Art Planet*, as an art opera by Plexus artists in the first person. It was directed by Tanya Gerstle, on a storyline by Stephen Di Lauro, with music by Giancarlo Schiaffini, featuring: Sara Jackson, Willem Brugman, Stephen DiLauro, Matthew Schwartz, David Boyle, Tanya Gerstle, Maria Pia Marsala, Fabrizio Bertuccioli, Antonio Caboni, Sandro Dernini, Annetta Ducrot, Roberto Federici, Loreto Papadia, Micaela Serino, Lello Albanese. The program was introduced by Paolo Maltese.

1992 Cristoforo Colombo: Viaggio nel Pianeta Arte



Metateatro , Rome 1989, poster by Micaela Serino

Following the music score "*darkness corner*" (*angolo buio*) by Giancarlo Schiaffini and the spirals of the Haddamard Matrix blueprint by George Chaikin designed on the floor, Maria Pia Marsala as Black Princess and Tanya Gerstle as White Goddess accompanied Columbus, performed by Willem Brugman, in his long negotiation with Queen Isabella and King Ferdinando, played by Sara Jackson and Stephen DiLauro, and with David Boyle, the druid owner of the old Iceland map with the route for the new world.

At the end, Brugman's Columbus turned into the mythological unicorn and Sandro wearing his antigas mask opened the cylinder box "*Fatti negli Ottanta per i 90s*" (*Made in the 80s for the 90s*), performed in 1988 at the Mago d'Oz, and took out a small rectangular wood box, symbolically representing the "*Plexus Black Box*" and then after, one by one, presented all Plexus other relics and records contained inside the cylinder box, starting from the L.I.A.C.A. stamps and the 1984 Open Call *In Order to Survive Open* by William Parker.



*Plexus Black Box*



Roberto Federici, Sandro Dernini

Antonio Caboni

Fabrizio Bertuccioli

1992 Cristopher Columbus: Viaggio nel Pianeta Arte



Willem Brugman, Stephen DiLauro, Sara Jackson, David Boyle, Antonio Caboni,

Annetta Ducrot



Paola Muzzi, Sandro Dernini

Maria Pia Marsala, Willem Brugman Tanya Gerstle, Sandro Dernini

Photos by Beppe Forli

At the end, Sandro invited the audience to join Plexus Open Call against Art Slavery to sign the Plexus Boxing Ring for Freedom. As closing act, as continuation of the art journey towards Goree, all participants walked out the stage through the painted door by Fabrizio Bertuccioli on which he had written: *"Open the door of heart to go in the future."*




Fabrizio Bertuccioli, Maria Pia Marsala, David Boyle, Tanya Gerstle, Willem Brugman, Micaela Serino, Annetta Ducrot, Metateatro, Rome 1989 photos by Beppe Forli

Two days after, on July 4, by Franco Meloni at the Department of Physics of the University of Cagliari it was issued the Open Call “*Plexus Black Box*” in order to proceed to define what Plexus was and what it could be in the future.

**1982    OPEN CALL    1989**

**BRING YOUR IDEAS  
FOR A GENERAL DISCUSSION ON**



**Put into a “BLACK BOX”  
your contribution for an actual definition of what  
*PLEXUS*  
has been, what it should be, and what it could be.**

**The data collected until next September  
will be analysed by an international board of referees  
after the public opening of the  
BLACK BOX  
in Holland, October 1989.**

**Suggestions and Info:  
Franco Meloni, Physics Dept. Cagliari Univ. Italy  
Fax 39 70 662431  
Black Box, Holland, Fax 31 20 257312  
Cagliari , Italy, July 4<sup>th</sup>, 1989**

The day after, on July 5, Franco Meloni from the Physics Department of the University of Cagliari, wrote “Paradox” to clarify his position concerning Plexus.

