

### The Voyage of the Elisabeth



Sandro Dernini, David Ecker, Giancarlo Schiaffini, Rome 1990 Giancarlo Schiaffini, Lynne Kanter, Sandro Dernini

On 2<sup>nd</sup> January, David Ecker, member of the 1992 CCC (Christopher Columbus Consortium), arrived in Rome. He was also Sandro's Ph.D. adviser at New York University and director of ISALTA (International Society for the Advancement of Living Traditions in Art), a non profit established in 1981 in New York to sponsor inquiry into creative, critical, and theoretical aspects of art traditions world-wide for the purpose of advancing living traditions in art.

Sandro went with David Ecker to meet prof. Carlo De Marco, Dean of the School of Medicine of University of Rome "La Sapienza," who was Sandro's former professor when in Rome, in the 70s, he was a biochemist researcher, to discuss with him a proposal of a collaboration with the Columbus Consortium, in order to organize a cultural navigation project addressing the Academy and the Community on the theme of "new worlds of discovery".

### The Well Being Project



Prof. Carlo De Marco, Cagliari 1995

Dean De Marco found that what they were discussing was closely related to the issues raised by the World Health Organization in the *Declaration of Alma Ata* and also recently highlighted in the book "*Toward the Well Being of Humankind*", published by the Rockefeller Foundation that he showed and gave to Sandro. He suggested that "well being" might serve as a concept lending itself to productive cross-disciplinary analyses, to address physiological, psychological, social, artistic, and ecological approaches toward an integrated worldwide vision of human well-being. He proposed to hold a preliminary round-table discussion at the University of Rome "La Sapienza" in the middle 1990 with a small group of international experts to test this idea which could well lead to fruitful cross-disciplinary research proposals for the 1992 Columbus event.

The day after, Sandro and Ecker left for Sardinia, where in Cagliari Ecker and Meloni discussed about the data contained into the "*Plexus Black Box*" and their similar interests in the epistemological problems arising over the electronic packaging of text, images, and sound from disparate cultures. Meloni raised Godel's problem on the seemingly infinite regress of meta-structures and the impossibility of achieving coherence within a system. Ecker's view, not incompatible with Meloni, was that it was a mistake to seek equivalence of meaning across cultures

and he proposed a phenomenological/hermeneutical approach, by placing their ideas about packaging in a practical working context, such as the project of ISALTA of the Encyclopedia of Living Traditions in Art, at both level quantitatively and qualitatively.

On January 5<sup>th</sup> roundtable at Villanovaforru with Ubaldo Badas, Director of the Park and Archaeological Museum Genna Maria, the Mayor Giovanni Pusceddu of Villanova, Franco Meloni and Sandro. Ecker presented his thoughts on the need to coordinate efforts to preserve and advance living traditions in art around the world. It underlined the existing gap in public awareness between the archaeological past and contemporary culture. He stressed how the establishment of communication channel among individuals and institutions across cultural boundaries might serve to promote global consciousness of the human value of cultural diversity, and the preservation of living traditions could make a vital contribution to this goal. Therefore he proposed to establish a channel of communication between ISALTA and the Park and Museum Genna Maria as a joint effort toward the projected events of the 1992 CCC.

On January 6<sup>th</sup> they had a trip to the island of San Pietro where with Carlo Dernini they met the Vice Mayor of Carloforte Serafino Damico, who was informed by them about that his island was mentioned by Columbus as the place where he gained his first experience as sea captain. They discussed the ISALTA navigation project of the Elisabeth boat to be made in 1992 from San Pietro island to San Salvador island in the Bahamas, where Columbus “discovered the new world” and to New York, carrying from Sardinia a red coral tree trophy as a measure of the erosion of the well-being of the living planet as well as representative of one of the oldest living artistic traditions of the Mediterranean people.

Measuring the Erosion of the Well Being of the Living Planet



Carloforte, Sardinia 1990

On January 15<sup>th</sup>, David Ecker presented to the 1992 CCC two ISALTA proposals:

*“Departures and Arrivals”*, conceived as: *a series of roundtable exchanges of multicultural perspective on the new worlds of physical, social, artistic, ecological, and spiritual well-being. This series of events will be organized by the 1992 Christopher Columbus Consortium and conducted in real time at multiple sites via satellite transmission;*

*“The Voyage of the Elisabeth”*, conceived as: *a collaborative performance in five movements: Worldly Dreams and Dreamers, Setting Sail, Course Changes-Sea Changes, Encounters, Coming Home. An open framework for organizing a diversity of cultural events upon the arrival of the fishing boat Elisabeth in Tunis; Goree, Dakar; San Salvador Island, Bahamas; and New York harbour. and upon return to Carloforte, San Pietro Island, Sardinia; with a special performance in Columbus, Ohio. each performance could include any combination of poets, mimes, dancers, musicians, artists, and/or other spokespersons involved in the activities of the 1992 Christopher Columbus Consortium.*

In Rome, on February 3rd, on the occasion of Loreto Papadia's birthday party at Metateatro, it was staged the second act of "1992 Christopher Columbus Voyage in the Planet of Art", presenting the project "500 names for 500 years: The Telematic Team for the 1992 Columbus Voyage."

1992 Christopher Columbus Voyage in the Planet of Art, Act 2



Gianni Loperfido, Ciro Ciriaco, Loreto Papadia, Metateatro, Rome 1990



Giuseppe Salerno, Sandro Dernini, Francesco Ventura, Glauco Benigni, Metateatro, Rome 1990



Maria Pia Marsala

Metateatro, Rome 1990

In collaboration with Cast, Futuro Telematico, Tempo Reale, McLuhan & Co, Plexus 23 and the 1992 CCC, with no formal presence of Plexus International kept closed into its *Black Box*, it was performed by all participants the departure of the *Telematic Team* for the Island of San Pietro of a very long fax made with many artists faces photographed the day before at the gallery *Gli Angeli*

The Departure of the *Telematic Team*



Micaela Serino, Pippo di Marca, Luisa Caravella

Giancarlo Schiaffini, Giuseppe Salerno, Agostino Milanese





Giuseppe Salerno Metateatro, Rome 1990 Giancarlo Schiaffini, Enzo Ciaravano, Francesco Franci

At the end it was decided the constitution of the *Italian Artistic Telematic Committee*, made by Angelo Vittorioso, Glauco Benigni, Enzo Ciaravano, Francesco Franci, Stelio Fiorenza, Loreto Papadia, Giovanna Colacevich, Giuseppe Salerno, Ciro Ciriacocono, Piero Cianflone, Fabrizio Bertuccioli, Pino Licastro, Pippo Di Marca, Sandro Dernini, Giancarlo Schiaffini, Maria Pia Marsala, and others. Its purpose was the launch of the *telematic team* travelling on a non linear route, south to south, to depart from the Island of San Pietro in Sardinia at the beginning of 1992, toward the discovery of the interdependence of the world(s), as a change of route in the geography of the knowledge. Ciro Ciriacocono closed the party with his performance on travelling through light speed around the planet.

