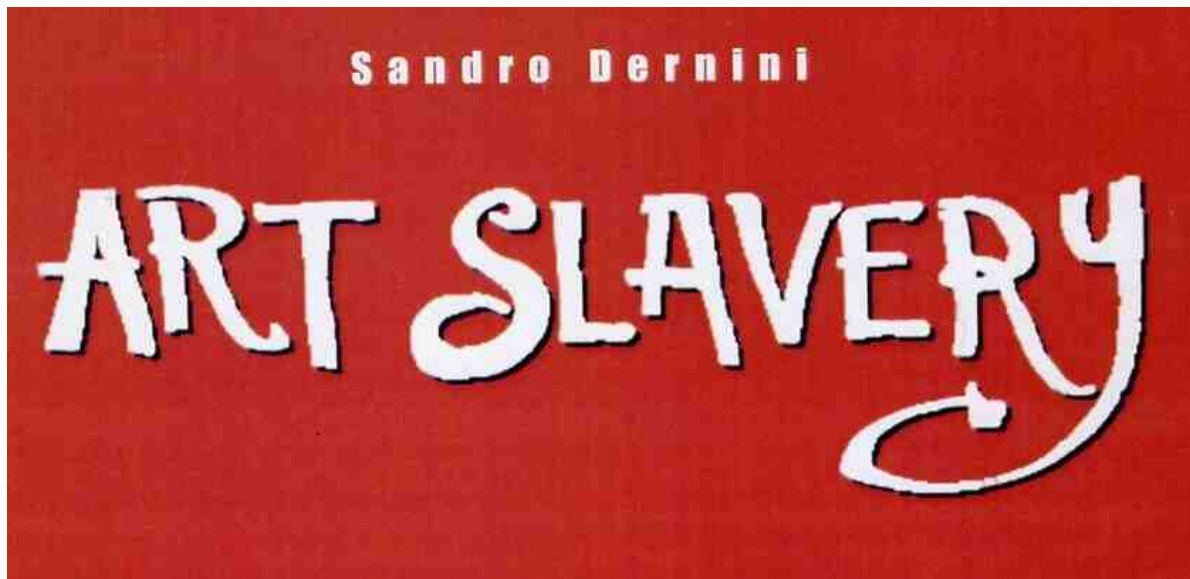




PLEXUS
AN ILLUSTRATED ART BOOK



Dedicated to
the Door of No Return
of the House of the Slaves of Gorée, Dakar,
today under a dramatic sea erosion,
as symbol of the erosion of the historical memory of humankind.

The Door of No Return



House of the Slaves, Gorée, Dakar, Senegal

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INTRODUCTION TO PLEXUS

Leonard Horowitz, New York 1986

What you feel and see is your own creation...

We are called PLEXUS. I am labelling it: "Mytho-Compressionism".

This book represents, in a flat compressed version, the hopes, visions, poetry, music, dreams of hundreds of artists. This book represents a small scale version, a special history of four operas. These Co-Operas were and are the personal visions of Art History, of Francisco Goya, of Purgatory, of Mythology trance-formed into a simultaneous Tableau.

Here, we have compressed history, re-created mythology.

Time has speed up and there is no time left for aesthetic distance between the artist as performer and the art observer.

In these simultaneous Co-Operas we have destroyed this distance, and they in turn interact, creating a new operatic form.

We have extended the compass of vision to include the former observer as participant.

We are user friendly. Use us or lose us.

We are all independent thinkers and dreamers collating our collective visions collaboratively. Please experience us wisely and with an open heart.

This is open ART.



Artwork by Eve Vaterlaus, Rosenberg Gallery, New York University, New York 1993

THE ART JOURNEY OF PLEXUS INTERNATIONAL

Sandro Dernini

This book reports in a illustrated and compressed way, from 1982 to 2008, the story of Plexus International and of its journey, that departed in the early 80s on board a metaphoric art slaves ship from the Lower East Side community of New York.

I chose the illustrated format for this book to have images speaking for themselves. In selecting these photos, among more 10.000 collected images in the Plexus archive, I applied again the phenomenological methodological approach of Alfred Schutz, described in *Reflections on the Problem of Relevance*¹, that I utilized at New York University, within my Ph.D. multicultural aesthetic inquiry on *Plexus Black Box*, completed in 1997, and then published, ten years after, by the Sapienza University of Rome Academic Press in 2007.

Within an art environment known for the brief historical duration of its art groups and movements, the "unique quarter of century" documentation reported in this book has the aim to acknowledge Plexus International for its historical non-stop art efforts.

Ordinary standards of *modernism*, *postmodernism* or any other *Ism*, significant for the ArtWorld, were not taken into consideration in making Plexus actions, conceived as global art events. As a result, there was a crossing of the traditional boundaries of criticism, existing art definitions, labels and art categories. But it would be difficult to label Plexus activities under existing art categories, especially because Plexus intentionally resisted to definitions. It continues to do so today.

The Plexus main strategic art move made in the 80s was to shift its focus from the New York Artworld to the House of the Slaves in the island of Goree, in Senegal, where in 1988 presented its *Plexus Art Slavery Manifesto* against any form of slavery. Facing Dakar, Gorée, a sanctuary for the African Diaspora and for Reconciliation, was from 15th to the 19th century, the largest slave trading center on the African coast, and it was one of the first UNESCO's world heritage sites that is today under a rising dramatic sea erosion.

By setting its own art stage outside the Western Artworld, Plexus international conceptual action was to identify the *Door of No Return* of the House of the Slaves of Goree as the historical site from where to start a symbolic "*repatriation of art*" into the community.

In New York, in 1986, at the Cultural Community Center CUANDO, in the Lower East Side, with its artopera n.3 *EVE*, Plexus International performed on board a metaphoric art slave boat its escape from the NY Art world. Refusing the hierarchical star system of the Artworld, 220 artists acted intentionally the selling of themselves, directly to the art market through an art slaves auction event. The artists, as slaves, were handcuffed together with their art works on board the art slaves ship, to underline that for them there was no separation between artist, art, and art community. It was to protest against the dynamics of the art market, imposing production mechanisms coming from the traditional commodities business. It was about the survival need for the artists to create their own independent avenues without pressures and interferences from the art market system. It was dedicated to the continuation of the 1984 Lower East Side community call "In Order to Survive", made to raise attention on the starving status of the artists in the community as well as on the increasing gentrification of the Lower East

1 Schutz, Alfred. *Reflections on the Problem of Relevance*. New Heaven: Yale University Press, 1970

Side.

Plexus Art Slavery Manifesto



New York 1988

The Departure of Plexus Art Slaves Boat from the Lower East Side of New York City



Artwork by Anita Steckel, 1971; CUANDO, Lower East Side, New York 1986

In 1987, in an megalithic sanctuary of Sa Itria, Gavoi, in Sardinia, at the center of the Mediterranean sea, the of the Western civilization, 160 artists of 23 different nationalities arrived for the Plexus art co-opera n. 4, *Il Serpente di Pietra*, organized as the first international art slaves market show, produced and managed by the artist in the first person.

Against the hierarchic pyramid structure of the star system of the art market, I burned my image of Plexus artistic director, as previously in 1986, in New York, I have communicated in the moment of the departure of the art slave ship from the CUANDO Cultural Community Civic Centre, in the Lower East Side, going to the 1987 Sardinian Plexus Serpent art co-opera.

The presence in Sardinia of so many artists and scientists, coming from so many different places and free to have open and critic dialogues with their work of art as well to work, in the same time-space, on the same subject/object (the myth of the serpent), was a positive test for Plexus International to continue the voyage of its metaphoric art slaves ship.

In 1988, within a theatrical art parade with hundred participants from the Medina of Dakar to the Island of Goree, at the House of the Slaves it was presented the *Plexus Art Slavery Manifesto*. It was made as a statement against the enslavement of art traded just as an other commodity. It was also pointed out the disengagement of the artists from the community and the need to re-discuss within the community of art the negotiation of a new type of an art contract. It was proposed the opening of an Art World Bank to be produced and managed by the artists in the person as ownership shareholders of the Bank.

Since 1988, the Door of No Return of the House of the Slaves has been the aesthetic and ethic stage from where Plexus International started to challenge that the notion of the artist's identification is conferred to the artist only by the Artworld. Instead, Plexus

claimed also for the right of a community-based artist's identification.

From 2004 to 2006, through *The Erosions Show*, an international travelling virtual event that was also staged, as art events, in Senegal, Australia, Italy, New York and Spain, Plexus collected almost one thousand digital artworks that were inspired to multiplex meanings of "erosions": from the erosion of the humankind historical memory and heritage to the erosion of the biodiversity and cultural diversities, from the erosion of civil liberties and human rights to the growing erosion of freedom and peace in the living planet. In 2006, from the almost one thousand digital artworks arrived from all over the world and exposed in the Plexus virtual gallery www.plexusforum.net, 418 paper reproductions were united together as a very long art roll-meter to perform symbolically the measurement of the erosion of the Door of No Return as well as of the memory of Humankind.

Performed outside the frames of museums, art galleries and other conventional art spaces, Plexus art events usually took place in open landscapes, community-based environments and symbolic sites, and on the occasion of historical anniversaries. Built one upon the other, Plexus events were arrivals as well as departures of an endless survival Plexus art journey. Each event took place in its own present but was made up of past concepts and activities, projecting its various parts into the future voyage. Like a chain, it was a non stop travelling event, in which concepts, people and performances were compressed and connected together, very often by contingencies.

Scientists, artists and community people, representing various cultures and ideologies, in Plexus events created a complex multicultural art environment, in which voices not usually heard had the opportunity to emerge. Plexus events, in which on some occasions participated hundreds of artists and scientists, coming from different parts of the world, mainly in New York, Dakar, Rome, Sardinia, Amsterdam, and Australia, were fully financed by the participants themselves, without grants or market support.

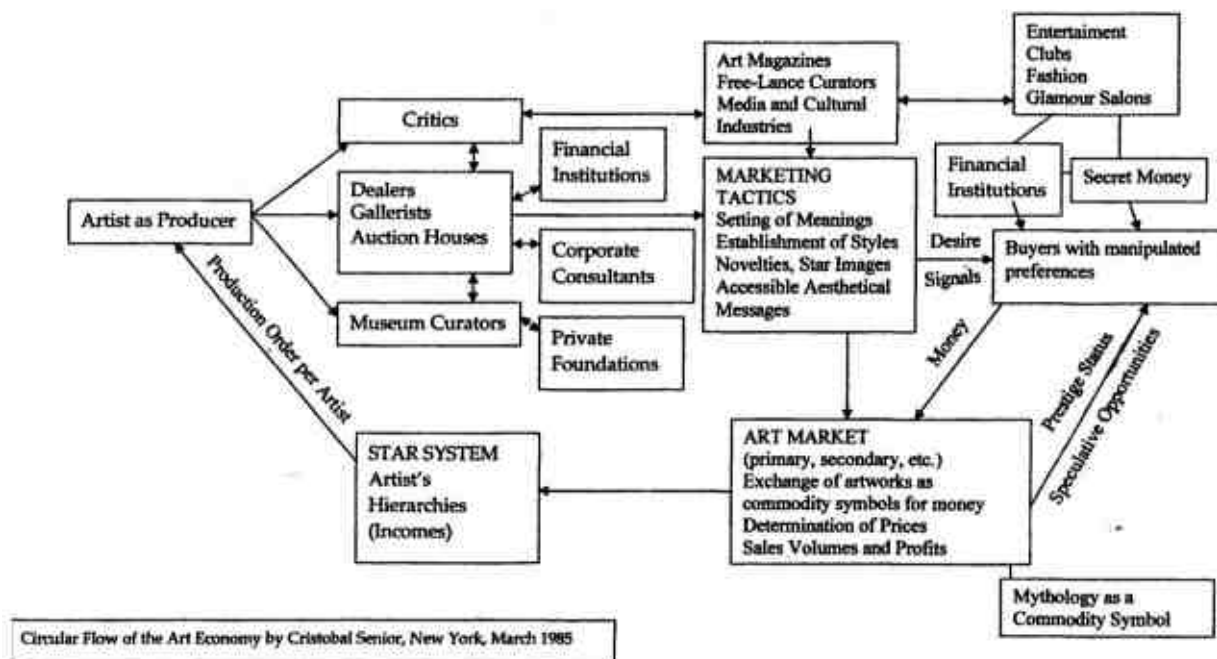
Plexus international has played a seminal role in the conception and realization of numerous cross-disciplinary and multicultural art projects which are still an unexamined part of the contemporary history of art. Contributions by artists coming from a vast mix of cultures, many of them at the "margins" of the Artworld were of a very disparate nature, yet the Plexus underlying open structure accommodated them all. Plexus art events were simultaneous and compressed presentations of science and art, made against the specialization and the fragmentation of the knowledge and the control of the art market system, as open art forms, crossing separations, categorizations, and classifications. In essence, Plexus International acted like an interdisciplinary multinational network for artists in the first person.

Born in New York in the 80s, with an Italian alternative cultural background experience from the 70s, Plexus International is operating since then as an open co-authorship art ventures, coproduced and managed by "artists in the first person." It started its activities in 1982, in the Chelsea neighborhood of Manhattan. It was at once an idea and a place. In New York, in early eighties, Plexus staged three large art operas: *Goya's Time, New York, 1985*, with the participation of 67 artists; *Purgatorio Show*, with 350 artists; *Eve, the Escape of Donna Purgatorio from Anno Domini*, with 220 artists. During its years of activity, from 1982 to the present, Plexus International has operated as an open creative experimental framework for global art projects, art co-operas and

art operas, coproduced by the artist in the first person. These Plexus global art projects, made in the 80s for the 90s, were a compression of time-space, myth, science, art and relativity, in which as in a modern rite, 150-350 artists and scientists worked together, tuned in a metaphor to celebrate and deconstruct together. Plexus art operas and co-operas had specific forms in relation to the geo-political and historical conditions in which took place. Plexus utilized rational and a-rational methodologies in a coloured framework of global vision and relativity to create its global art events, involving more than a thousand of artists and scientists, chronologically reported in the book.

Against any form of contemporary or ancient slavery, the eroded Door of No Return of the House of the Slaves, as the symbol of the erosion of the memory of humankind, became for Plexus International the place from where to start the repatriation of art into the community to overcome the fake concept of *autonomous art*. Current financial reports show that art is traded against money just like an other high speculative commodity, such as gold, diamonds or slaves. For this economic transformation of the value of a work of art into money, labels and definitions from the Artworld are essential, together with the absolute claim of the autonomy of "art". In reaction to the current art trade system, Plexus International moved towards the concept of "*The artist in the first person*," that means without "filters", or "mediators" of the artworld between the artist and her/his artworks. Today, "artworld filters" are making very difficult for artists to be free to express themselves and to have a critical and independent dialogue with the audience. It is very dangerous because these art mechanisms or art overstructures are also separating artists from their own art. These interferences have created the figure

THE STRUCTURE OF THE ART MARKET



of "*the artist in the third person*". The "*second person*" is the Art Market.