From “*Paradox*” by Franco Meloni:

*Any serious consideration of PLEXUS\* must take into account the distinction between the objective reality, which is independent of any theory, and the physical concepts with which the theory operates.*

*A.Einstein, B. Podolsky and N. Rosen, Physical Rev. 47, 777 (1935)*

*\* (Physical Theory, in the original...)*

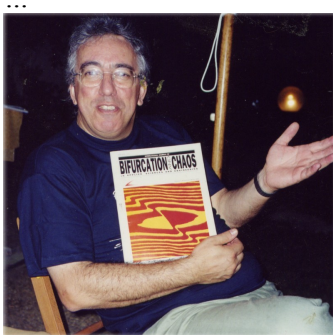


*Why to use a fundamental article at the basis of the unsolved questionable dispute between the probabilistic exponents of the Copenhagen School, and the deterministic scientists, Einstein et al., to introduce a discussion concerning PLEXUS? To gain credibility, for example. And because of the intimate fashion that I see looking to problems involving few definite positions and many possible developments able to augment our desire to implement connections between different domains of knowledge. The most exciting and sometime appealing question I have ever heard in these two years of activity in PLEXUS concerns my position as scientific entity in the not-ever-clear artistic movement. Generally, - What is PLEXUS? and what is your position in it? - is a very intriguing statement, mainly because of the complexity of the answer.*

*I have tried many times to avoid a clear definition, but a night, forced by Sandro, a kind of equation came out in the form:  $PLEXUS = k_B \ln \Omega$ .*

*There is a strong influence in this late-night output due to my old love for Boltzmann and for the implication that the true formula, where  $PLEXUS = S$ , the entropy of the system, had for the developments of Physics in many directions. It is very easy to connect the statement to many concepts in some way related to PLEXUS:*

- i) there is the sense of the whole system as composed by separate but important parts: the artist in the first person;*
- ii) there is the answer concerning the system as open or not, and the consequent entropy increment, with or without critical filters;*
- iii) there is the close connection with the freedom of and in communication, Shannon relations of 1948 defining information as the difference of entropy before and after a message, and PLEXUS concerns also information;*
- iv) there is in general the relationship between order and disorder;*
- v) there is something of artistic in the definition of non-deterministic entities, in a sense exciting as von Neuman said on the term entropy related to information: "...no one knows what entropy really is, so in a debate you will always have the advantage.";*
- vi) PLEXUS needs creative concepts, and with logical Ralston matrices also a little of statistical mechanics may aid to increase the number of connective sensations among us."*



Franco Meloni, 1994 Cagliari

*I shall try to be simple:*

*The Einstein-Podolsky-Rosen (EPR) "paradox" is related to the impossibility to realize a classical vision of physical microscopic entities. To describe contemporary the position and the velocity of an electron is not possible when we pretend the same order of precision. This is a consequence of the Heisenberg indeterminacy principle:  $\Delta x \cdot \Delta p \approx h/2\pi$ .*

*Moreover, it is involved a quantity of hard physical concepts like the Bell inequality, to make clear the Einstein's statement: "Subtle is the Lord..." But come out to PLEXUS. We are interested in entropy, in degrees of freedom, in possibility to transmit information and in human relationship. All these aspects should be collected via our five (or six?) senses.*

*The first scenario concerns some consequences of the EPR problem: Suppose to have two electrons each of them with the spin up or down, in a singlet atomic state, for example, and to put one of them in an island, in an old sea, Carloforte, to choose randomly, and the other in a shuttle landing on the Moon, called, to continue our joke, Columbus. Well, if we attempt*

to reverse the spin of our "lunar" electron, what would happen to the marine brother? The answer is : nothing. ....and because we must consider the total wave function that remains unchanged in the process, the information has not reason to be propagated and the total entropy is constant.....The complete answer implies a lot of general theory of relativity, but we may think of as a consequence of the finite limit of the light speed. In the physical reality we have not correlations which propagate with the speed of thought.

The second example, more connected to our personal problems, presumes a set of things having two possible orientations, up and down, for instance. We may imagine them as a sequence of electrons, so to change, or, because a Cat may look at a king, a pack of playing cards. They must be oriented in the same sense, all but one. For the cards, you are free to imagine the scene.

In physics this is called an Ising model. If you are able to produce a turbulence capable to turn the position, 1/0, yes/not, black/white or what you prefer, of all the playing electrons, you have turned the compass-needle. If you put this in a Mediterranean isle, you have joked the reality as five centuries ago, just before the discovery of new lands and in the day, always the same coincidences, of the death of Piero della Francesca.