#### Travelling with Light Speed



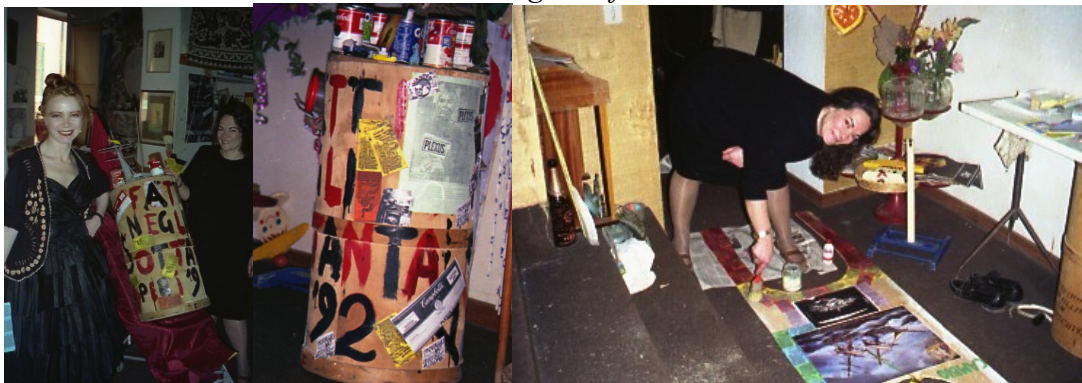
Ciro Ciriacocono, Metateatro, Rome 1990



Sandro Dernini

Few days after, near Rome, in Calcata, it was organized a Carnival parade, where Maria Pia Marsala, Sandro, Loreto Papadia, and Micaela Serino performed the departure toward the 1992 event of the cylinder box "*Fatti negli Ottanta per I 90*" (*Made in the Eighties for the 90's*) modified by Micaela into "*Fatti negli Ottanta per il '92*" (*Made in the Eighties for the '92*), who also created a portable porthole for taking individual face photo shot of *Telematic Team* during its voyage.

#### *Made in the Eighties for the '92*



Mariapia Marsala and Micaela, Rome 1990





Mariapia Marsala, Micaela Serino, Loreto Papadia, Sandro Dernini, Carnival of Calcata (Rome) 1990

During this time, interacting with David Ecker's *"The Voyage of the Elisabeth"* other proposals were developed.

*"Sound Unity"* was the proposal by William Parker to compose and orchestrate music for 10 players and improvisers. The theme of the "voyage" running as a thread throughout the piece. Musicians from several countries would participate in this 5 part suite. Hoping to bring out the concert world unity through music, dance, and art. Telling a story that would inspire equality self-expression and freedom. Musically these elements would be used in the sounds. Sound of equality (harmony, melody, rhythm all equal); Self expression (improvisation, interpretation); Freedom (energy, intent of sound); Tone, Rhythm, Melody, Silence, Harmony.

*"New Music Forms"* was the contribution made by Giancarlo Schiaffini to overcome the boundaries and definitions of musical kinds. An interactive cooperation, open to all of the arts which communicate by means of sound and/or image. Every contribution will carry its own cultural character both in a traditional way and elaborated and filtered by the artists. The basic idea is to define a grid as an interactive structure into which it is possible to insert and develop every contribution both "a priori" and live during the performance. This performance will use simultaneous live telecommunications techniques, so to create a moving cross-cultural language. The main structure, a connective tissue, will be a musical description of a travel crossing the different cultures according to an unforeable non linear route.

*"The Discovery of America"* was presented by Mico Licastro, as a limited edition portfolio of prints.

*"A two-fold proposal"* was conceived by John V. Gilbert using the NYU network of composers and performers for a collaborative music work to be performed globally via an electronic connection as well as to design and record an album of contemporary music on the theme of the discovery of the new world as a rediscovery process.

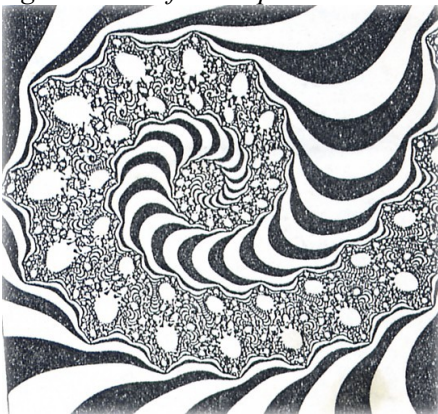
In early March, after several clarifications among Arturo Lindsay, Sandro Dernini and other Plexus historical players about the presence of Plexus International in the 1992 Columbus event as not a "celebration" but as a "reconciliation" event, it was agreed that during the same time of the 1992 CCC meeting at the University of Rome "La Sapienza", planned on July 2, at the Institute of Psychology of the School of Medicine", to have also in Rome the First Plexus International conference on art, science and technology, in order to re-organize Plexus International as a network and to discuss all issues raised up from the packaging of Plexus into *the Black Box*, which in the meantime became the new subject of the Ph.D. dissertation of Sandro at New York University, after that David Ecker, his chairperson of the dissertation committee, felt not feasible for Sandro to continue his original study research on "the bio-need of art".

Around the same time, at the University of Cagliari, Franco Meloni joined the Mediterranean coordination committee of the 1992 CCC in direction of the preparatory meeting at the University of Rome "La Sapienza" on July 2. In reference to the *Plexus Black Box*, Meloni wrote to Ecker:

*Dear David, it is a pleasure for me to continue our long-distance dialog on some common arguments of interest. In a sense, PLEXUS means connections and transmission of knowledge. In particular, remembering once more the absolute necessity to connect our places of work by computer electronic mail, I want to continue to play with the Black Box. First of all, we must give a definition of it.*

*The Black Box has been created in order to survive. To survive against the complexity of the problems that made uncontrolled the route toward a common goal. To survive against the egoism of many of the participants to the project. To survive against of the responsibility of the ambitious target, more or less future. To survive against the fragmentation of the different objectives of PLEXUS.*

*In this way, the Black Box represents a quiet place created to discuss the situation according to a scientific method. BUT is it possible to do it? Clearly not. To go back to play, I think that it is denied by arguments based on Godel considerations. To be clear, for the fact that the BB is a superstructure of PLEXUS, but all of us are contemporary in the two And seems that the process should go to infinity in creating spirally involved superstructures. It is impossible to assume a position totally external, in physical and in human sense, that could allow a scientific, unperturbed and unperturbing vision of this - but not only this - reality. This is a problem concerning the thesis work of Sandro too His job is practically impossible to be brought to a definite end for his intimate involution in the problem. It is a kind of symbiotic process between PLEXUS and Sandro that makes hard to individuate the subject and the object of the analysis. And this is strongly exciting. It resembles some situations in the interactive process of the measure, according the quantum mechanics, of microscopic entities. Now, how to solve the problem? In physics we proceed by putting in an organized way the results of the experimental tests. For the BB we need, first of all, to create a chronological order - Time Art ? - in order to fix some well defined coordinates. And this is what you suggest for the Sandro's thesis. All the possible developments should come as a consequence of this first task. We must then collect our energies to meet together – in Amsterdam, in Rome, in Carloforte - to find the right answers for our problem.*



*Arrivederci, Franco Meloni, Cagliari, March 3, 1990*

At the end of April 30, Sandro invited Frans Evers, director of the Plastic Sound Laboratory of the Royal Conservatory of the Hague, to participate at the Plexus International conference in Rome, preceded by a three days “Black Box” laboratory, in order also to bring with him the *Black Box* to his laboratory at the Conservatory, to be open as an alive creature on the anatomy table of the Academia.