Plexus Art Opera n.1, "Goya Time New York 1985", CUANDO, New York 1985

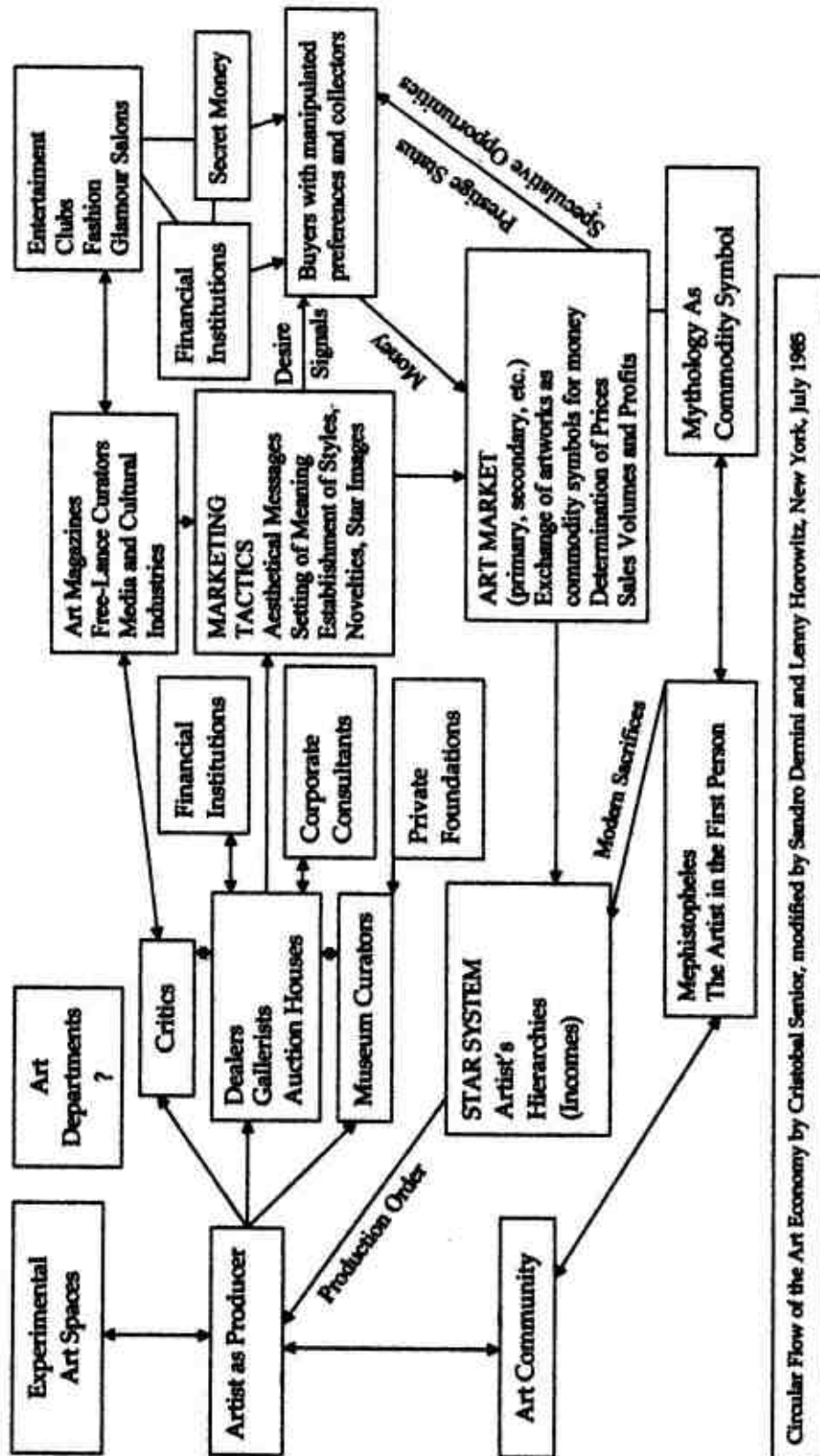
The pressure of the market on artists is pushing too much and too fast the exposition in public of their artworks before sometime they are ready to be exposed. The monetary pressure and the myth of fame have create a deep gap in the development of the art

research, the same that is also happening in the scientific research. The research in art or in science cannot depend only from the needs or rules of the money market. These economic and political interferences cannot be accepted by the artist and by the scientist inside their researches. The economic value of a art work cannot be the only way to measure the future artistic life of an artist.

Plexus Art Opera n. 2: Plexus Community-Based Art Market Strategy

PLEXUS COMMUNITY-BASED ART MARKET STRATEGY

Plexus Purgatorio Show, New York 1985



Circular Flow of the Art Economy by Cristobal Senior, modified by Sandro Dernini and Lenny Horowitz, New York, July 1985

Diagram by Cristobal Senior, modified by Sandro Dernini - Lenny Horowitz, CUANDO, New York 1985

In Plexus art cooperas the artist in the first person was at the same time together the producer, the consumer and the final art product, and not just a passive vehicle for the art market". If today an artist has to choose between the market's acceptance and the freedom of her or his art work, it is safe to not forget in the moment of the decision that

the artist is in the first person the creator of art who is free to create and survive without the market. Instead, the art market cannot exist without artists producing the art that the market needs to exist and trade. The artist in the third person, where the artist is defined only by reference to his/her market position and saleable commodities, is an effect of the modern art market, a hierarchical star system based on false notions of "marketability" and "rationality." The modern art market is a sacrificial system which obliterates the artist, leaving only a product. At the point at which art became alienated from culture and community, the artist, as artist in the third person, lost all art memory and became slave to rational considerations. To exist, the artist in the third person must incorporate market influences and other interferences into her/his inner artistic process. At its worst, these interferences defined the very discourse of her/his artistic creation. Art is suffering from the pressures of rationality and marketability.

Plexus art operas and art co-operas had its historical roots in jazz, scientific laboratories, happenings, and in the history of modern art. Plexus artoperas were conceived as a multi arts format based upon an improvised interaction of many art forms, made by a conducted improvisation, following a libretto made by one or more authors. The Plexus artcoopera, instead, was made through a compressionist art process built on a modular construction of individual art contributions, of any kind, all converging into a collective antilibretto, mutually made by "insider" understandings of an ongoing deconstruction process of collective understandings, imaginations and emotions, with no libretto by anyone. The modular construction was the Plexus facilitatory process to allow individuals to work together as a organizational design of energy as well as a choreography of collective energies of so many different individuals coming from many different art fields, scientific specialities and cultures that had to be organized in time and space, and in a story telling way, in which every fragment, every subject, every object that took part in the total generic explosion was guaranteed in its own identity.

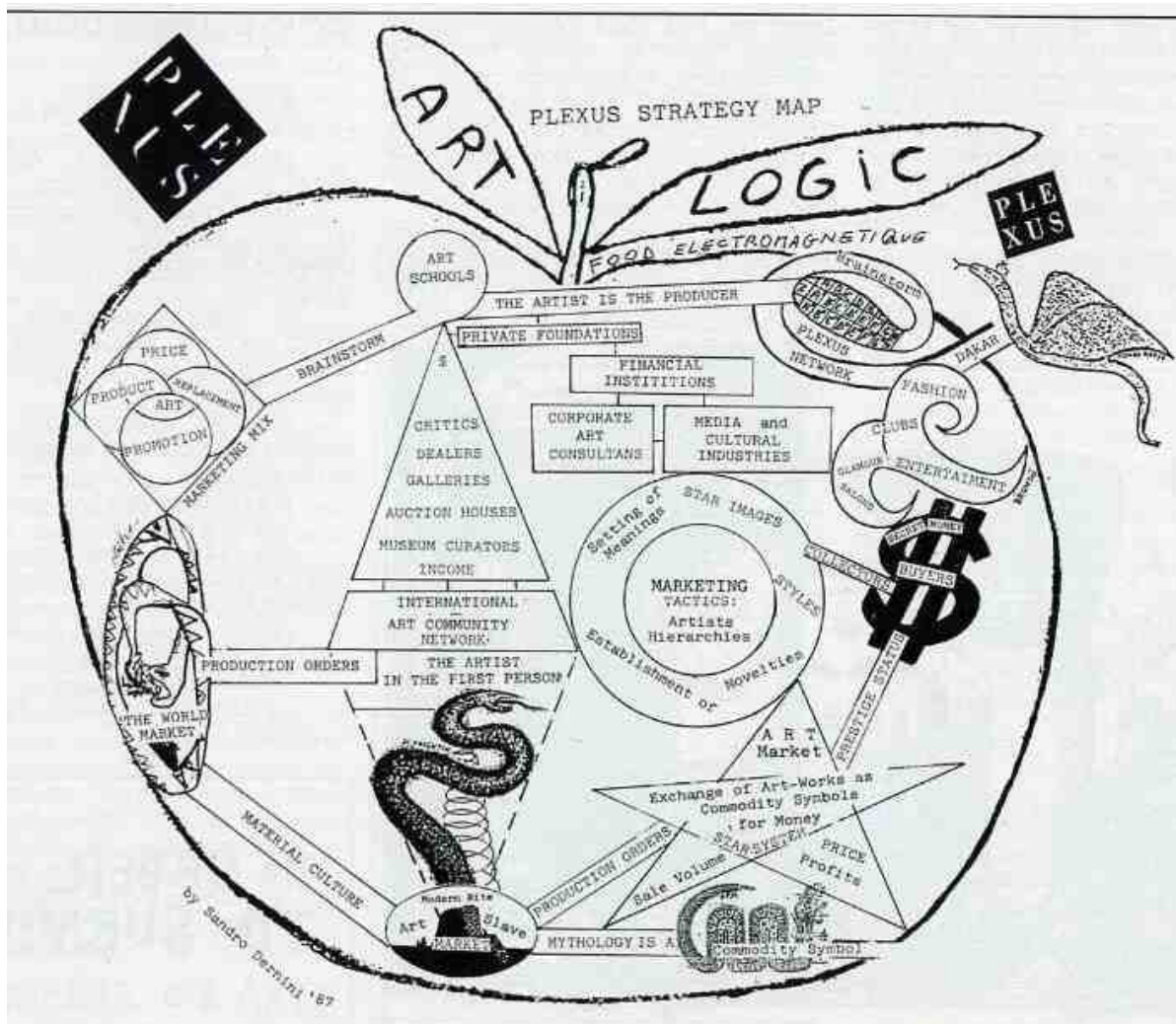
Rituals were very important in Plexus art operas by giving continuity and connecting one activity to another one. Within this overall compressed art context, the ritual of documentation became significant part of Plexus by keeping in it the life of the community and bringing people together. The ritual activities of the documentation became a form of collective joint participation in which each one gave up something in order to share in a global participation which turned to become a contemporary art form. In Plexus events, the metaphor was utilized as a multi-category framework, a crossing over between knowledge and unconsciousness, to create common ground between artists and scientists from various cultures with different values.

The metaphor is ultra-rapid integrated communication system, it works with nanoseconds (billion fractions of a second), the time-scale of our computers. One nanosecond is so fast that it exists before its rational thought. The metaphoric language of art in Plexus events was used to cross the boundaries of specialistic fields, working by concatenated structures. In Plexus events, the mythology was used artistically with metaphoric references to science and marketing that modernizes the myth as a "commodity symbol" and the artist in the first person was not only the producer but also the consumer and the final product of the Plexus rite of art.

Since its beginning, it was conceived as an interdisciplinary and multicultural project committed to the achievement of a heightened understanding of alternatives enhancing

human experience. Over these years the Plexus aim was achieved through the organization and documentation of large international collaborative arts events. In its events Plexus International encouraged, among all participants, face to face dialogue and creative and critical interaction. Artists, scientists, and audience, representing various cultures and ideologies, traversing separations of languages, disciplines, places, and individual differences, managed a complex multicultural art environment, intentionally, to bridge the gap between the community and the academy.

Looking for the acknowledgment of art as an underestimated resource for an effective sustainable development to evolve towards an open society, Plexus has situated "art" in an expanded community more related to a broader heterogeneous multicultural environment. Plexus art co-operas were made in the 80s for the 90s as a dematerialized electromagnetic art food to be consumed by artists and audience interacting with the geographical and historical context where they were placed.



Plexus Strategy Map Made in the 80s: Art Logic & Time Art and Eating Art
Plexus Art coopera n.4, Sardinia 1987, concept image by Sandro Dernini
Exchange of Art as a Commodity Symbol



Concept images by Sandro Dernini, Sardinia 1987

In the 90's, in Plexus events, the notion of well-being emerged as the link between art & science and the community. By overcoming the fake concept of *autonomous art* by means of a more complex interdependent vision, Plexus International has linked the notion of "art" to the concept of "well being" as a paradigm enhancing the quality of life for all. During a series of science & art events made in the 90s and early 2000s on the theme of "Eating Art", Plexus International started to present "art" as a 'food' for nourishment, a compression of high 'know how,' a sustainable resource for all human beings. The radical transformation of today's scenery and the complexity of the issues raised and their interdependent components required, within the people-centered *bottom-up* sustainable development paradigm, not only new multicultural perspectives and transectorial models, but also creative approaches for a change of perception and consciousness. At this time, in a global world in crisis, Plexus International sustainable art model might be invaluable to grasp possibilities of global interaction, among artists, scientists, communities and institutions. Art was for Plexus International the timer of the environmental radar of our unknown body-machine to fly out the limit of rational worlds and markets. Plexus ritual activities, which easily could be characterized as chaotic activities, turned into a kind of art form which ended by also documenting the unity and coherence of all this chaos. The *Plexus Black Box* became in the 80s the unifying element of a collective participation in which the ritual final photo of that moment was the key ritual element of a documentation for Plexus own history.

The Plexus Black Box was conceived in 1989 in Rome by the participants of the art opera 1992 *Cristoforo Colombo: Viaggio nel Pianeta Arte*. The idea was metaphorically to "freeze" Plexus and its activities within a "black box," for the need of the historical survival of the movement, in order to be preserved for art history. The Plexus Black Box materially consisted of records and relics of Plexus history and performances. Many records were compiled images made as frames of reference or "quotes" of other records. Over the years, Plexus events were built one upon the other.

Each Plexus event took place in its own present but it was made up of past concepts

and activities while it projected its own various parts into the future activities of Plexus International. By "freezing" Plexus within a conceptual black box, they were in effect defending their own, individual and collective, artistic and cultural identities, as well as the survival of the group. It was a conscious act of recall of the struggle of the artists in the community, who were running ahead toward their own future. The *erosion of the Door of No Return* was the Plexus metaphor for a change of route in the human use of human beings, linking art and well-being to sustainable development.