To influence very distant microscopic quantities is denied by EPR considerations, but to change the orientation of an Ising/Alice quasiimages is possible, as in the case of PLEXUS, when a suitable action is produced. In physics we need a thermal effect propagating from a card to the next one with a simple influencing law:

$$FM = (p \mid E) \times (u \mid S)$$

where, FM is the tomistic interaction, p the pressure, l the first-neighbour distance, E the intensity of the applied field, times the product of u\* for the agile surface S. ( \* is a protected trade mark, but in some ways like an unicorn). The resulting dimensional character of the formula is, obviously, cosmic. Wipe your glosses with what you know. J.J.

In the middle July, Sandro with Maria Pia Marsala moved in Carloforte to develop his proposal for a Columbus event, to be staged 1992, in the island of San Pietro, based upon the controversial Columbus's route correction story.

On Board The Elisabeth The Voyage Continues....



Carlo Dernini, Maria Pia Marsala, Sandro Dernini, Carloforte, San Pietro Island, Sardinia, 1989



In early September, in New York, David Boyle pointed out how the *Plexus Black Box* had been conceived for the survival of Plexus to resist in time and space to regain energy.

From “*La Scatola Nera*” by David Boyle, New York 1989

*At the finish of July we commence a comforting phase of auto-analysis that is made possible by the relative confinement of the Plexus movement within the scatola nera (black box). The confinement is accomplished by utilizing the material residue of the movement that we call documentation in a ritual manner. Until this decisive moment/action the Plexus movement was following the traditional path into history, but by this action which constitutes an intervention in the process, we choose our point from which to address history. The traditional path included a gradual abandonment of active interest in the movement. By utilizing the metaphor of planetary mass we could understand the evacuation of the most heavy elements from the core of the body (mass) results in an instability that necessitates a collapse of the body to re-establish the core mass. Rather than to wrack the body of this movement with such a change of structure, we have intervened to freeze the movement in time through the use of ritual documentation. The core group is stabilized by this action.*



David Boyle, New York 1997

*Founding members of the movement cited dissatisfaction with the shift within the movement away from new ideas. The action taken by the remaining elements of the movement to place the movement in a sort of stasis to facilitate analysis represents a sort of retrospective consensus.*

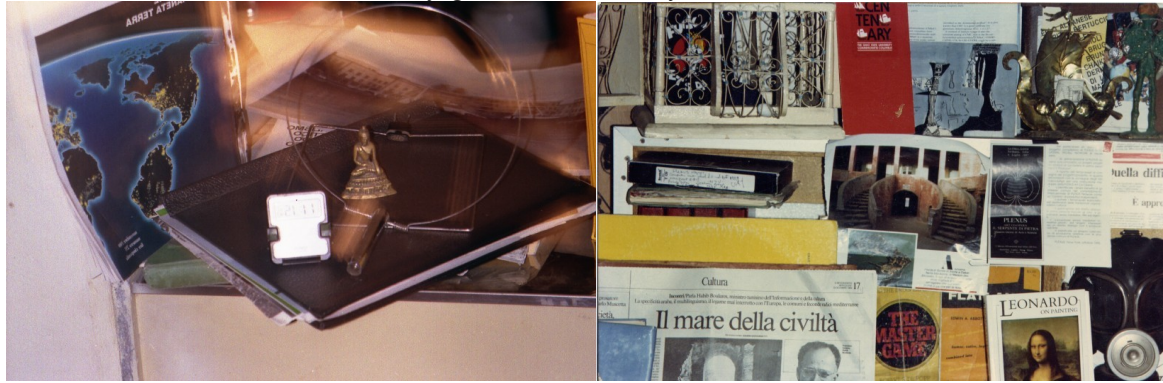
On October 23, Sandro in Rome opened in his house, in Trastevere, the coordination office of the 1992 Christopher Columbus Consortium to investigate the possibility to develop in Europe a variety of interactive projects of "Voyages of Cultural Navigation in the Living Planet". The purpose was to explore, as a contemporary equivalent of the historical Columbus's voyage, a new “*non linear route*”, following the Buckminster Fuller's Dymaxion map, into the telematic sea of the contemporary knowledge, to increase the global perception of the planet, conceived as a whole living organism, known only by specialized fractions.

1992 C.Columbus Consortium Coordination Office



Sandro's office, Rome 1989

The Voyage of the Ph.D. Study Continues...