In order to have a participation from the University of Cagliari at the 1992 CCC preparatory meeting at the University of Rome “La Sapienza”, on May 16, at the Institute of Biochemistry where Sandro was trained as a biochemist by the Dean De Marco in early 70’s, it was held a first meeting with participants from different scientific disciplines, Augusto Rinaldi (Director of Biochemistry Institute), Francesco Aymerich (Director of CIFRA Consortium Informatics), Bruno Picasso (Director of Engineering Dept.), Marco Mameli (Genetics), Franco Meloni (Physics Dept.), Walter Raccugno (Mathematics Dept.), Antonio Ulzega (Geological Sciences Dept), in which it was agreed to proceed with the drafting of a 1992 Manifesto from Sardinia for a route correction in knowledge transmission.



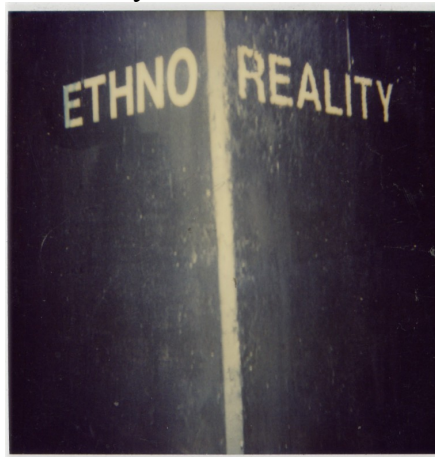
## The Black Box: Ethnoreality: The Black Hole



Amsterdam 1990

In Amsterdam, on May 1 Willem and Frans Evers performed *The Black Box: Ethnoreality: Plexus: Amsterdam*, a graffiti piece/plastic theatre, in Leidse Bosje Park. Then, in June at the PolanenTheater, Willem Brugman staged “*The Hole Box: Amsterdam: Ethnoreality: Plexus*”, as a theatrical performance with Scott Rollins, Jeroen Heuvel, Nadine Lavern and Regina Willense.

## Ethnoreality



Frans Evers, Tanja Gerstle, Criss. Smith, Willem Brugman, and others, Amsterdam 1990, photo by R. Jansen

*EthnoReality* 's records were mailed from Amsterdam to Sandro in Rome where he performed with Maria Pia Marsala their dematerialisation into the Black Box to travel to Gaetano Brundu's studio.



### Plexus Travelling Dematerialisation



Maria Pia Marsala



Sandro Dernini, Rome 1990

In Sardinia, Sandro found a second little toy boat very similar to the first Gaetano Brundu's toy boat left in 1988 in Goree, and, at Gaetano Brundu's studio in Cagliari, he performed its arrival as a Plexus Black Box art messenger carrying the last news from Amsterdam and taking on board the Brundu's *Sudario-Sail*, a new big painting made for the continuation of *the Voyage of the Elisabeth*.

### *The Departure of Sudario Sail of the Plexus Voyage*



Gaetano Brundu Artwork by Gaetano Brundu, Cagliari (Sardinia) 1990

### Contemporary Art Archaeology



Gaetano Brundu and Sandro Dernini, Cagliari (Sardinia) 1990



The day after, in Villanovaforru, Sandro performed the voyage of Brundu's *Sudario-Sail*, carrying the Ethnoreality records from Amsterdam, at the Archaeological Museum Genna Maria, directed by Ubaldo Badas, where it was held an exhibition on "*Falsi and Falsari in Sardinia*". Before to leave it was played the fake discovery of a Plexus Nuraghic warrior statuette as an archaeological relic of contemporary art to be carried on board the little toy boat for the voyage continuation.

#### Contemporary Art Archaeology



Sandro Demini



Ubaldo Badas



Sudario Sail artwork by Gaetano Brundu, Villanovaforru (Sardinia) 1990



Ubaldo Badas



Sudario Sail artwork by Gaetano Brundu, Villanovaforru (Sardinia) 1990

## The Voyage of the *Sudario Sail* on board the Elisabeth



Artwork by Gaetano Brundu, Carloforte (Sardinia) 1990

On June 23<sup>rd</sup> and 24<sup>th</sup>, Tommaso Meloni and Antonio Caboni organized in Sardinia, at Monte Liuru, an open community alternative event, similar to those organized in USA by the Rainbow Family.

## Fiesta of the Sunning Stone

THE UNITED STATE OF ART  
INVITE YOU  
TO A MODERN RITE OF COMMUNICATION

KENQIAK ASHEWAK - THE ENCHANTED OWL STONECUT

*Ci aspetta da percorrere un lungo cammino, ma camminando e danzando lungo questo cammino, noi ritorneremo a casa nostra e percorreremo la Buona Strada del Sole dalle cattive erbe, seguendo il Sentiero della Visione, gli Insegnamenti Originali, la Legge della Creazione, la Via dell'Universo, la Via dell'Arcobaleno, la Strada della bellezza.*

**FESTA  
DELLA PIETRA SOLARE**

DEDICATA AGLI INDIOS DELLE AMERICHE

**Monte Liuru, S. Priamo - Muravera**

SARDEGNA - ITALY

**23, 24 giugno 1990 - solstizio d'estate**

*Bring your serpent in line with the time*

**Programma:**  
I Messaggeri Ancestrali inviano i messaggi del Popolo del Sole.  
Soni, Canti, Fiaschi, Arte, Stages, Musica, Colori, Danze, Video intorno agli astri che si riuniscono tra noi, camminando verso il Sole.