Plexus Voyage through the Door of No Return



House of the Slaves, Goree-Dakar 1989, photo by Arturo Lindsay

Through a continuous non-stop documentation, Plexus concepts, people and events were linked together. The nature of Plexus International was like a chain, its concepts connected together and ultimately representing one total persistent purpose: the linkage of art to the community and to the notion of well-being. Looking for the acknowledgment and the recognition for the arts as community primary resources for an effective sustainable development, Plexus has situated art in an expanded community more related to a broader heterogeneous multicultural environment, linking the notion of "art" - as a resource for sustainable development - to the concept of "well being" - as a multicultural paradigm enhancing the quality of life for all. By organizing several international events on the theme of the "well being in the XXI Century" and on the issue of cultural identity and multiculturalism, Plexus International's collaborative attempt in the 80s and in the 90s was to raise the consciousness in different communities about the interdependence of art, well-being and reconciliation, as critical issues for the survival of humankind. At this time, in a multicultural world, where individual and cultural identification are of paramount concern for all, this book has the overall aim to outline an open community-based art model that was initiated by Plexus International to grasp possibilities of global participation.

After 25 years of ongoing documented art events, as reported in this book, Plexus International is still acting and resisting through the usual historical shortness of art groups and movements in contemporary art history. It continues its art journey by providing a unique aesthetic and historical ground for community-based art identification for many artists, outside or at the margins of the ArtWorld, to get their own independent artistic identification. Therefore, I hope that this book will serve to provide to Plexus International the necessary historical credit line to continue its endless art journey.

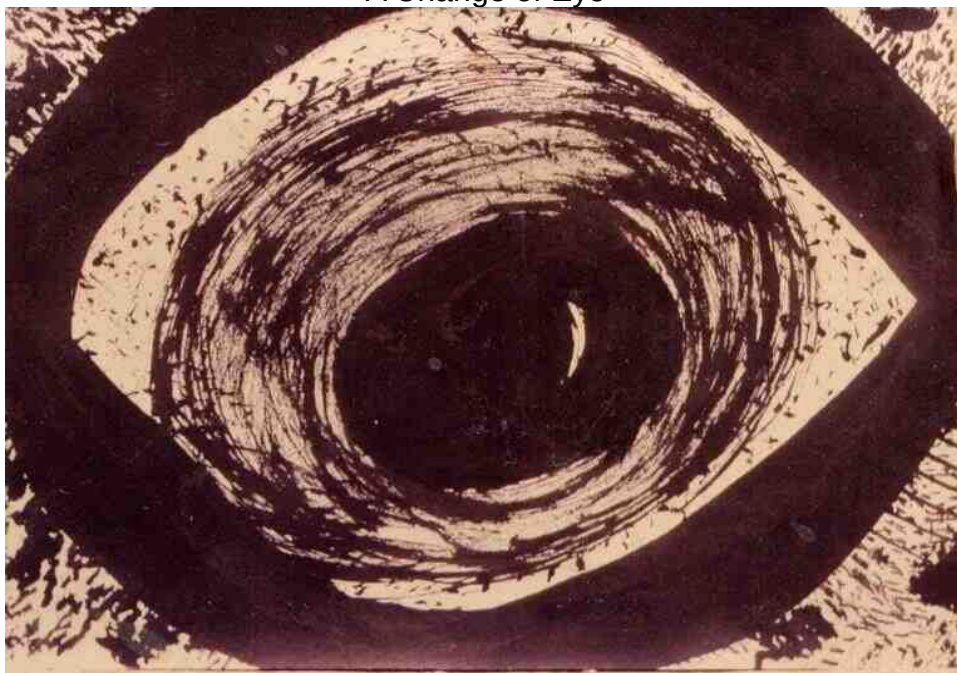
In Order to Survive



Artwork by Ivan Dalla Tana, New York 1988

The radical transformation of today's scenery and the complexity of the issues raised and their interdependent components require, within the people-centered *bottom-up* sustainable development paradigm, not only new multicultural perspectives and transectorial models, but also creative approaches for a change of perception and consciousness.

A Change of Eye



Artwork by Langouste MBow, Dakar 1986

PLEXUS AND ITS PRAXIS WITHIN THE COMMUNITY

José Rodríguez, New York 1992

From the Porto Rican cultural tradition from where I come from, I was educated that the artists are the first voices speaking on behalf of the community, and that the artists are not separated from the community in which they belong. In its years of intensive existence, Plexus has understood its action praxis as a social praxis exercised in the community. This intensive experience of Plexus has been exercised in two levels:

One of those has been the praxis of art in the best tradition of the Avant-garde creativity, with the artist regaining his social praxis and regaining his "First Person" - able to define his creativity, able to name his art. The Artist in the First Person and its praxis within the community insurances the possibility of naming and defining the cultural production. The Plexus praxis is a continuation of a tradition which took the responsibility to confront "art" as another institution of the dominant power structures. The praxis of Plexus is not a praxis of the form of the autonomous-logocentric art, but is a creative praxis that liberates art from its role as an institution as well as a commodity. The praxis of Plexus is the negation of art as an institution.

The Plexus praxis is the elaboration of the artist's context within the community's context. Because of its Avant-garde tradition, the other second element of Plexus intensive experience is in the maintenance of the "living tradition in art."

This living tradition in art is the one that defines the community as the space of the living culture. Culture becoming the beholder of magic, the beholder of shadows, in the state of permanent becoming. The living tradition in art is in ultimate sense what defines a community, it is by keeping the oral tradition, the passing from generation to generation the essence of the community, the essence of culture - culture as a living experience.

The living tradition in art is also the act of self-definition of the self-image of a culture of a community. The only possible way of defining culture is as a living organism. In this sense, Plexus perceives culture and its by-products as a creation of the present.

The Human Use of Human Being



Artwork by Mitch Ross, New York 1987

Liberté de l'Art



Artwork by Gaetano Brundu, Cagliari, Sardinia, 1988

THE PLEXUS ART CARTEL

Rolando Politi, New York 1987-1992

Plexus like a Club Card Carring. The Board is international, legalize it in Switzerland, Panama or Bahamas. Information is electronic (Hard copy optional) through an Art/Science Network Your Board invests into the frame, the cards, etc. Plexus Board is not-for profit, because you are fostering a science and culture co-operation network. In other words what it costs you to set the system is what you should ask for from a variety of "fund benefactors." The Plexus Card Members must pay a fee - to gain access to the network...Now here is the Big Point.

You as the Plexus Board must establish an international legal and copyright monitoring unit. The information should be accepted in the bank unless it is screened (copyright) and verified to be the true and original source of that specific artist/scientist in the first person. You will get the trust of the card members by establishing such a unit. Also if any work is sold as a result of the network, Plexus is entitled to a % of the profit (agreement to be signed before one becomes a card member). Also events staged as a result of Plexus Networking must have the Plexus name clearly in evidence. You don't want a fee for events because you are needed to generate sales and they may show profits or losses. But you are entitled to fee for sales of work by the artist in the first person.

Your Network will put in direct contact sellers and buyers...

The currency unit of exchange in the cartel is the "Plexonian" which is equivalent to one ECU (European Currency Unit). To get some amount of Plexonians it is necessary to donate to the Plexus Cartel of "Sweat Equity" an equivalent amount of value in labour or art works.

Plexus Robotcap 3



Artwork by Rolando Politi, New York 1992

“Robotcap 3” will receive the certificate of original Plexus work by Plexus International Storage after the Storage has received from Plexus 43 all documentation of that specific art work and has verified with the *Plexus International Monitoring Unit* that the member has full credit for what presented as true source of it. Plexus 23s has available an amount of Plexonian money against a quantity of labour made by him in support of the Cartel’s activities.

Plexus Art Money



Artwork by Micaela Serino, Rome 1990

Plexus 23s pays in cash 1000 Plexonians to Plexus 43. Rolando will have credit inside the Plexus Cartel to buy, for an amount of 1000 Plexonians, a quantity of products or labours listed in the “*Plexus Black Bag*,” the shopping tool diffused through internet. Plexus members will receive a membership card with a personal ID. number, which will allow to have access to the Cartel’s activities and receive *Plexus International Passport*, the newsletter of the Cartel, with its last news and a list of the new works offered and sold, with relative bids (quotations) in Plexonian currency.

Plexus International Network is the tool that we use to create “value” and is available only to Plexus members... the artist in the first person must initially invest “creative time” measured with “sweat equity” into the Network and reinvest the “values” (Plexonian money) received for the initial work back into the Network. You and each and every member keeps on reinvesting into the Web until such time as your work is demanded by the outside market and you decide to exchange (sell) it for hard currency (real money). At this point in time your work leaves the network and you give to Plexus a % of the hard currency. *The Plexus International Storage* will certify and document your work as true and original. It will act as a screening agent. Documents and works can periodically be used to organize shows and traveling exhibitions. In essence, *the Storage* will act as a promotional tool to generate interest and value. *The Plexus Black Bag* is the marketing arm of the network and will receive a commission when “works” are sold for hard currency through it. This system will work like the “Bid/Ask System” used in all the counter financial markets. It is important to remember that between members you can only trade in Plexonians, no hard currency. Continuous trade between members is therefore always encouraged. Obviously any work will have ultimately a realistic chance to be sold in the outside market if it achieves a magical balance between inside and outside market dynamics. It is important to remember also that you as “the artist in the first person” do really and truly control the entire toy

mechanism.

PLEXUS. THINK A DREAM

Alessandra Menesini, Cagliari, Sardinia, 2004

Plexus, a chameleon.

It is not a movement, but it moves and, if only it skims you once, you are gotten in forever. It was born in America by a Sardinian father and has adepts not always conscious in Senegal and in Australia, in Rome and in Gavoi, Sardinia. Almost all over the world. Sandro Dernini talks about it as a triangle, with his vertexes in Australia, Africa and USA, but Plexus is more like an uneven geometric figure. It has many angles, derivations and derailments. It counts a remarkable number of events with regular title, date and place, accountable of many collateral effects. Plexus artists are never divided in minor or major: many times, moving a single little stick, unfurling a sail or heaping some ash it is enough to be Plexus. Forever and no matter how.

Plexus the snake is aware to have changed his skin from 80's to post 2000. At the beginning, there was the cross over between community and art-science, very quickly evaporated in the following years and landed into a subject-concept with amazing implications: the erosion.

May be they are getting old, may be they are sadly getting aware of their lost of identity, but the erosion measured with the meter at the House of the Slaves of Gorée is the erosion of individual and universal lost. The ocean is rising on the tragic double staircase of the Maison des Esclaves, the Door of No-Return where black slave traders launched ships full of Afro-Americans who would later invent Jazz. The ocean is rising and every years hits away some centimetres of history and souls.

Plexus used many metaphors and created many metamorphoses. It produced an intermittent and waving community, fed by temporary enthusiasm and eternal hates, admiration and scorn, tedium and passion. But, as people write on walls, Plexus lives.

You can't find its definition in any encyclopaedia: born in 1982 in a loft of Chelsea and transmigrated soon in a burned basement of East Lower Side, in the Downtown of New York City. Difficult delivery, historicized by Sandro Dernini ten years later in a Ph.D. dissertation discussed at the New York University. Baptized with a long name: "A metaphoric and mythical journey on board of the ship of art slaves." Immediately, liberated because they ignored the market, art gallery's openings and, almost always, the critics. Departed from the compression - the final synthesis of concept and object - to arrive now to study (and fight) the erosion. In practice, from a ramified symbolism to the acknowledgement of a whole - not only material - impoverishment. Nuraghic towers, American natives' simulacra, tribal masks, cans snatched from Andy Warhol, Buddha's statues, everything has been compressed in the Plexus Black Box, like those of the aeroplanes, where to preserve myths, cultures, roots. A navigation that has utilized a real ship, the Elizabeth, a rusty coral craft, with the hold full of paintings and sculptures and the deck as stage of involving participatory happenings. "In order to survive" was the starting route: it hasn't changed and has continued to utilize the wonderful logo designed by Fred Toller, to draw manifests and to organize parties that turn into rituals. Metropolitan character, urban people. Painters and musicians, writers and scientists, academicians and dancers, poets and graphics that met at the Nuyorican Poets Cafè, in the Lower East Side. Everyone caught by the whisper or the spires of Plexus. Syncretism celebrated in unforgettable and ephemeral performances and installations, moments that rarely leave behind them concrete objects, but create a sort of magic dust that sticks everywhere. The diktat of those years is the Art Coopera, a work without single signatures in a utopian collaboration, often effective, documented by

photos and videos as it was land art. So, the lonely Sardinia brought to N.Y.C. its Mediterranean bronzes and its stones of giants.

Thirty years separate the Culturas Unidas Aspireran Nuestro Destino Original from the meter that measures the disappearance of Maison des Esclaves of Gorée by an ineluctable bradyseism. Even if the navigation was zig-zaging, it landed in the starting point. University professors meet squatters that live those abandoned houses that have to be demolished and plant flowers in the ground; dancers dance on the mathematicians' and physicists' diagrams, for another bets of Plexus: finding the match between art and science, understanding how creative are calculations and how scientific are the fanciful arts.

It's a galaxy that doesn't distinguish insiders from outsiders, but swallows up protagonists and spectators, and also who passes by and stops. Maybe the reason for Plexus longevity is that it's also elastic. Twenty-five years are a lot for contemporary art. Only those who change and free them-self from old terms and old techniques, and do not cultivate nostalgia but curiosity, can survive.

Mona Lisa, Celts, Goya, Eve (the one hunted from Heaven), Nuraghic towers, tepees, fractals, Uncle Sam and Lorenzo of Medici, the Minotaur, there is an aesthetics of contents in Plexus that often, not always, moves on an aesthetics of objects. Interesting works made by interesting artists. Well done, probably also out from Plexus but, anyway, lighted by its snaky flames, waving movements sometimes shaking that are not looking for the artworld but for the art of the world.



Artwork by Helene Valentin, New York 1986

Plexus International Call from the Door of No Return
to Safeguard the Natural and Cultural Heritage of Humankind



Awa MBaye, Fatoumata Coulibaly, Salimata Wade, Mauro Petroni, Amadou Koly Niang, Amewa Sall, Assane MBaye, Ousseynou Wade, Seni MBaye, Omar Seck, Sandro Dernini, Minister Mame Birame Diouf, House of the Slaves, Gorée, Dakar 2008

A Change of the Consciousness in Art



Langouste Mbow, Dakar 1987

PLEXUS INVITATION

TO DAKAR

Assane MBaye, Dakar 1987

Plexus invites you to travel to Dakar through a journey of the mind of our times by the invisible Serpent Ningki-Nangka into the fog of the metaphor, into the animism, the ancient Negro-African religion that is not by magic or by fetishism, but by an authentic African way to communicate to the Universe and to spiritual forces.

This vital energy is only an emanation of the divine power and manifests the African inner sensibility to be able to feel animals, stars, the moon, the sun and everything in us and in the world fully in mutation.