Sandro's office, Rome 1989

At the end of the Fall, after several conversations with Franco Meloni, Sandro and Francesco Aymerich, president of the informatics Consortium CIFRA of the University of Cagliari, who had joined, on the last November in Cagliari, the act IV of the Serpent, started to develop a proposal of collaboration for a 1992 Columbus event to be held in the Island of San Pietro, connecting many informatics centres and academic institutes, interested on the Columbus Mediterranean inversion of route. The idea was, starting from the departure of the human art shuttle from the New York Institute of Computer Art, to organize a 1992 Columbus non linear cultural navigation in the Mediterranean sea, the ancient memory of the modern western culture. Following the Bucky Fuller's *Possible if not probable voyaging map of Phoenicians*, in every landing place, the telematic ship, like a modern Guglielmo Marconi's Electra laboratory, could make experimental video communications, conferences, exhibitions, happenings with many other interactive art & science projects, and collect evidences of the inter-dependences of the world(s).

Franco Meloni, on the beginning of December, in reference to the departure of the human art shuttle and to the collection of data for the *Plexus Black Box*, wrote to George Chaikin, as it follows:

*Dear George,*

*how are you? I hope that the new year. just coming, will bring happy things to all of us. But the new year requires a little of "final" considerations too.*

*In order to know the actual reality of our connections:*

*what is the quantity of information we received in the last few years ?*

*what is the right way to evaluate them ?*

*what is the impact that at this time has been produced?*

*what is the proper way to continue?*

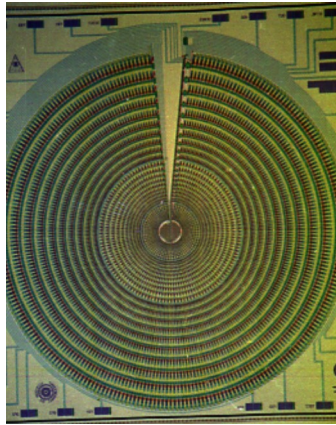
*Very easy, as you see....*

*This is an abstract of arguments that would require a lot of time to be analytically examined. But, may be, this is what people await from the scientific community.*

*To be clear, I think that the past interactions must be evaluated not only from a quantitative point of view, but, more important, in a qualitative sense. The human use of human beings overcomes a crude quantification of what one receives against what given in same way.*

*What is the impact of the photo of you and Sandro taken in the garden of the Einstein home in Princeton for me? And how may be translated the interest of a vision of a non-planar space in many dimensions thinking the possible developments brought by scientists like Hawking? And this is related to your eye, your retina map, George.*





Retina's chip blueprint by George Chaikin



George Chaikin, New York 1997

*The floppies of the Institute of Computer Art started a long way to reach us in Cagliari. From May 25th 1989 to now an enormous time passed. This may produce good questions on the ratio Human time/ computer time. May be that the quantity of information transmitted is too big to be analyzed in a good time. May be that we must think about our possibilities to translate the ordered sensations. But this is another history.*

*A lot of colleagues here, in the Physics Dept., have worked to make bits visible. Moreover, a lot of people started to interpret the resulting figures. Time over time, in a sometime casual interaction. What will be the result?*

*We must continue to look for a common language, it is possible, because we understand some aspects of your Ralstom matrices. How do you suggest a common application of this concept? In our common time-art we must connect ourselves via an human use of computer beings. The fax is a valid tool, but the complexity of the exchanged information requires proper computer network. We are interested in a scanner dematerialization of images, and are looking for the best system to use, in a scientific and artistic sense, also if this latter aspect has not the first priority in a Physics Dept.*

*1992 means many things, and we are sure that we, together, will be able to individuate the best way to follow the right route on the curve planet we live.*

*I repeat, to enter the Second Act of the Departure of the Art Human Shuttle going to discover new planet called Time Art, is very important to tray again to connect our systems.*

*What is the best date for you and how do you intend collaborate to the departure of the 1992 project? This time I may tray to establish from Cagliari the connection. Dear George, to increase order between our relationships at "formal" level, Sandro suggests to talk to Timoty Binckley about the actual state of our collaboration in view to develop a common project for the 1992 event. Friendly, Franco Meloni, Cagliari, December 5th 1989*

### *The Plexus Nuraghic Voyage Continues...*



Sandro Dernini and Franco Meloni, Cagliari 2004