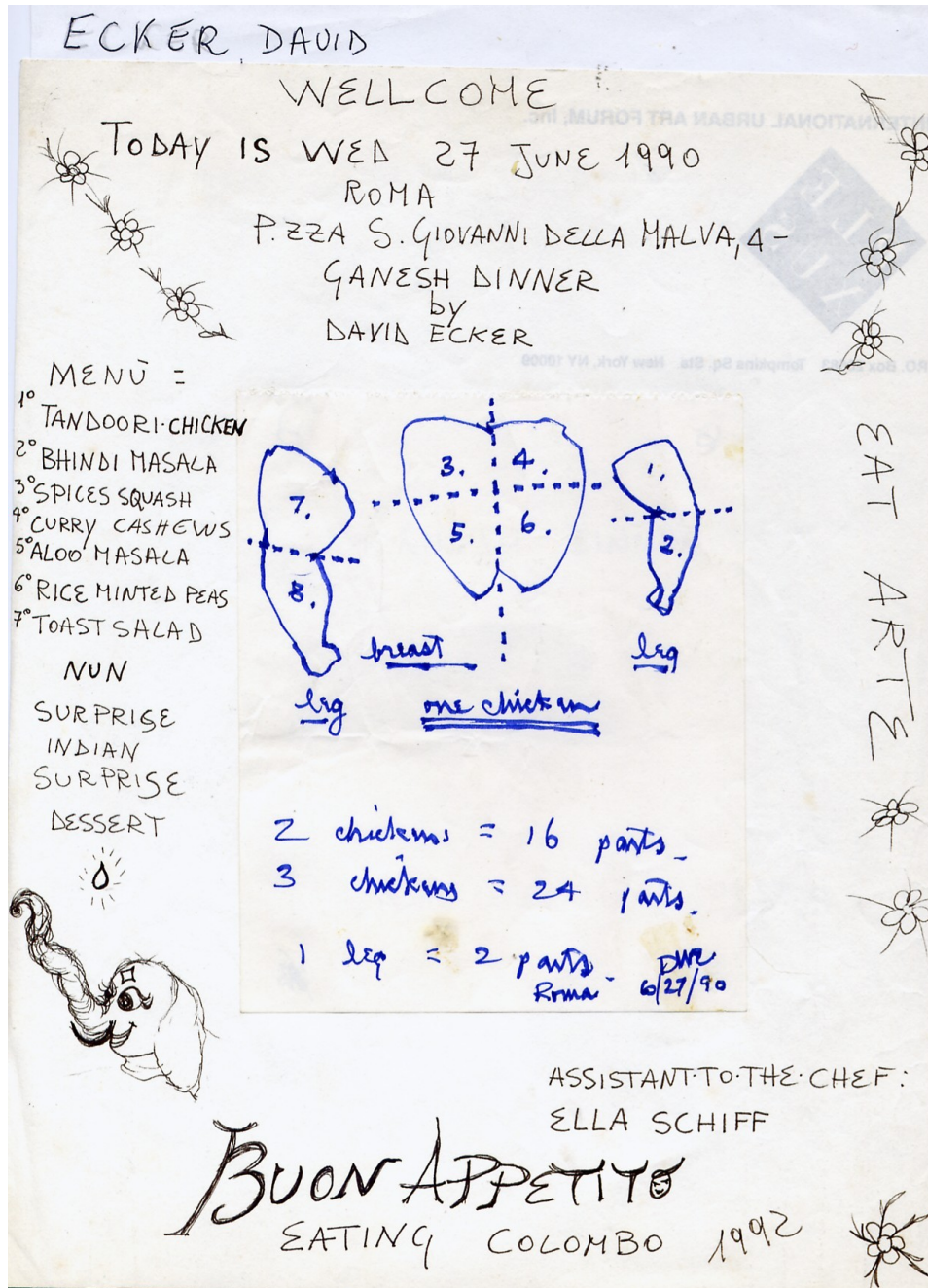
**PLE  
XUS**

NOTIZIE: TRAPEZIO, Produzioni, Immagini - via lamomona, 97 Cagliari - tel. 070 666534

**Monte Liuru (Sardinia) 1990**



Ganesh Dinner



Artwork by David Ecker, Piazza della Malva 4, Trastevere-Rome 1990

At the end of June, on the 28<sup>th</sup> and 29<sup>th</sup>, in Rome, at Sandro's house in Trastevere, there was the landing of several historical players of Plexus International to "1992 Christopher Columbus Voyage in the Planet of Art, Act 3: Plexus Black Box", staged as a three days laboratory, from June 30 to July 1, at the Theatre Ridotto del Colosseo. From New York arrived Lynne Kanter, Frank Shifreen, David Ecker; from Amsterdam: Frans Evers and Willem Brugam; from Atlanta (Georgia): Arturo Lindsay; from Columbus (Ohio) Okechukwu Odita; from Cagliari (Sardinia) Antonello Dessi, Antonio Caboni and Adrea Portas. Already in Rome there were Giancarlo Schiaffini, Sandro Dernini, Fabrizio Bertuccioli, Micaela Serino. Most of all slept and ate at Sandro's place, a large studio with a old chapel with a Madonna and angels, at piazza San Giovanni della Malva 4, in the centre of the historical district of Trastevere. The night of the 29<sup>th</sup>, the day before the opening, it was performed by David Ecker the cooking of the *Ganesh Dinner* in honour of the house and as good auspicious for the continuation of the art voyage in act. Roberto Federici presented his artwork



*“La Rosa dei Venti”* as coordinates for the Plexus cultural navigation into the planet of art that had to start the day after.

Sandro's House



Ciro Ciriacocono, Mauro Brusà, David Ecker, Anna Piccioni, Trastevere-Rome 1990



David Ecker, Trastevere-Rome 1990



Fabrizio Bertuccioli, Fabi Bandini, Giancarlo Schiaffini, Sandro Dernini, David Ecker, Roberto Federici, Trastevere-Rome 1990



1992 Christopher Columbus Voyage in the Planet of Art, Act III: Plexus Black Box

**PLEXUS INTERNATIONAL**  
*presenta*



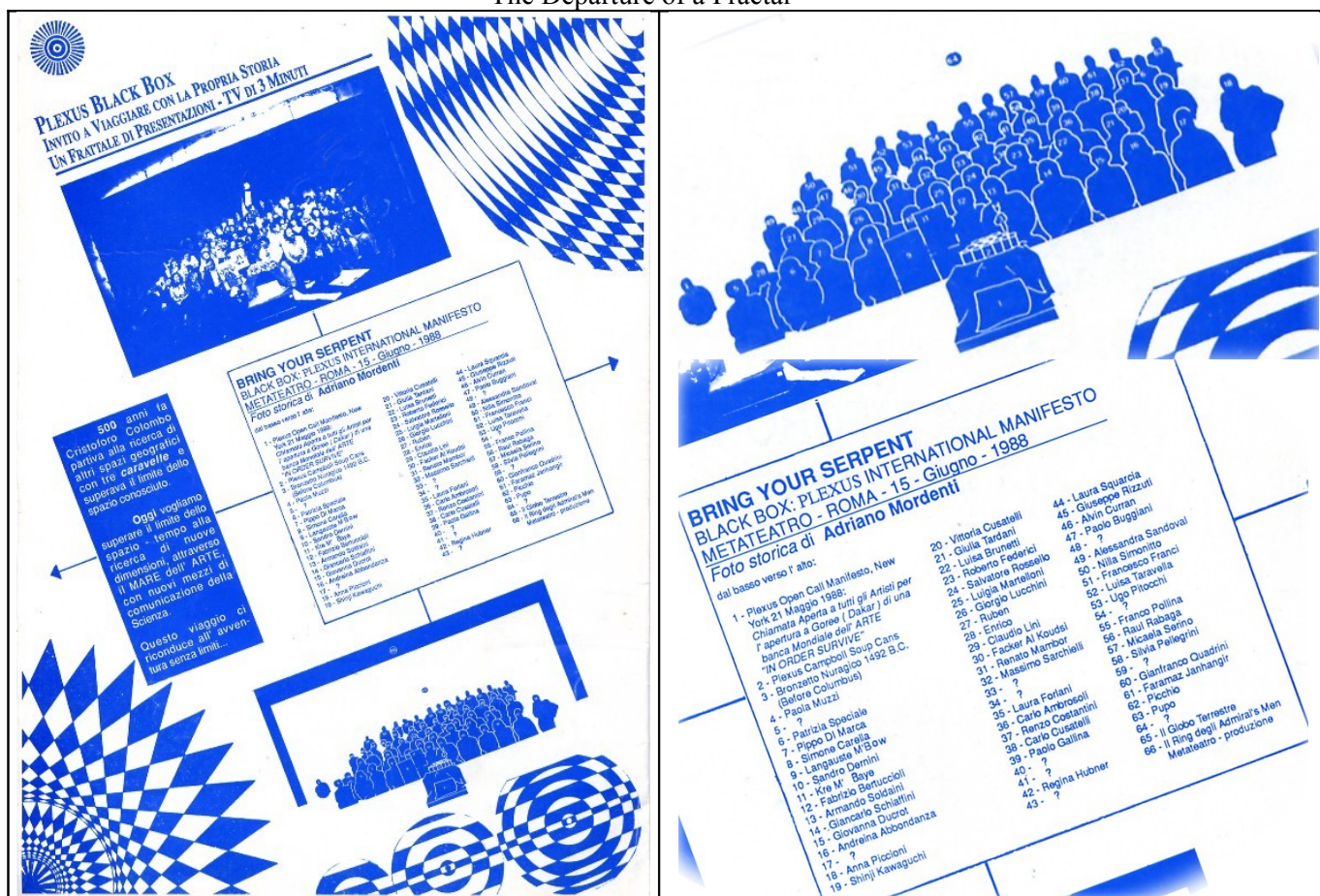
**" 1992 - CRISTOFORO COLOMBO  
VIAGGIO NEL PIANETA ARTE "**  
**parte III**

PLEXUS  
BLACK BOX E' UNA  
CAPSULA CONTENENTE  
FRAMMENTI DELLA NOSTRA  
EPOCA DA ESSERE  
COLLOCATA NEL  
SOTTOSUOLO E IN FONDO  
AL MARE.