Ningki-Nangka is a compression of time, space and of relativity, between East and West, South and North.

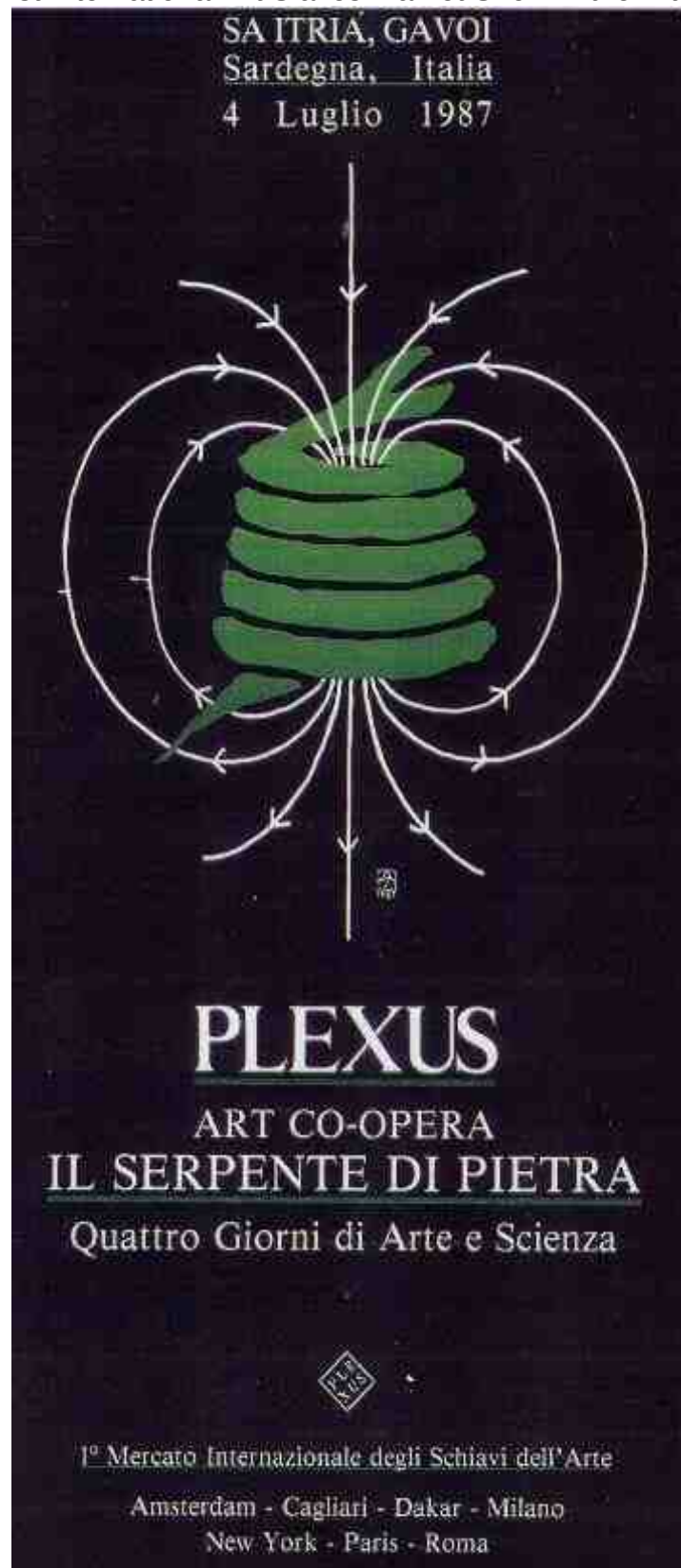
It is a metaphor, a star of poetry, of epic song, of art, of music and of light. "Un arc en ciel" coming from the richness of our soul built on the vital strength of our faith.

For the name of all oppressed, of all women, for all children, for love and peace, from the tam-tam the sun of the new world will rise.



Assane MBaye, Dakar 1987

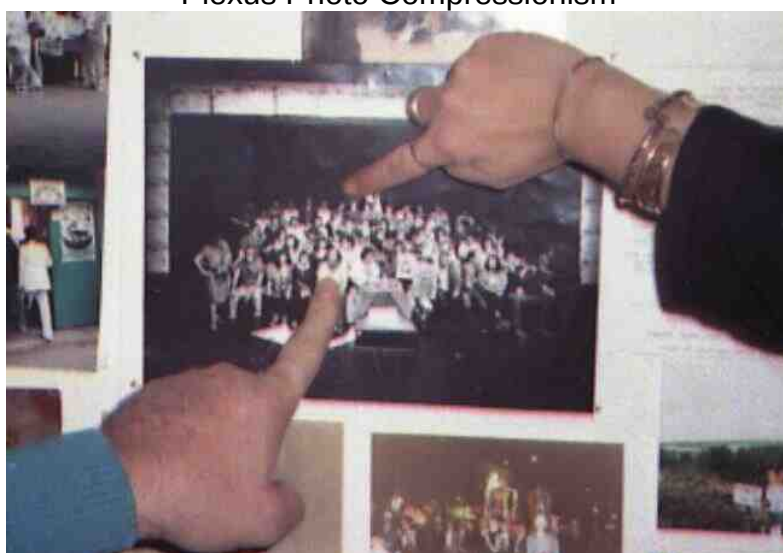
The First International Art Slaves Market Show in the Art History



Poster by Stefano Asili, Cagliari, Sardinia 1987



Plexus Photo Compressionism



Micaela Serino, Giancarlo Schiaffini pointing themselves in the ArtSlavery Group Shot, Rome 1988

Plexus contributed to the integration of different uses of art media in new art forms, actively extending the point where documentation stops and art begins. As in the case of the Plexus tradition to make photos called group shots which turned into an art form. It was Leonard Horowitz who pioneered this Plexus compressionist use of the photo of the photo. In each event, Plexus members assembled together for large photos, like family picnic photos. Groups of Plexus artists answering the open call were photographed together. These "group shots" became bigger and bigger. By 1988 Plexus artists were intentionally holding up the photos of the previous group shots while creating new group shots. These photos were then brought to subsequent group shots achieving the effect a group of people holding a group shot which was holding a group shot and so on. Producing the effect of compressing into one photo content with a lens could be amplified again.

David Boyle, New York 1994

PLEXUS PRE-HISTORIA: THE ITALIAN ALTERNATIVE CULTURAL MOVEMENT OF THE 70S

In 1978, Sandro Dernini as representative of Spazio A, a performance space located in Cagliari, Sardinia, and other members of the L.I.A.C.A. (League of Italian Alternative Cultural Associations) organized in Rome, at the art space Il Cielo, a provocative cultural slaves auction event. It was a radical action in which cultural activists sold themselves as slaves, for 24 hours, to gain attention on the police's repressive action against the freedom of expression in Italy.



Claudio Mapelli, Romano Rocchi , Trastevere, Rome 1976, photos by Beppe Forli

Spazio A, the First Historical Alternative Cultural Space in Sardinia made in the 70s



Sandro Dernini, Cicci Borghi, Marilisa Piga, Annamaria Pillosu, Pietro Zambelli, Piernicola Cocco, Cagliari, Sardinia, 2006

In 1980, in New York, at the New York University, Sandro Dernini with Luigi Ballerini, director of the NYU Italian Studies Program, opened the NYU Center for Italian Contemporary Culture, that started its activities with the program *The Artist in the First Person*. It was an independent showcase, produced directly by Italian artists operating in New York without any support from the Italian Cultural Institute.

The Artist in the First Person



Massimo Sarchielli, New York University, New York 1981, photos by Raul Calabrò

PLEXUS PERFORMANCE SPACE

On June 13 of 1982, at 516 West 25th. Street, in a 7.000 sq.ft. row loft, in the Chelsea neighbourhood of New York, Sandro Dernini with the architects Roberto Brambilla & Gianni Longo and the art critic Richard Flood, who shortly left after, founded Plexus under the name of "*Plexus International Urban Forum.*"



Logo by Fred Troller, New York 1982



Plexus performance space, 516 West 25 St., Chelsea, New York 1982

Statement of Mission of Plexus International Urban Forum

Richard Flood, New York 1982

Plexus is about the city - any city, every city.

It is about the wonder of a skyline that won't stop climbing and a blanket of pollution that can't stop spreading. It's about an atmosphere that swell culture and swallows real estate. It's about a dream that is as illogical as soft watches and as seductive as the promise of immortality.

Plexus is dedicated to the preposition that all cities are not created equal, only the people who inhabit them. It is further committed to the proposition that the people of cities are creative survivalists who refuse and acknowledge the laws of nature and who glory in adversity.

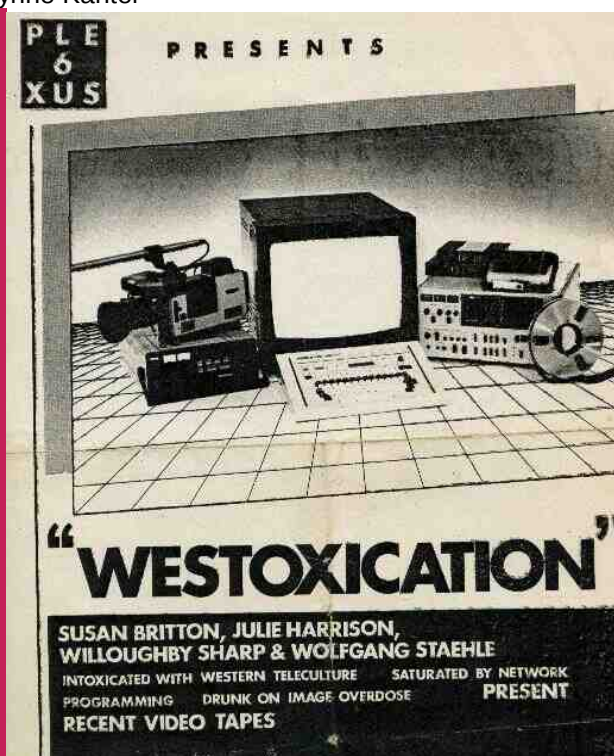
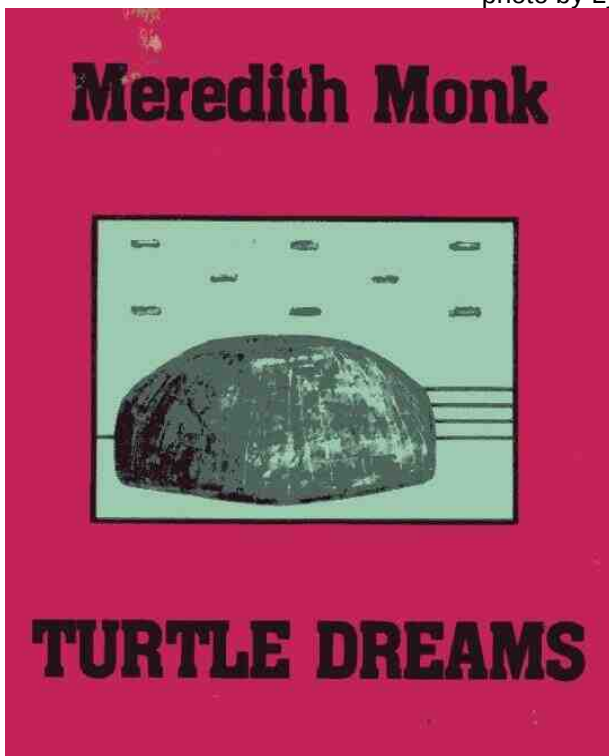
There is, in the collective heart of the people of the cities, a wild, unrelenting thirst for the impossible contradictions that make them simultaneous victims and victors.

Plexus believes that the creative involvement of the individual can do more to enhance a responsive environment than all the bureaucratic machinations of infinity of public agencies. To this end Plexus is designed to foster an international network of urban dreamers and realists, theoreticians and pragmatists.

Plexus Performance Space



photo by Lynne Kanter



Plexus performance space, 516 West 25 St., New York 1983

THE SHUTTLE THEATRE AND THE LOWER EAST SIDE COMMUNITY

In early of 1984, Plexus performance space was closed. On June 13 of 1984, Sandro Dernini with Beppe Sacchi, a journalist, Brian Goodfellow, a painter, and Karl Berger, a musician, founded The Shuttle Theatre. It was located in the basement of a burned building, at 523 East 6th Street, in the Lower East Side of New York. The ruined building was managed by Mrs. Sarah Farley, a charismatic leader of the homesteader community organization L.A.N.D. ((Local Action for Neighbourhood Development). The Shuttle Theatre, as a community artists space, started its activities with a program of art shows "The Artist in the First Person," organized directly by the artists, with no curators,.



Sarah Farley, Rolando Politi and Lower East Side Community activists, New York, 1984



Paintings by Joan Waltemath, 523 East 6th Street, New York, 1984

The Shuttle Theatre



Arleen Schloss and Beppe Sacchi



Rodrigo Solomon



Sandro Dernini and Arleen Schloss, photos by Lynne Kanter



Julius Klein, Luca Pizzorno, The Shuttle Theatre, Lower East Side, New York, 1984

On August 25 of 1984, in front The Shuttle Theatre, on the occasion of a block association event to stop the gentrification of the Lower East Side, it was issued by William Parker the Open Call *In Order to Survive*.



523 E. 6th Street, Lower East Side, New York 1984, photo by M. Wheler

In Order to Survive Open Call

William Parker, New York 1984

"We cannot separate the starving child from the starving musician, both things are caused by the same thing capitalism, racism and the putting of military spending ahead of human rights. The situation of the artist is a reflection of America's whole attitude towards life and creativity."