**TEATRO RIDOTTO DEL COLOSSEO - Via Capo d' Africa 5, Roma '**  
**Sabato 30 GIUGNO - Domenica 1 LUGLIO 1990**  
**orario: 17,00 - 23,00 solo per inviti per informazioni tel. 5880071**  
Teatro Ridotto del Colosseo, Rome 1990, graphics by Micaela Serino

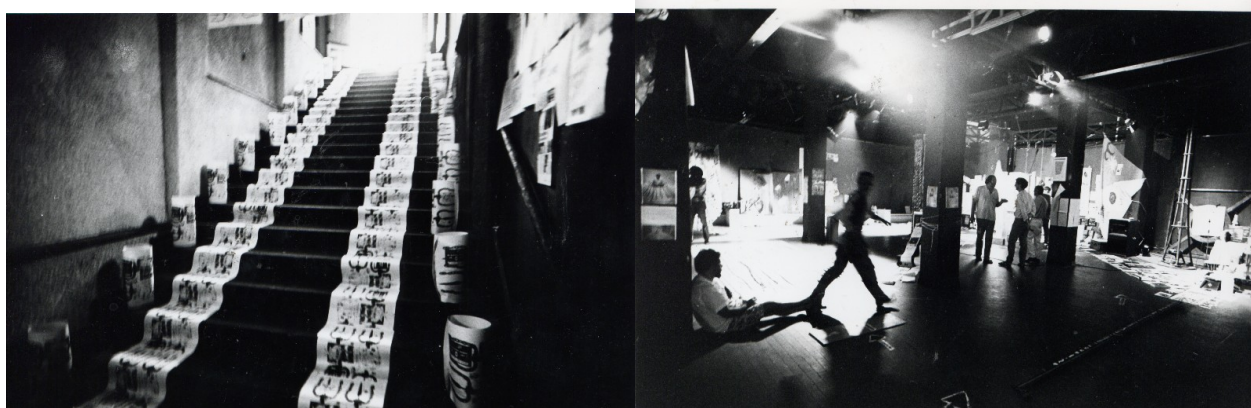
On June 30, in Rome, at the theatre Ridotto del Colosseo, it was staged "1992 Christopher Columbus Voyage in the Planet of Art, act III: Plexus Black Box", a three days laboratory for the deconstruction of Plexus Black Box made collectively by Sandro Dernini, Maria Pia Marsala, Giancarlo Schiaffini, Willem Brugman, Frans Evers, David Ecker, Arturo Lindsay, Odita Okechukwu, Lynne Kanter, Frank Shifreen, Karl Geiringer, Jeroen Heuvel, Ciro Ciriaco, Fabrizio Bertuccioli, Roberto Federici, Paolo Damiani, Piero Cianflone, Carlo Cusatelli, Vittorio Terracina, Fabi, Anna Piccioni, Mauro Brusà, Elsa Rizzi, Victor Ibanez, Antonio Caboni, Antonello Dessi, Andrea Portas, Loreto Papadia. It was presented as the departure of a fractal of individual contributions travelling through their own history into the *Plexus Black Box*.

## The Departure of a Fractal



Ridotto del Teatro Colosseo, Rome 1990, graphics by Micaela Serino

## Plexus Black Box Laboratory



Ridotto del Teatro Colosseo, Rome 1990, photos by Adriano Mordenti/A.G.F.

To accomplish the Plexus deconstruction, the three day laboratory, with no public, was staged as a packaging TV theatre atelier for the delivery of *Plexus Black Box* to the Laboratory of Plastic Sound, at the Royal Conservatory in The Hague, in order to be alivesectioned on the academic anatomy table of the Academy as a living art creature.



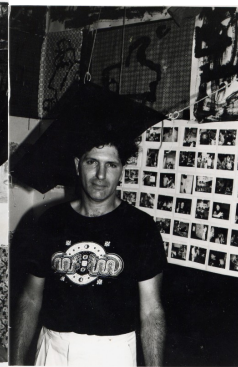
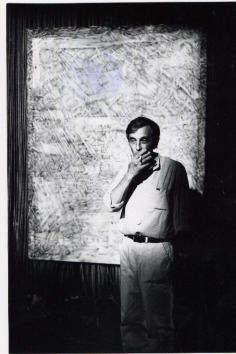
# A Compressionist Deconstruction



Art Altar by Sandro Dernini, Ridotto del Colosseo, Rome 1990, photos by Adriano Mordenti/A.G.F



Art Remote Control performance by Arturo Lindsay



Installation by Franco Cianflone Fabrizio Bertuccioli Frank Shifreen photos by Adriano Mordenti/A.G.F



Performance by Fabi Bandini



Ciro Ciriaco and Antonio Caboni

Ridotto del Teatro Colosseo, Rome 1990



### 1992 Christopher Columbus Voyage in the Planet of Art, Act 3: Plexus Black Box



Metateatro, Rome 1990

It was staged as an artists casting for *the Plexus Telematic Team*, travelling on board the Elisabeth Caravel through the Planet of Art, to collect more artworks in support of the opening of the Art World Bank in Goree. The music departure of the Telematic Team going in Holland to the Laboratory of Plastic Sound, directed by Frans Evers, at the Royal Conservatory in The Hague, was performed by Paolo Damiani and Giancarlo Schiaffini, while individual photo shots were taking place.

### The Music Departure of the Plexus Telematic Team



Frans Evers

Ridotto del Colosseo, Rome 1990

Paolo Damiani, Giancarlo Schiaffini, photo by A. Mordenti



*Plexus Telematic Team*



Antonio Caboni



Lynne Kanter



Karl Geiringer



Frank Shifreen



Andrea Portas



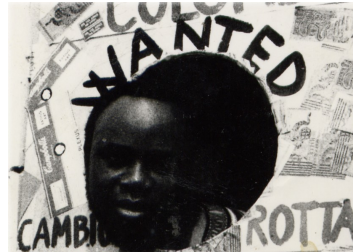
David Ecker



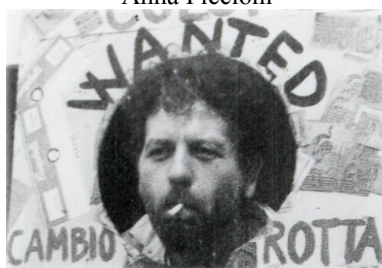
Anna Piccioni



Antonello Dessi



Odita Okechukwu



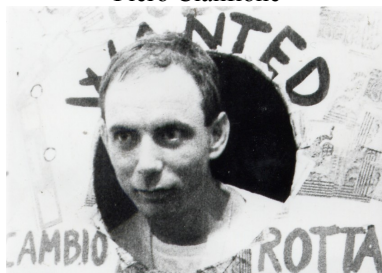
Piero Cianflone



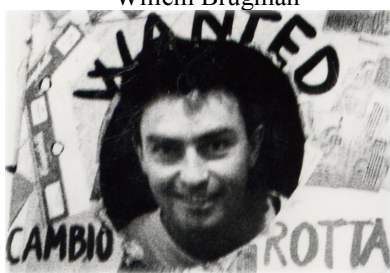
Willem Brugman



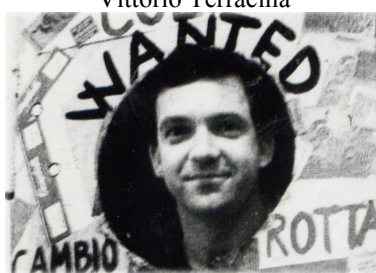
Vittorio Terracina



Jeroen Heuvel



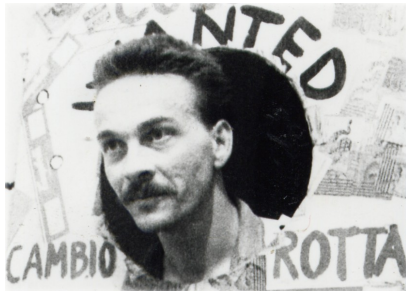
Victor Ibanez



Mauro Brusà



Sandro Dernini and M.Pia Marsala



Carlo Cusatelli



Elsa Rizzi  
Photos by Mauro Brusà



Plexus Black Box Group Shot



Jeroen Heuvel, Willem Brugman, Andrea Portas, Frans Evers, Ciro Ciriaco, Lynne Kanter, Roberto Federici, Antonio Caboni, Karl Geiringer, Antonello Dessi, Anna Piccioni, Arturo Lindsay, Piero Cianflone, Elsa Rizzi, Giancarlo Schiaffini, Ridotto del Colosseo, Rome 1990, photo by Victor Ibanez

On July 1, Sandro, Ecker and Odita presented to Mons. Dante Balboni, a religious scholar and director of the High Institute for Sacred Art in the Vatican, the Christopher Columbus Consortium project and the Plexus art effort bridging the House of the Slaves in Goree to the Church of “La Madonna dello Schiavo” (The Madonna of the Slave) in the island of San Pietro, in Carloforte. The day after, they went also with Arturo Lindsay to meet the Ambassador of Senegal in Italy, S.E. Youssouph Baro, in order to discuss the proposal of the opening in Goree of a World Art Bank to support the survival of the masters of the living art traditions of the world, under risk of extinction. In the evening, at the Metateatro, it was held the first Plexus International conference presented as the round table on the subject of “*Plexus Black Box: A Multicultural Data Bank for “la Caravella dell’Arte” Departing on 1992 Cristoforo Colombo Route*”. The panel discussion was moderated by Sandro Dernini (coordinator of the 1992 CCC), and made by: David Ecker (ISALTA International Society for the Advancement of Living Traditions in Art, New York), Odita Okechukwu (Ohio State University), Arturo Lindsay (Franklyn & Marshall College, Lancaster), Frans Evers (Laboratory of Plastic Sound, Royal Conservatory, The Hague), Fabrizio Bertuccioli (Plexus International, Rome), Frank Shifreen (Plexus International Art Urban Forum Inc., New York), Ciro Ciriaco (Tempo Irreale, Rome). Panel participants presented their own researches and discussed what it was accomplished in the three days laboratory.

The First Plexus International Conference



David Ecker, Odita Okechukwu, Frank Shifreen, Ciro Ciriaco, Arturo Lindsay, Frans Evers, Fabrizio Bertuccioli



Metateatro, Rome 1990, photos by Beppe Forli

On the morning of the following day, it was held at the studio of Renato Lazzari, Director of the Institute of Psychology of the University of Rome "La Sapienza", the meeting of the Christopher Columbus Consortium, where Dean De Marco proposed to proceed with the organization in 1992 of an international conference on the Well Being in the XXI Century, to be held in the Island of S. Pietro, as a Reconciliation Forum, addressed to re-define in actual terms the "well being" of humankind.

On July 4, in the Island of San Pietro, in Sardinia, Ecker, Odita, Sandro with Francesco Aymerich of the University of Cagliari, presented to the Mayor of Carloforte the proposal to organize together *the Well Being Columbus Forum* on the occasion of the 1992 Columbus Day. It was also presented "*Elisabeth, The Caravel of Art*," as a travelling cultural navigation art project, made in collaboration by Plexus International with ISALTA-Mediterranea, in support of the opening in Goree, Dakar, of the World Art Bank in order to survive the masters of the living arts traditions.

### *The Voyage of the Elisabeth, the Caravel of Art*

**ELISABETH :  
La Caravella dell' Arte**

**PLEXUS**

*Carloforte 4 Luglio 1990 !*  
ISOLA DI SAN PIETRO

fishing & eating  
**ART**

**BLACK BOX**

*ELECTROMAGNETIC WELL BEINGS* → **1992**

**FROM SARDINIA:**  
ELISABETH BOAT INVITES YOU TO TRAVEL IN THE TELEMATIC SEA OF NATURE, SCIENCE, TECHNOLOGY ART & TRADITIONS:  
**DISCOVER YOUR OWN NEW WORLD (S)**

PLEXUS  
BLACK BOX È UNA CAPSULA CONTENENTE FRAMMENTI DELLA NOSTRA EPOCA DA ESSERE COLLOCATA NEL SOTTOSUOLO E IN FONDO AL MARE.

**clt**

**Continuando il viaggio verso il 1992**  
per la promozione di un Fondo Mondiale dell' ARTE a Goree ( Senegal ) a salvaguardia delle tradizioni artistiche in via di estinzione in cooperazione con MEDITERRANEA - ISALTA ( International Society for Advancement Living Tradition in Art ) - Cagliari.

**-FAX-**

**CALENDARIO DI VIAGGIO ESTATE 1990: BLACK BOX**

25/6 - Amsterdam ( NL ) : "THE BLACK BOX: ETHNOREALITY"  
30/6 - Roma ( I ) : " PARTENZA DI UN FRATTALE DI 3° PER LA STORIA"  
Teatro Ridotto del Colosseo  
1/7 - Roma ( I ) : " DECOLLO DELL' EQUIPAGGIO TELEMATICO VERSO PRINCETON - U.S.A. DAL COLOSSEO "  
2/7 - Roma ( I ) : "PLEXUS FORUM : LA DECOSTRUZIONE DEL FRATTALE DECOLLATO IERI "  
Metateatro  
4/7 - Isola di S. Pietro - Sardegna ( I ) : "PRESENTAZIONE DI ELISABETH: LA CARAVELLA DELL' ARTE"  
5/7 - Villanova Forru - Sardegna ( I ) : "CATALOGAZIONE BLACK BOX"  
Museo Archeologico Genna Maria

Rome – Carloforte (Sardinia) 1990, Graphics by Micaela Serino



David Ecker, Secondo Borghiero, Mayor Damele, Francesco Aymerich,



D.Ecker, S.Dernini, Daniela Sansone



Sandro Dernini, Okechukwu Odita, Municipalità of Carloforte, 1990

O.Odita, Carloforte 1990

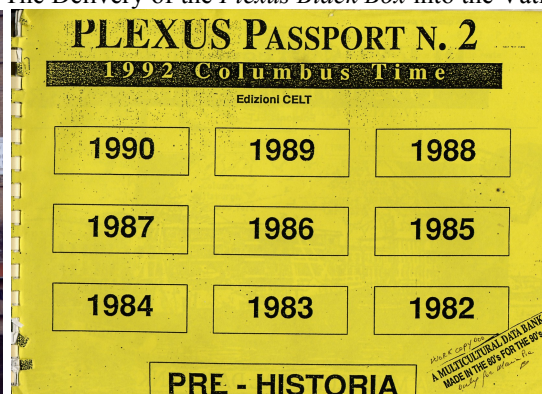
On July 5, at the Archeological Museum of Villanovaforru, near Cagliari, David Ecker, Sandro, and Franco Meloni presented to Ubaldo Badas “*Plexus Black Box*” as a framework proposal, made in collaboration by Plexus International and ISALTA, for the development of a data bank to catalogue and retrieve information regard the masters of Sardinian living traditions in art.