There was a period during the 1960's in which John Coltrane, Malcolm X, Duke Ellington, Cecil Taylor, Ornette Coleman, Bill Dixon, Sun Ra, Martin Luther King and Albert Ayler were all alive and active. Avant garde jazz contemporary improvised music coming out of the Afro-American was at a peak of creativity and motion...There was energy in the air as people marched and protested in the north and south demanding human rights, demanding that the senseless killing in Vietnam stop. Simultaneously, like musicians before them the avant garde became aware of the necessity to break away from tradition business practices. Like musicians lives being in the hand of producers and nightclubs owners who only wish to make money and exploit the musician, the musicians began to produce their own concerts and put out their own records in order to gain more control over their lives. The Jazz Composers' Guild formed by Bill Dixon was one of the first musicians' organization in the 60's to deal with the self determination of the artist. Other efforts had been made by Charles Mingus, Sun Ra as they both had produced their own concerts and records in the 50's...The motto was "black Music in Evolution." Just as the music and the movement began to break ground establishing itself, several things happened: Malcolm X was assassinated, Martin Luther King was assassinated, John Coltrane died, British rock and roll began to change the music industry. Not only could record be sold they could sell posters, books, wigs, dolls, and thousands of electric guitars to the youth of America. They promoted and pushed rock music as the real thing yet when these rock stars were interviewed they would say always site jazz or blues as the origin of rock. Also at this time there was a sudden increase in the availability of drugs in the black community. Every apparent gain as a result of the civil rights movement was not given up without fight. All gains were achieved because America had a gun to its's head. To question, to speak of change was never willingly allowed the 60's movement was so strong that it couldn't be denied. They could silence a few poets but they couldn't silence an entire nation...Our food source, our housing source are owned and operated by power hungry people who do not have our best interest in mind, they only wish to make a profit. All of this is not new knowledge, it has been said many times before, the message must be constantly repeated, intellectual knowledge of the problems is not enough, we must feel the blade piercing the hearts of all that are oppressed, jailed, starved and murdered by these criminals who call themselves leaders who act in the name of peace and democracy. Since we have little we must band together pulling all our little resources to form a base in which to work. We must learn from all the mistakes of the past dropping any selfish notions in order for this movement to succeed, in order for it to take root and begin to grow. We must ask the questions why am I an artist? Why do I play music? What is the ultimate

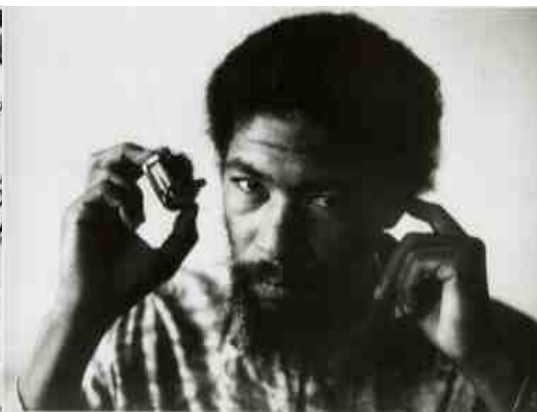
goal? Am I playing with the same spirit that I played with 10 years ago or have I just become more technically proficient? The idea is to cultivate an audience by performing as much as possible on a continuous basis, not waiting to be offered work rather creating work. Uniting with all those who hear. Those who are willing to go all the way. We must put pressure on those with power to give some of it up (picketing, boycotts, petitions, what ever it takes) and finally we must define ourselves and not be defined by others. We must take control of our lives, building a solid foundation for the future.

PLEXUS ART OPERAS AND PURGATORIO SHOWS

Goya Time, 1985, New York, the first Plexus Art Opera, was presented at CUANDO, on June 13 of 1985, as a multi artforms event. CUANDO - Culturas Unidas Aspireran Nuestro Destino Original - was a Puerto Rican community civic cultural center located on 9 Second Avenue, on the corner of Houston Street and the Bowery, in a 5 floors abandoned building. The Plexus art opera was conceived as three collaborative pieces: *La Maja* by Gretta Sarfaty; *Los Capriccios* by Butch Morris and *Time a Way to Fly* by Sandro Dernini. It was made with the participation of more than 80 artists, among musicians, poets, singers, dancers, actors, visual artists, on freely conducted interpretations of the same theme: *La Maja*.



Artwork by Gretta Sarfaty

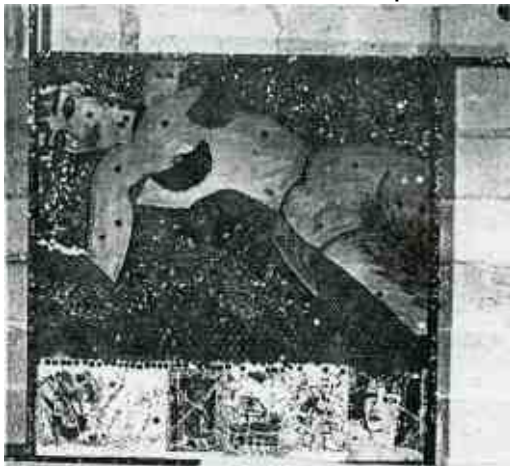


Butch Morris, photo by Lynne Kanter



CUANDO, New York 1985, photo by J. Day

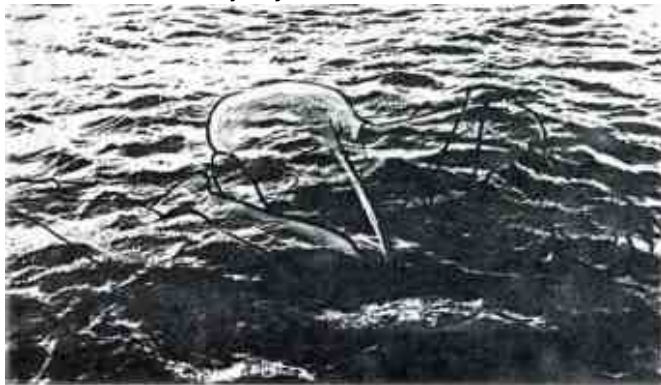
Plexus Art Opera n. 1: Goya Time, 1985, New York



La Maja by Baldo Deodato



La Maja by Julius Klein



La Maja by Eve Vaterlaus



La Maja by Gretta Sarfaty

CUANDO, New York 1985



Dance performance by Gloria McLean, CUANDO, New York 1985, photo by J. M. Day

Plexus Art Opera n. 1: Goya Time, 1985, New York



CUANDO, New York 1985, photo by J. Day

Plexus Compressionisme

Leonard Horowitz, New York 1988

I first experienced 'compressionisme' in the Spring of 1985, where I was suddenly engulfed by a "Total Theatre" environmental spectacular Opera called "Goya Time," a continuous and extremely compressed dramatization of three paintings by Francisco Goya: "The Nude Maja," "The Royal Family," and "The Eight of May..."

By dramatizing these three Goya painting and having this cast of Goya costumed artists literally run through the audience, it destroyed the normal sense of separation of staged theatre, since all at once you were not only the observer, but a participant.

In order to really catch the total and unexpected actions taking place, one had to constantly shift one's view from the Royal family on the balcony and further physically follow their descent through the amazed milling crowd below. The Royal Family pushed their way through the packed gymnasium, past thirty artists doing their simultaneous versions of the Nude Maja, and brushed past me, almost knocking me down. The whole Opera lasted an hour chronologically... but... psychologically seemed to be over in ten minutes. So we can say that because of the concept and the simulsensuous presentation, that there was an intense compression of time, of events, of experience, of total unexpectedness.

If one agrees with the theory that art should contain elements of surprise, then this Plexus process and operas by Robert Wilson, by Meredith Monk and the Ontological-Hysterical process of Richard Forman is that Robert Wilson, Meredith Monk and Richard Forman tend to suspend time, to Surrealize it, and certainly in Robert Wilson work, to stretch time into a suspended "Dream State," a psychedelicate state.

If we have been subconsciously influenced by the motion picture (and now television), as I believe we all are, then the obvious differences between the plexus process and especially any of Wilsons masterpieces (Einstein on the Beach) is that Robert Wilsons ouvre has a strong sense of slowed motion and Plexus has the quality of Pixillation, of jump cut, of extreme compression.

Plexus Art Opera n. 2: Purgatorio Show New York 1985



CUANDO, Lower East Side, New York 1985, photo by Leonard Horowitz

A month later, on July 17, always at CUANDO, Sandro Dernini, Willoughby Sharp, Lenny Horowitz, Arleen Schloss, Al Di Martino, with Ray Kelly and Ivy Winick, organized the art event *Purgatorio Show New York 1985*, dedicated to Ralston Farina, an artist recently died, and to his dream to escape from time and gravity. It was performed by 350 artists, all around the six floor building. It was a very large community art event made, as a 3 hours exhibition open call for a Lower East Side cultural community house, to draw more public attention on the gentrification of the Lower East Side.



Sandro Dernini, Willoughby Sharp, Lenny Horowitz, CUANDO, New York 1985, photo by Al Di Martino

PLEXUS COMMUNITY-BASED ART MARKET STRATEGY

Plexus Purgatorio Show, New York 1985

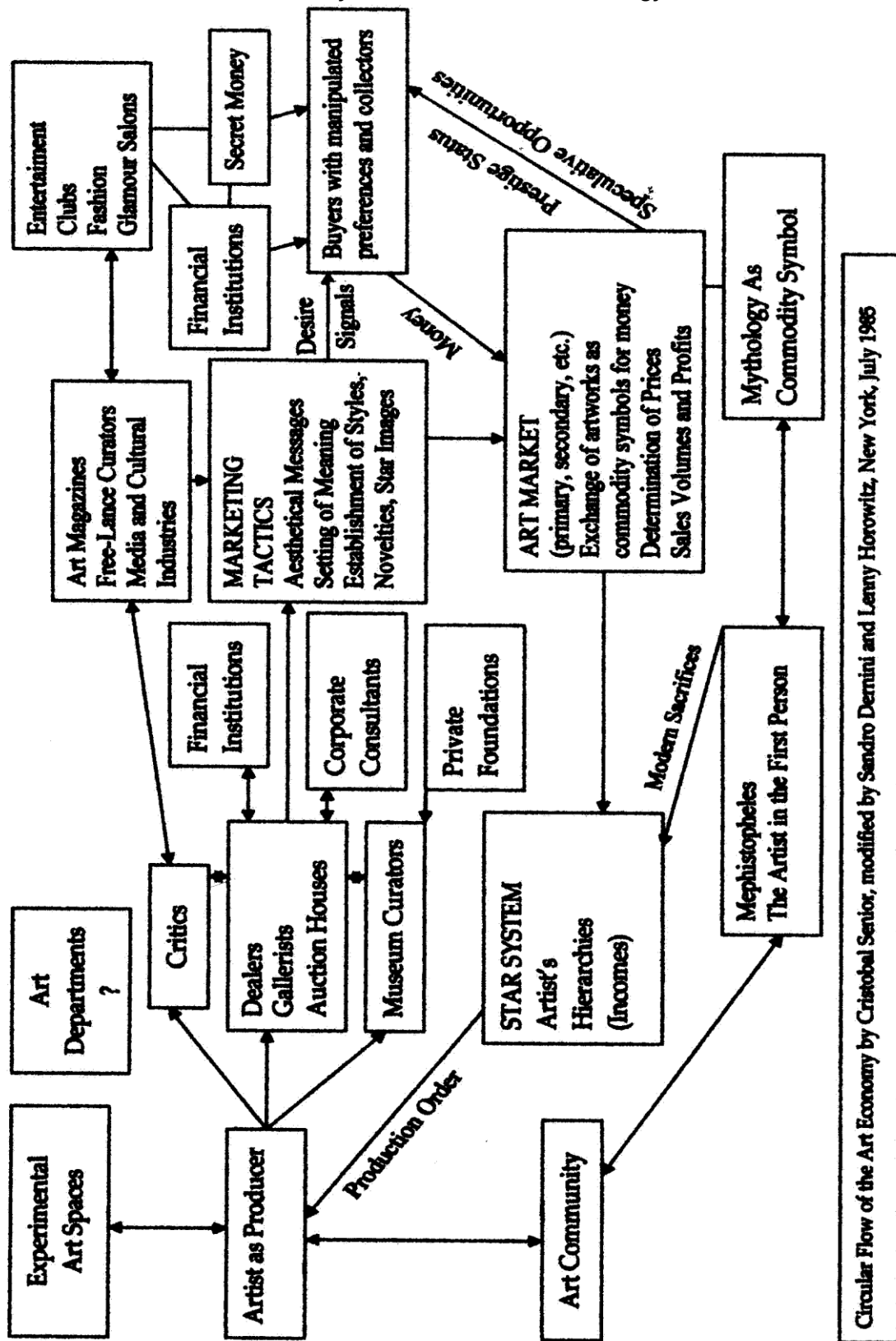


Diagram by Cristobal Senior, modified by Sandro Dernini and Lenny Horowitz
CUANDO, New York, 1985

Plexus Art Opera n. 2: Purgatorio Show '85 New York



Sandro Dernini and Ray Kelly



Wess Power, CUANDO, New York 1985, photos by Al Di Martino
 Plexus Art Opera n. 2: Purgatorio Show '85 New York





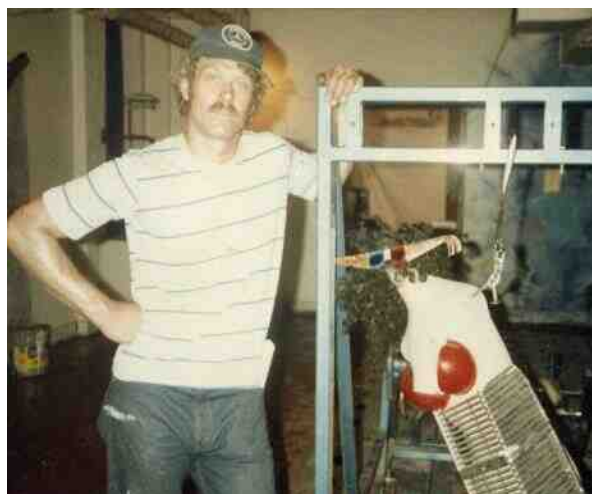
CUANDO, New York 1985, photos by Al Di Martino
 Plexus Art Opera n. 2: Purgatorio Show '85 New York



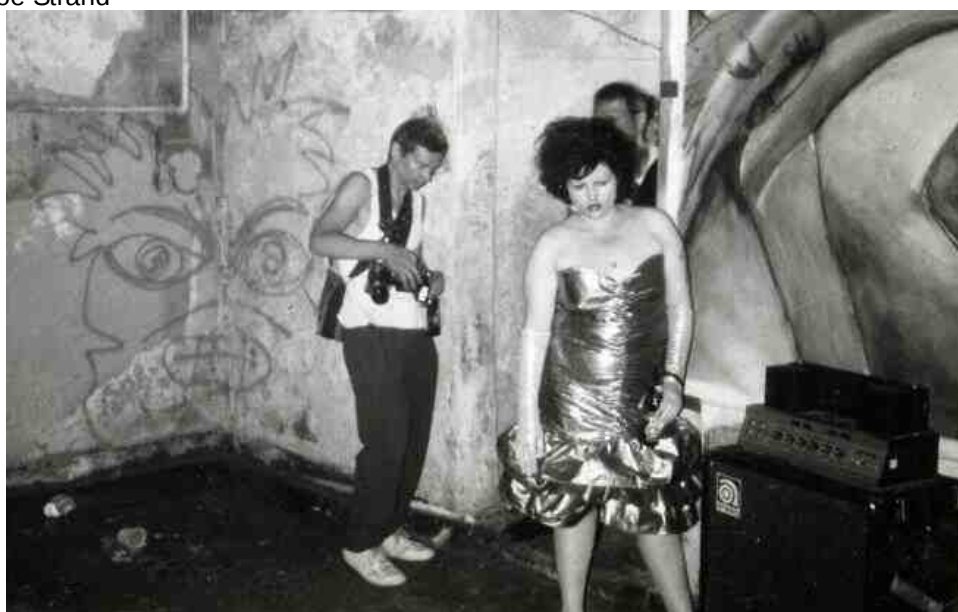
Rolando Politi and David Boyle



Gloria McLean, photo by J. Day



Joe Strand



CUANDO, New York 1985, photos by Al Di Martino
Dedicated to Ralston Farina



Installation by Eve Vaterlaus



Nada, Ken Hiratsuka, Ellen Christi, photos by A. Di Martino



Luca Pizzorno, CUANDO, New York 1985, photo by James Love Corwell IV

THE ESCAPE OF AN ART SLAVE SHIP FROM THE NEW YORK ARTWORLD

On February 27 of 1986, in New York, at the community center CUANDO, between Second Avenue and the Bowery, it was staged the Plexus Art Opera n.3 *Eve: Escape for Donna Purgatorio from Anno Domini by the Multinational Chain Gang of Downtown New York*. It was about the journey of an art slave ship escaping from the New York Art World and from the written contemporary art history. Performed, created and produced collectively by 220 musicians, poets, actors, dancers, video makers, performers and visual artists, featuring many prominent figures on the N.Y. downtown avant-garde scene, handcuffed together. It was a spectacular event open to the public only for one hour, with a 99 cents admission fee. It was about evolutionists vs creationists.