In September, Dean De Marco invited Francesco Aymerich as president of the CIFRA Consortium to assume the responsibility of the organization of the network of the telematic communication to acquire the data on which to build the 1992 Columbus Well Being symposium, to be held on the Columbus Day 1992 at the S.Pietro Island. In October, at the Dean De Marco’s studio at the University of Rome “La Sapienza”, it was established an Italian organizative committee for the Well Being symposium made by Carlo De Marco, Sandro Dernini, Francesco Aymerich, Renato Lazzari and Mario Giancotti, vice president of the International Institute of Epistemology “La Magna Grecia”.

The Delivery of the *Plexus Black Box* into the Vatican



Maria Pia Marsala, Giancarlo Schiaffini  
Sudario-Sail by Gaetano Brundu  
Piazza della Malva, Rome 1990



Andreina Abbondanza Micaela Serino, Maria Pia Marsala  
Sandro Dernini Giancarlo Schiaffini, Simone Bertuccioli,  
Elsa Rizzi, Mauro Brusà, Teatro in Trastevere, Rome 1990  
photo Gabriele De Marco

On December 29, in Rome, it was performed by Giancarlo Schiaffini, Maria Pia Marsala, Sandro Dernini, Fabrizio Bertuccioli, Micaela Serino, Stelio Fiorenza, Mauro Brusà, Lidia Biondi, a short small parade from Sandro’s house to the Teatro in Trastevere, as a recall of the 1987 presentation-happening in these places of the Plexus art coopera *Il Serpente di Pietra* to be presented to Mons. Dante Balboni, director of the High Institute for the Sacred Art in the Vatican, together with the historical documentation of Plexus activities, from 1992 to 1990, organized chronologically per year by Sandro Dernini as a primary source for his Ph.D. dissertation on “*Plexus Black Box*”.

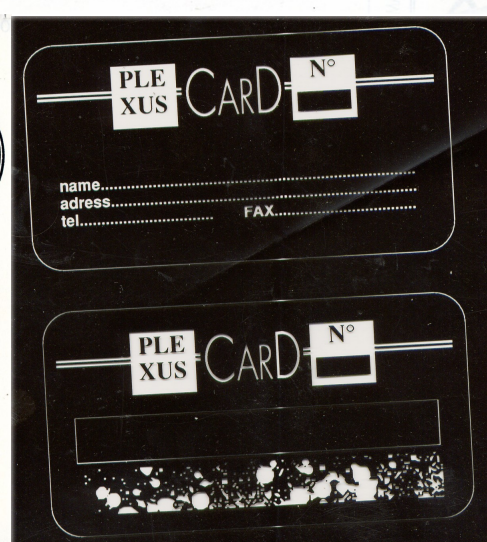
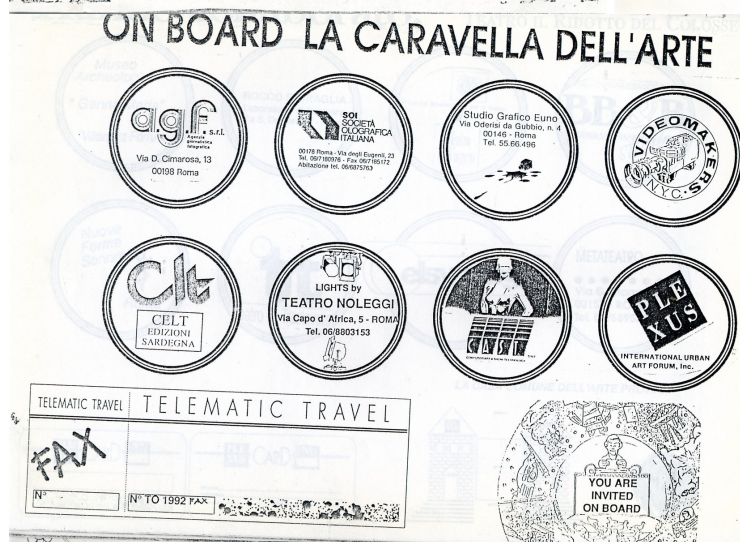
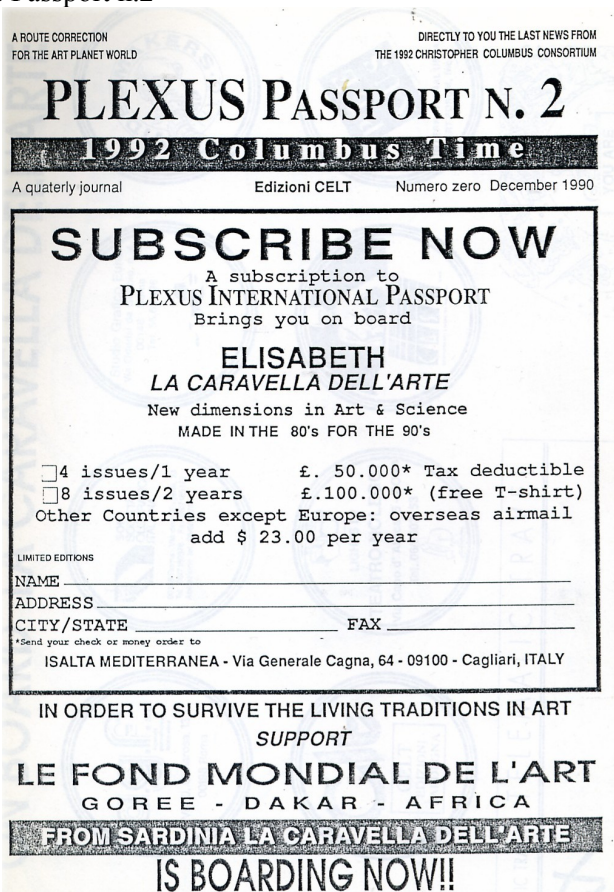
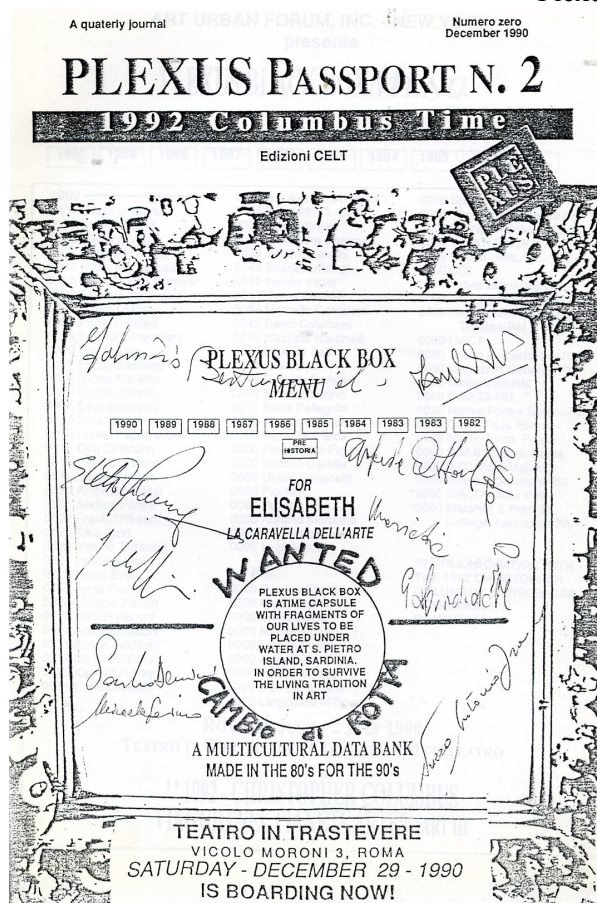


Lidia Biondi, Maria Pia Marsala, Mons. Dante Balboni, Giancarlo Schiaffini, Rocco Smiraglia, Micaela Serino, Elsa Rizzi, Fabrizio Bertuccioli Sandro Dernini, Stelio Fiorenza, Mauro Brusà, Simone Bertuccioli, Andreina Abbondanza, Franco Nuzzo, Teatro in Trastevere, Rome, 1990, photo Gabriele De Marco



On that occasion, Micaela Serino presented the number zero of the *Plexus Passport n.2*, conceived as a quarterly newsletter to re-organize Plexus as an international network made by artists in the first person, in support of the project of the *Voyage of the Elisabeth*, with its *Telematic Team*, in order to survive the living traditions in art through the opening in Goree Island, Dakar, of the World Art Bank.

### Plexus Passport n.2



Rome 1990, graphics by Micaela Serino

In the *Plexus Passport*, all participant artists in past activities were listed within a *Plexus Black Box* menu, divided per year, from 1990 to 1982, with a short pre-history, with a file number of identification for the future multicultural computerized data bank of Plexus International network, managed by the non profit organization Plexus International Art Urban Forum, Inc. of New York.



## Plexus Black Box

**PLEXUS INTERNATIONAL  
ART URBAN FORUM, INC. - NEW YORK  
presents**

### PLEXUS BLACK BOX *MENU*

1990 1989 1988 1987 1986 1985 1984 1983 1982 PRE  
HISTORIA

<b>1990</b>	0035 E. Okechukwu Odita	0000 Spazio A., Cagliari
0000 Gaetano Brundu	0036 The 1992 C. C. C.	0000 The Shuttle Theatre N.Y.
0001 Ubaldo Badas	0037 Mauro Brusà	0000 Rivington School, N.Y.
0002 Giuliano Vittori	0038 Guillaume Brugman	0000 C.U.A.N.D.O., N.Y.
0003 Giancarlo Schiaffini	0039 Sandro Dernini	0000 Sound Unity, N.Y.
0004 Maria Pia Marsala	0040 Brierley Millman	0000 SOI
0005 Fabrizio Fabi Bandini	0042 Ibanez Victor	Società Italiana Olografica
0006 Fabrizio Bertuccioli	0043 Eliano Olivanti	0000 Teatro Noleggi - Roma
0007 Arturo Lindsay	0044 Marcello Camaiani	0000 Renato Mambor gruppo
0008 Paolo Damiani	0045 David Colantoni	Trousse-RM
0009 Sebastiano Tramontana	0046 Maurizio Martinelli	0000 LIACA
0010 Vee Corallo	0047 Makudy Sall	0000 Teatro in Trastevere-RM
0011 Enrica Basilisco	0048 Ella Schiff	0000 Magazzini Generali-RM
0012 Nicola Marietta	0049 Roberto Federici	0000 Metateatro-RM
0013 Sandro Cinosi	0050 Micaela Serino	0000 Beat 72-RM
0014 Silva Bruschini	0051 Silvia Pellegrini	0000 Nuove Forme Sonore-RM
0015 Sara Ciarron	0000 Massimo Sarchielli	0000 Cast, S.c.n. Roma
0016 Loreto Papadia-CAST	0000 Pippo Di Marca	0000 Studio Euno, Roma
0017 Ciro Ciriaco	0000 Alessandro Figurelli	0000 BB&B Studios, Roma
0018 Piero Cianflone	0000 Simone Carella	0000 NYC VideoMakers
0019 Mario D'Angeli	0000 Ulisse Benedetti	0000 Teatro il Colosseo-RM
0020 Antonello Dessi	0000 Picchio	0000 ISALTA - New York
0021 Andrea Portas	0000 Pupetto	0000 Marshall & Franklin
0022 Frank Shifreen	0000 Adriano Mordenti	College, Lancaster, PA
0023 Elsa Rizzi	0000 Peppe Forlì	
0024 Vittorio Terracina	0000 Luigi Attardi	
0025 Lynne Kanter		
0026 Frans Evers	<b>by FAX</b>	
0027 Anna Piccioni	0000 George Chaikin	<b>IN COLLABORATION WITH</b>
0028 Melanie Pavich	0000 Katie Chaikin	<b>THE 1992 CHRISTOPHER</b>
0029 Jeroen Heuvel	0000 David Boyle	<b>COLUMBUS CONSORTIUM</b>
0030 Antonio Caboni	0000 Miguel Algarin	<b>COORDINATION</b>
0031 Susan Feldman	0000 Franco Meloni	<b>COMMITTEE</b>
0032 David W. Ecker	0000 Anna Saba	
0033 Xavier Lindsay	0000 Valeria Meloni	
0034 Carlo Cusatelli	0000 Ivan Dalla Tana	
	0000 Langouste M'Dow	

ROMA 30 JUNE - 2 JULY 1990

TEATRO IL RIDOTTO DEL COLOSSEO - METATEATRO

**"1992 - CHRISTOPHER COLUMBUS  
VIAGGIO NEL PIANETA ARTE" PART III**



*Plexus Passport 2, Rome 1990, graphics by Micaela Serino*

*BB & B Studios, Rome 1990, photos by Mauro Brusà*

At the end, all records and relics of the *Plexus Black Box* were brought to the BB & B Studios to be photographed by Mauro Brusà in order to be packaged into a time capsule to be placed underwater at San Pietro Island in direction of the 1992 Columbus event.

## Plexus Black Box





From "The Closing of Plexus Black Box," by Stephen DiLauro, New York, December 1990.

*The closing of the Black Box at Teatro in Trastevere represents the end of an era. Since 1984, at the Shuttle Theater in Manhattan. I have known and worked with Doctor Sandro Dernini. Our collaboration led to spectacular theatrical art extravaganzas such as The Artificial Time of Purgatorio on the Night of No Moon, Eve, Il Viaggio del Serpente, and 1992: Cristoforo Colombo Viaggio nel Planeta Arte.*

*Now that the Black Box is being closed perhaps a moment of reflection is in order.*

*Plexus, which Dr. Dernini birthed, became a focal point for hundreds of artists in New York and elsewhere. It was a long moment in the history of theatre and art. Nothing as vibrant as these shows has ever been mounted before or since. Costumed players, orchestras, choral groups, singers, performance artists, ballets and visual artists all came together to celebrate freedom of communication.*

*As the Plexus dramaturgh and impresario, I was repeatedly amazed at the levels of creativity and energy that went into these shows. Exploring myth and history through artistic interpretation brought to life the theories of Antonin Artaud in a manner that perhaps even he never envisioned.*

*Plexus art operas, or art co-operas as some called them, had a way of making the artists involved reach beyond themselves...*

#### Fishing & Eating Art



Artwork by Sandro Dernini, Rome 1990