Art Slave



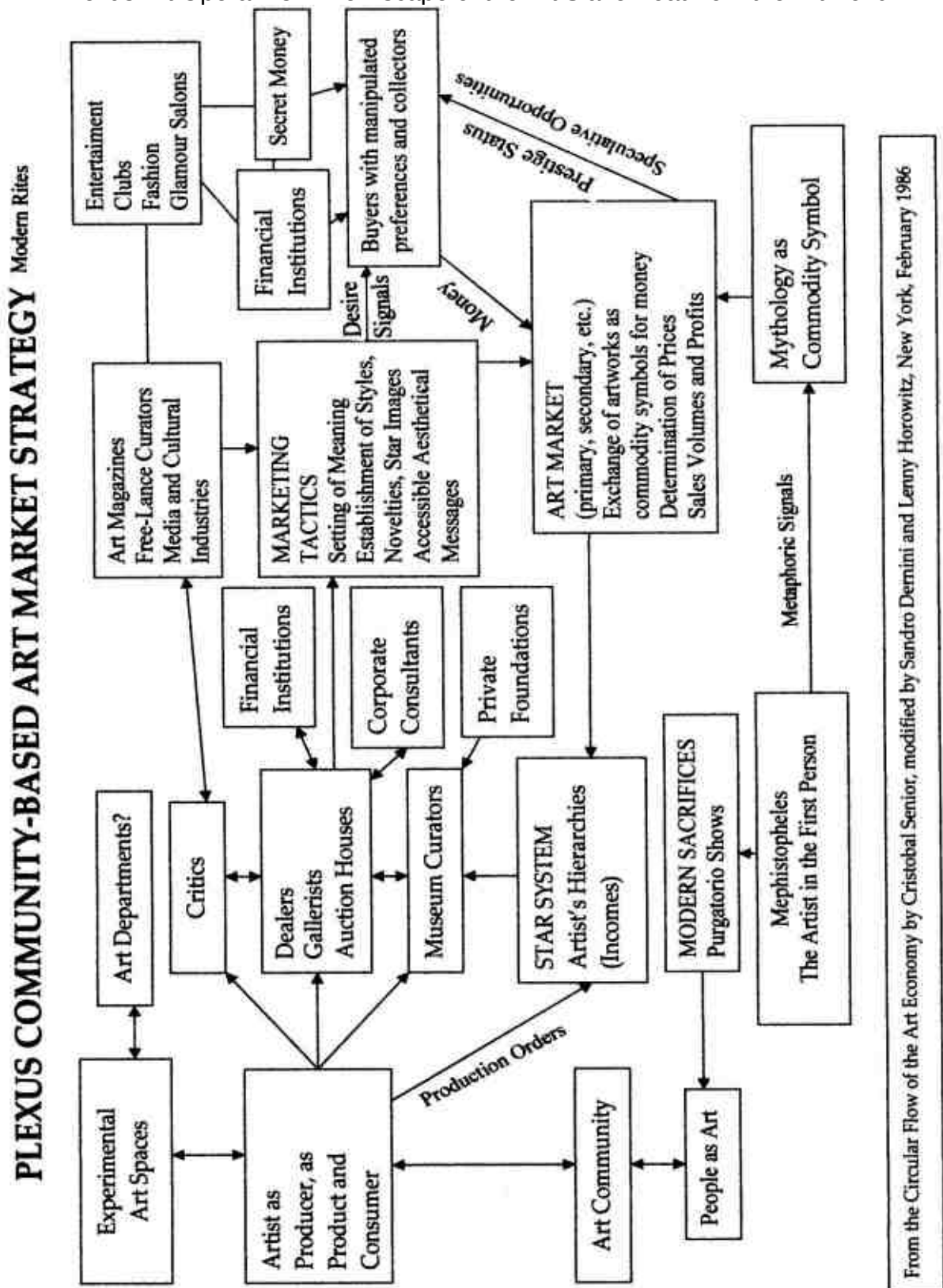
Artwork by David Mora Catlett, New York 1986

Artwork by Lenny Horowitz, New York 1986

It is a collaborative avante garde opera, a modern sacrifice. This one night extravaganza is a compression of time, space, relativity. It recreates archetypes, modernizes mythology. It has its root in experimental total theatre and happenings. It is a journey between reality and fantasy. Mythology is the wind in the sails of the art slave shuttle ship, mythography is the route through the Downtown New York Chain Gang to the Apple. When the artists are auctioned, penis dollars are used to buy art. The artists are destroyed by the phallocracy. Guns and bullets dominate again. In this modern ritual art sacrifice the Minotaur decimates the Art Freak Jet Set. The Cardinals eat the Breadwoman as she speaks breadart words... Eve sits between Adam and God in the Sistine Chapel. The Marlboro robot arrives with the key words: 99 cents for a 200 artists Art Opera created and produced by all the artists together to establish an international art Community Credit Line and to establish SWEAT EQUITY.

Leonard Horowitz

Plexus Art Opera n.3: The Escape of the Art Slave Boat from the ArtWorld



From the 1985 Plexus Art Opera Diagram by Cristobal Senior implementation by Sandro Dernini & Lenny Horowitz, CUANDO, New York 1986

Art Slaves



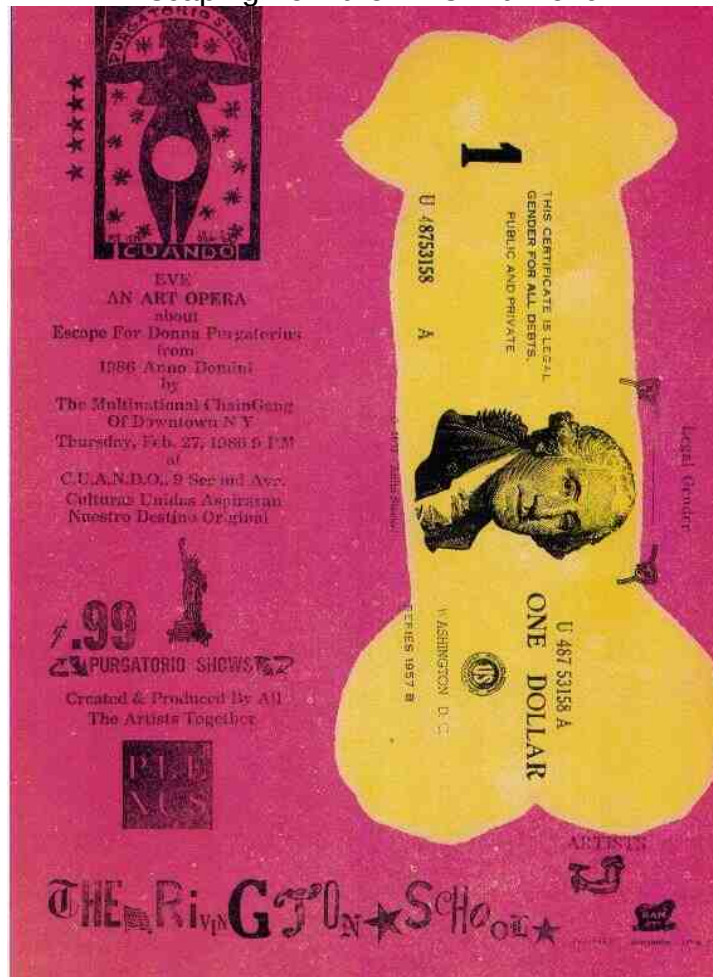
From the left bottom side: Ray Kelly, Tyrone Mitchell, Freddy the Dreamer, Silvio Betti, Wess Power, Michael Warren Powel, Eve Vaterlaus, Lenny Horowitz, Sandro Dernini, Arleen Schloss, Paolo Buggiani, Margaret Bazura, Michele Siboun, Leonid Sokov, Bernd Naber, Monique and Robert Parker; Jamie Dalglish, Nico Smith, Willem Brugman, Gianfranco Mantegna, Franco Ciarlo, Antoine Desparchis, Penny Ward, Carmine Spera, Judy Levy, Albert Di Martino, P. Michael Kean, Marcos Margall, David Mora Catlett, Richard Milone, World Famous Blue Jays, Toyo, Winnie Berrios, Tomoto Toki; New York, 1986, photo by Toyo

Plexus Art Opera n.3: Eve



Artwork by Anita Steckel, 1971

Escaping from the NYC Art World



Poster by Maggie Reilly-Ram Studio, New York 1986

The beauty of these community actions was that they were organized with no advance preparation but only with an open call sent out from person to person and friend to friend only few days before. You had to live in the community to know about it. The event was so short, like one hour or few hours, that it was over before all the people were in. Plexus did for the first time the instant art event. If you didn't know about it before it started it was over before you could get there. The artists used anything that they could find to make art for these events which never stayed up for longer than a few hours. One of these mass community art events was made in 1986 at CUANDO, it was the departure of the metaphoric art slave ship. Here a large quantity of artists, 220, had to deal creatively with the use of a limited space, 4x4sq. ft., for each, the configuration of the spaces forming upon the floor the shape of the ship. My homesteaders organization offered the security of the show and we were dressed with warriors costumes. We did not allow any people from the audience to go inside where all artists, with their helpers (more than 350 participants) were preparing the show. When the audience came in, they found all the room full of people and smoke from a theatre smoke machine, colored lights and sound from a 14 piece jazz orchestra. 6 or 7 camera persons were moving in the crowd documenting the event. It was the first time that the documentation in Plexus took visibility more than just as a video documentation and started to become a form of art in and of itself.

David Boyle, New York 1994

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Artwork by Anita Steckel, CUANDO, New York 1986

Plexus Art Opera n.3: Eve



Artwork by Eve Vaterlaus, CUANDO, New York 1986

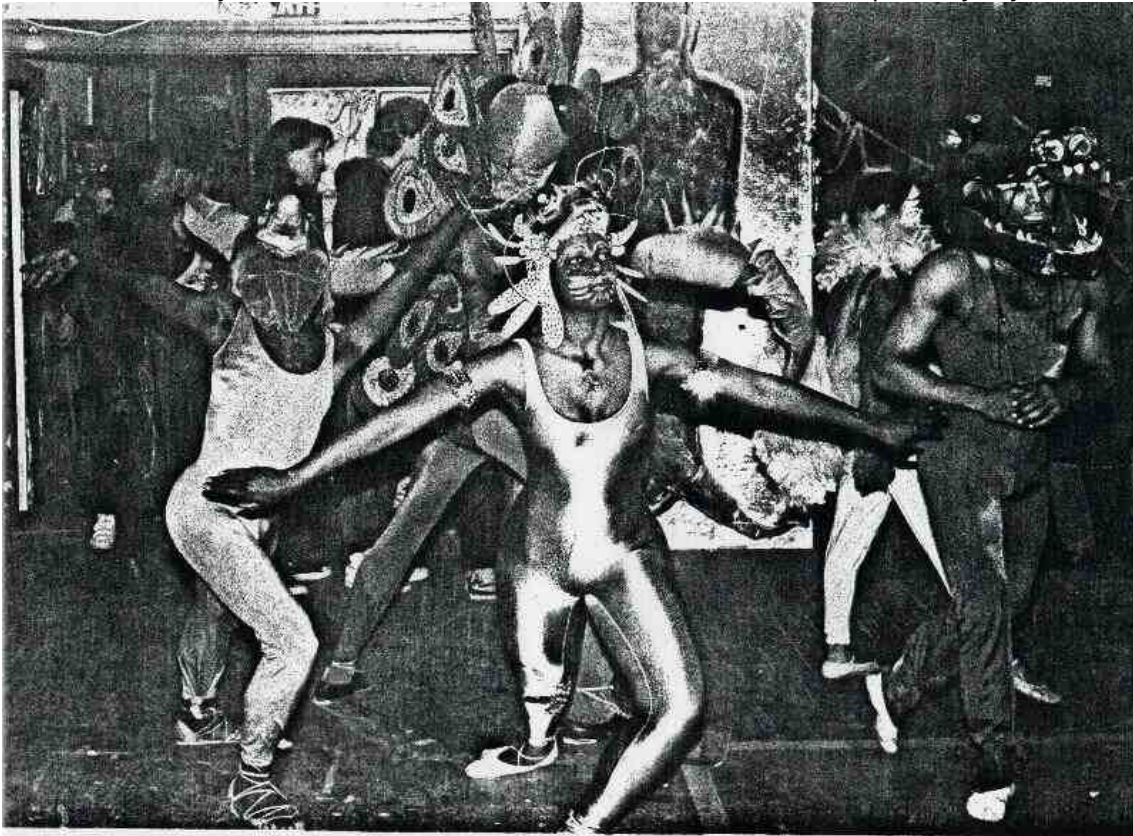


Artwork by Silvio Betti, CUANDO, New York 1986

Plexus Art Opera n.3: Eve Escaping from New York Art World

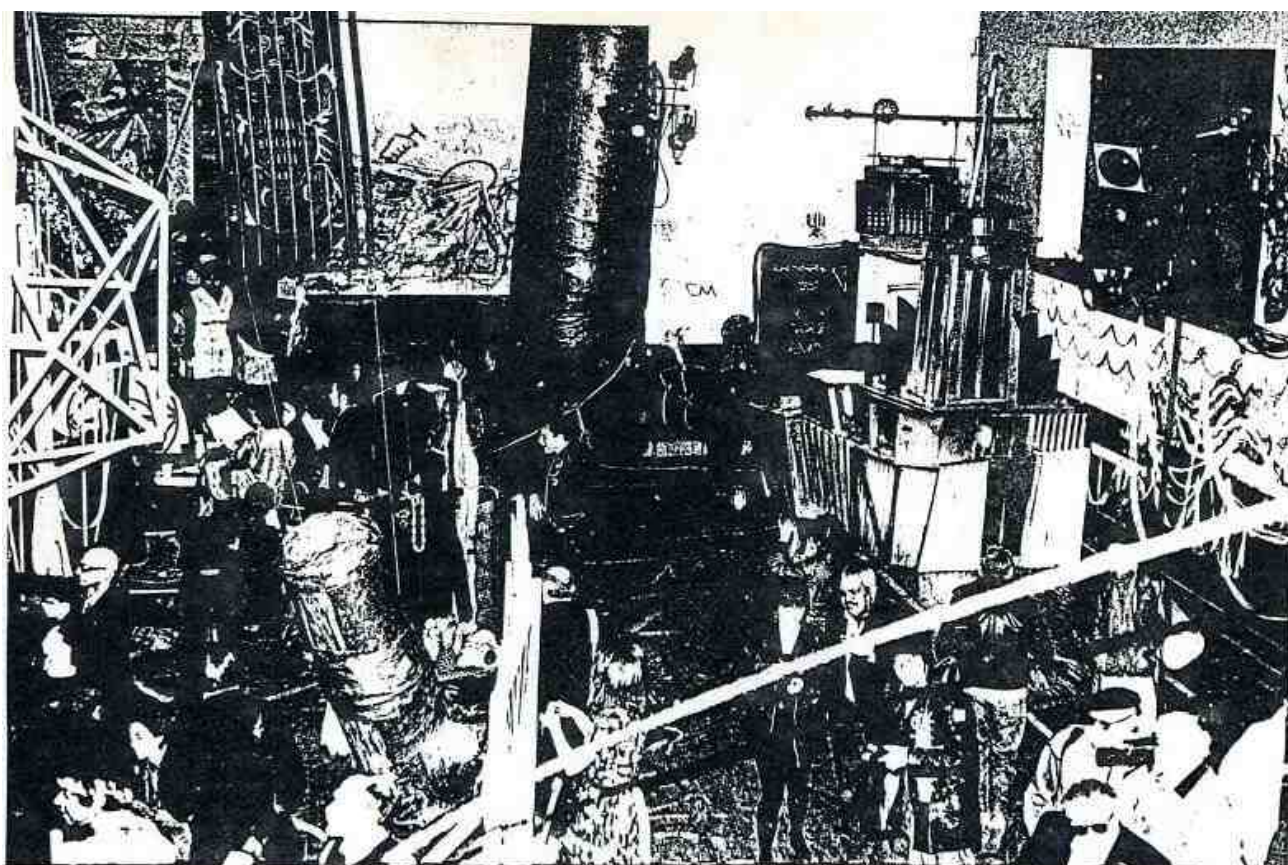
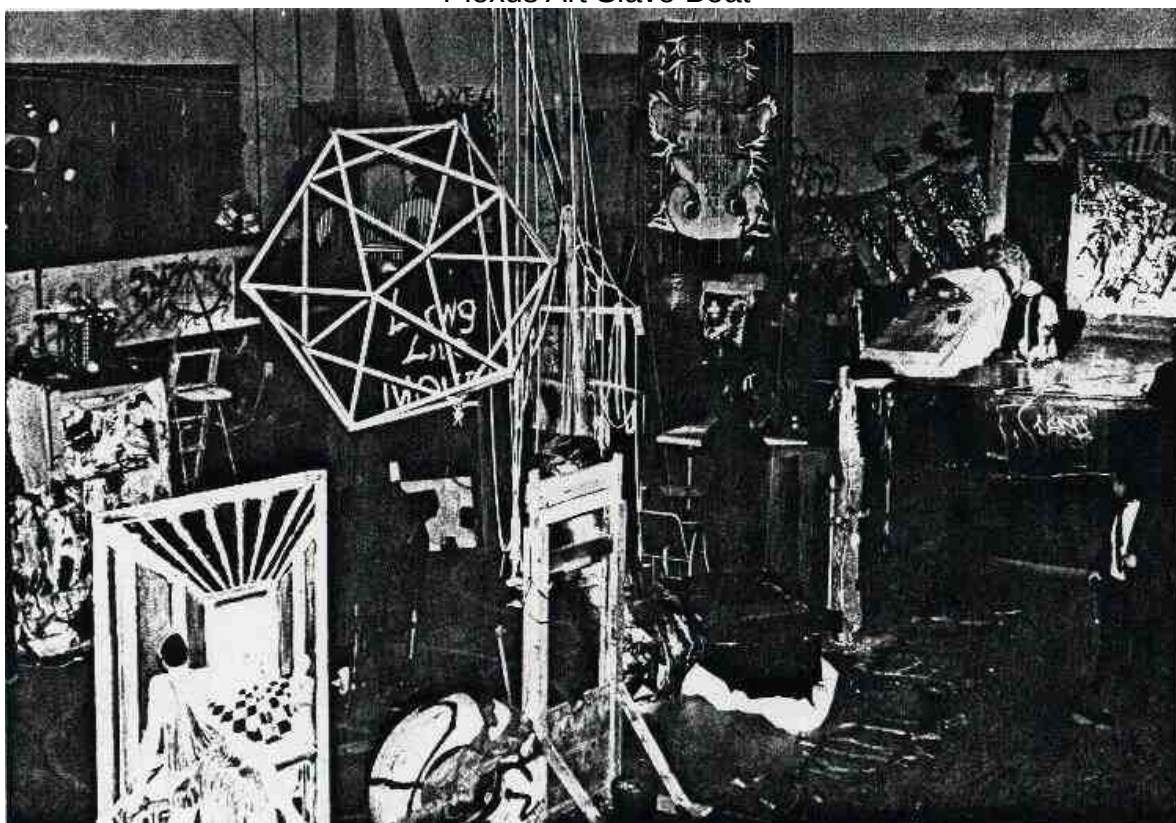


Artwork by Ken Hiratsuka, CUANDO's sidewalk, New York 1986, photo by Toyo



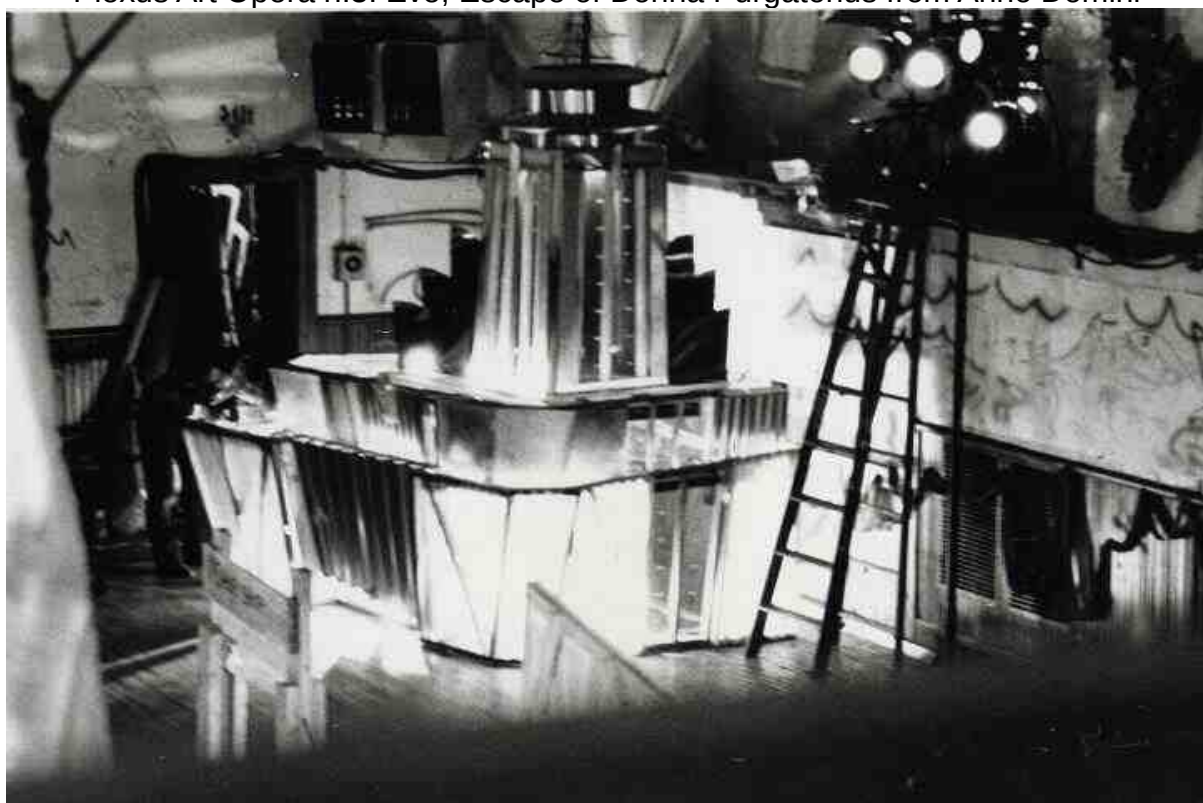
Alfa-Omega 1-7 Theatrical Dance Company, CUANDO, New York 1986, photo by Toyo

Plexus Art Slave Boat



CUANDO, New York 1986, photos by Winnie Berrios

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini

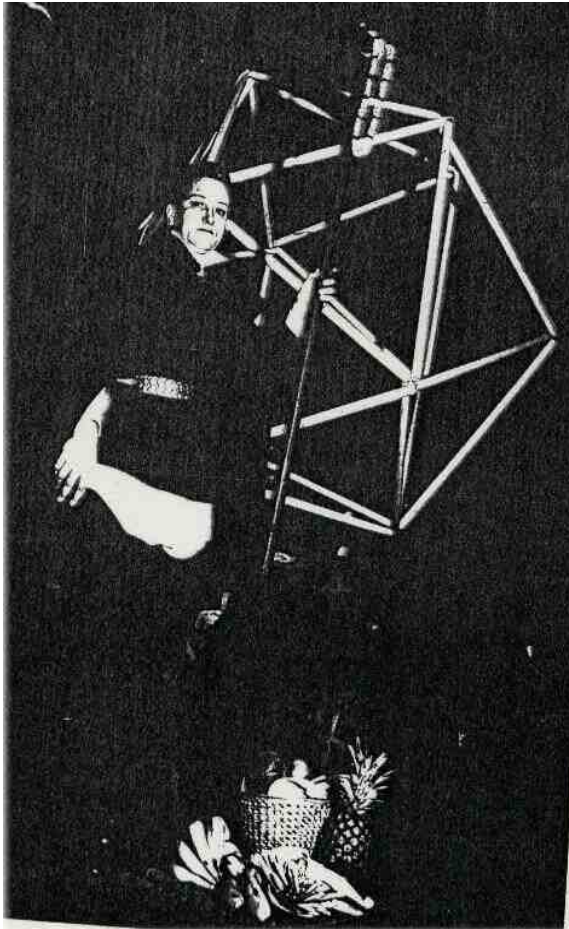


Artwork by Joe Strand, CUANDO, New York 1986, photos by W. Berrios



Installation by M. Keane, CUANDO, New York 1986, photo by Winnie Berrios

Art Slaves

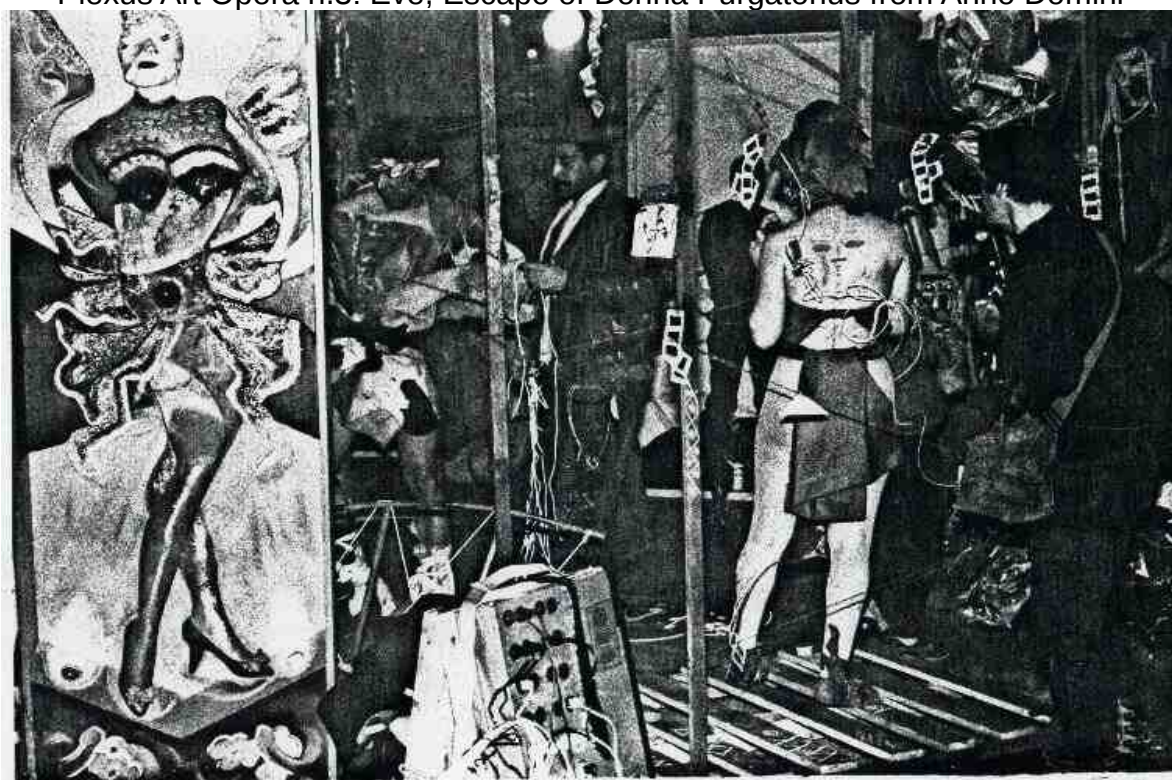


Marcos Margall, Eve Vaterlaus, Joe Strand, photos by Jeffrey Day



Installations by Shalom Newman, Leonid Sokof, CUANDO, New York 1986, photos by Toyo

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Artwork by Shalom Newman

photo by Winnie Berrios Michele Siboun



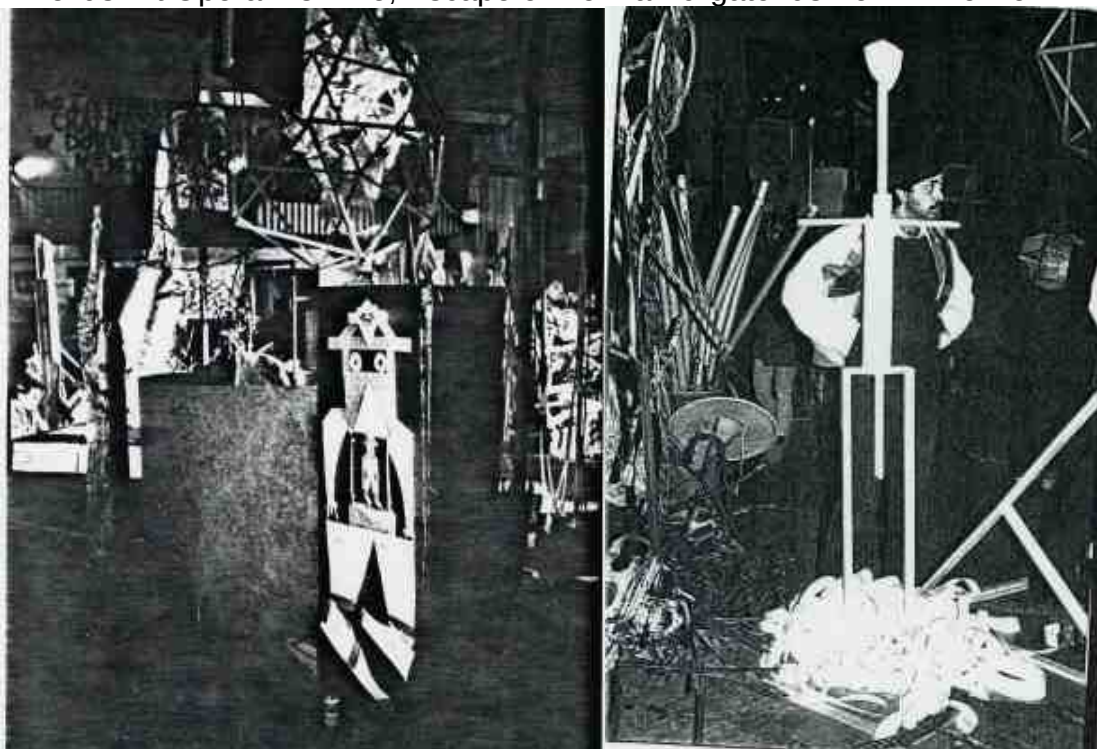
Kate Tastrophe



CUANDO, New York 1986, photos by Toyo

Nico Smith

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini

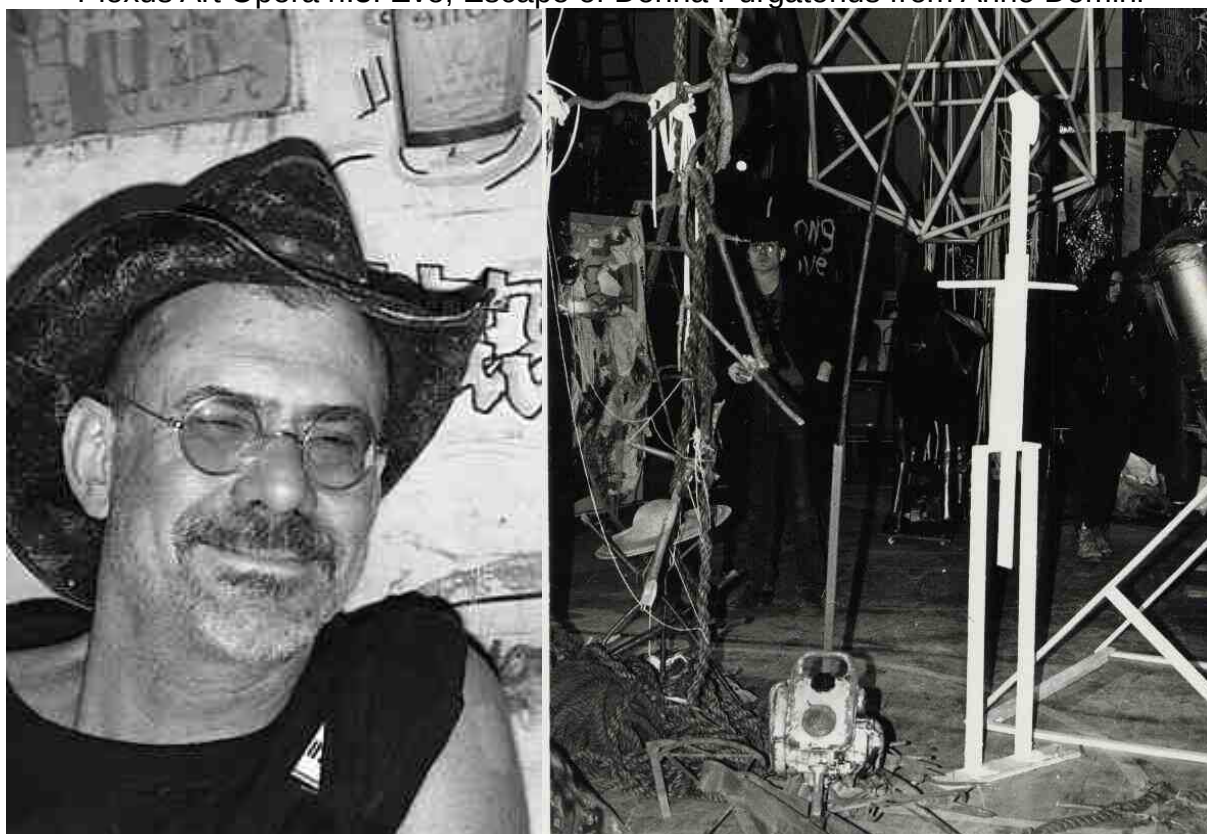


Arturo Lindsay



Installation by Freddie the Dreamer, CUANDO, New York 1986, photos by Toyo

Plexus Art Opera n.3: Eve, Escape of Donna Purgatorius from Anno Domini



Ray Kelly, Arleen Schloss, CUANDO New York 1986, photos by Winnie Berrios

Plexus Mythological Art Attack



Sandro Dernini carrying the *Minotaur* by Paolo Buggiani



Butch Morris, photo by Jeffrey Day, CUANDO New York 1986, photo by J. Day

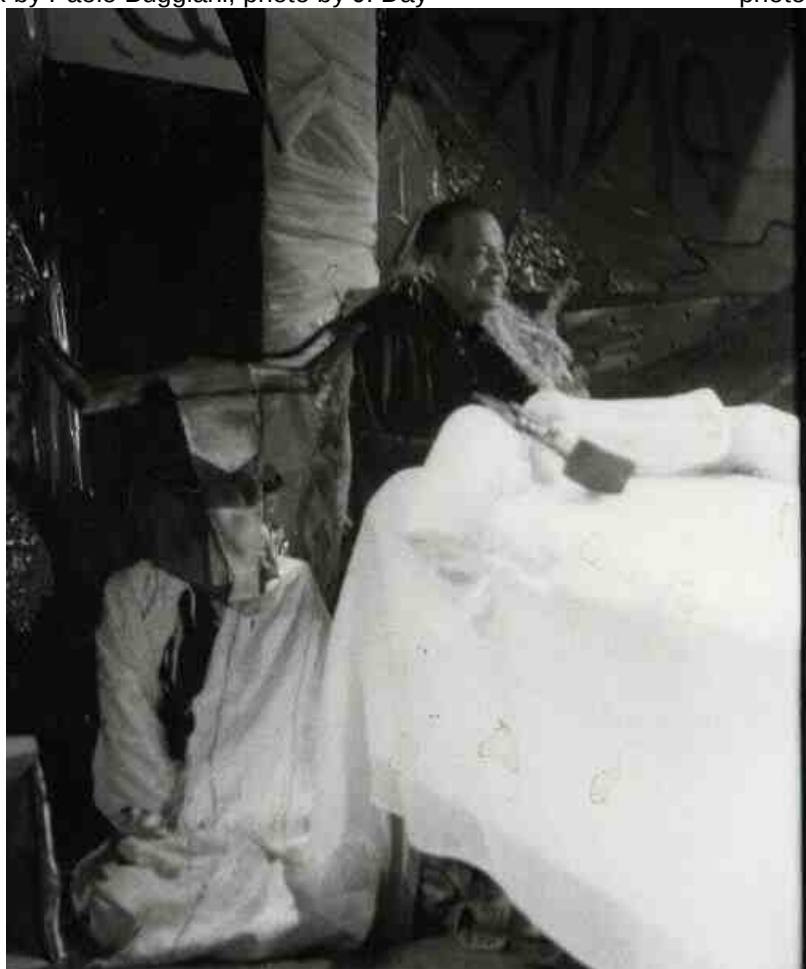
Plexus Mythological Art Attack



Artwork by Paolo Buggiani, photo by J. Day



photo by Toyo

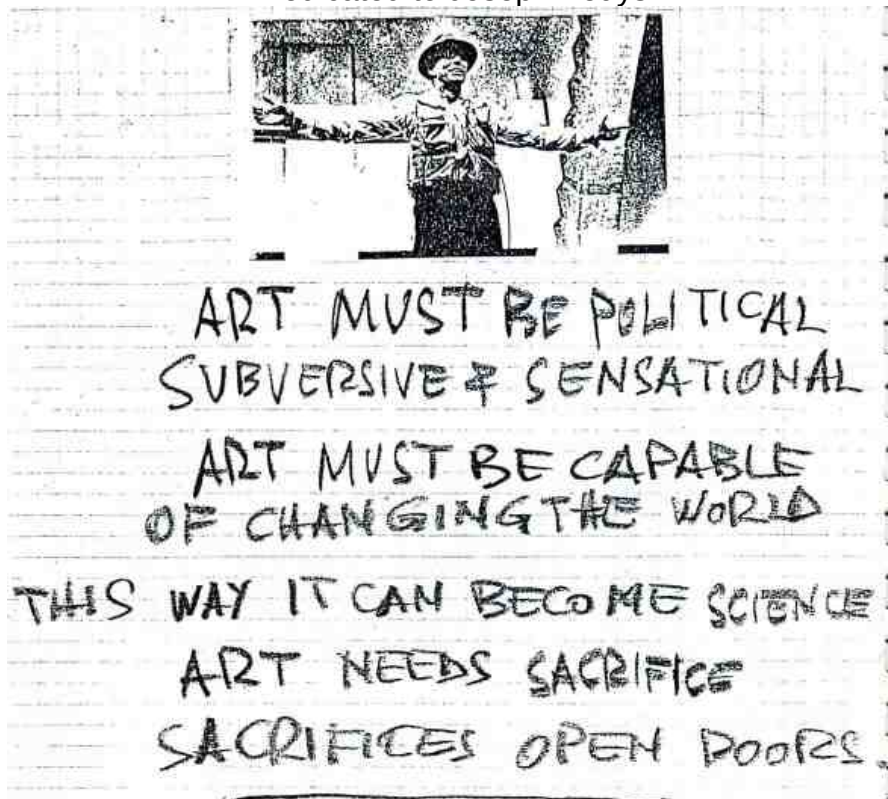


Sandro Dernini and Richard Bruce Nugent, CUANDO, New York 1986, photos by Toyo

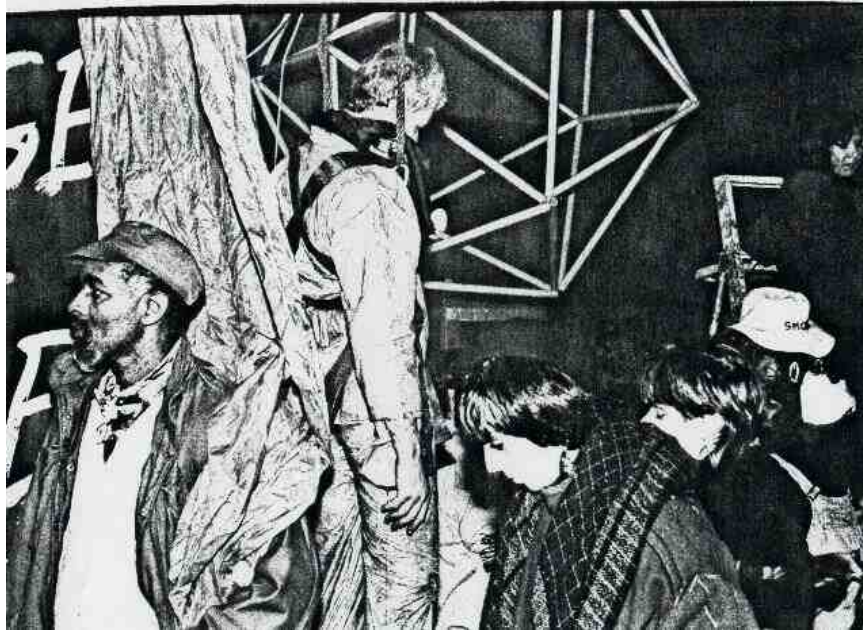
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Dedicated to Joseph Beuys



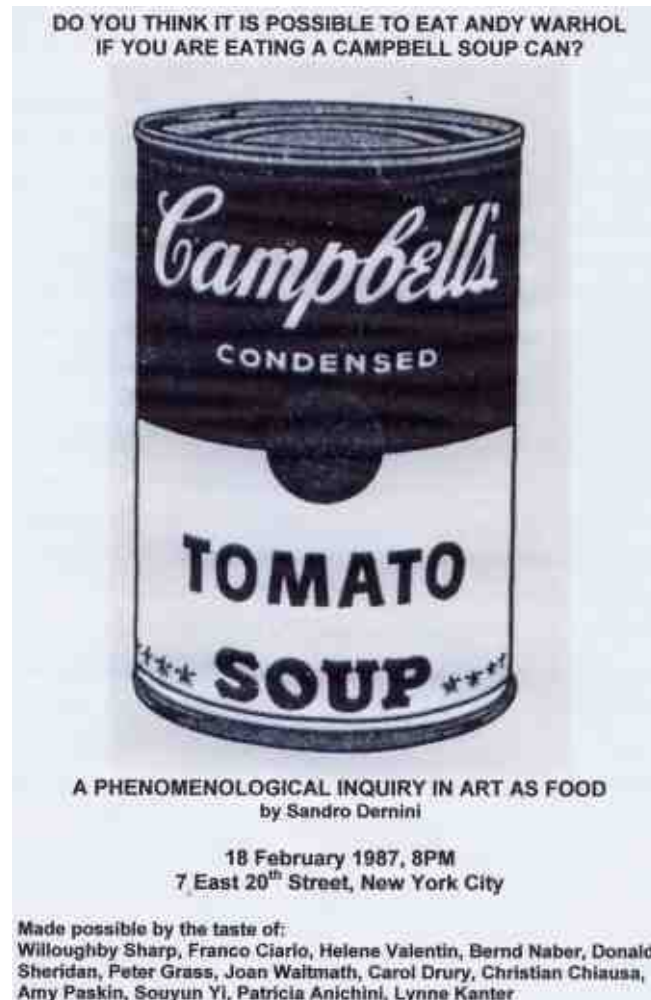
Artwork by Gianfranco Mantegna, CUANDO, New York 1986



Lorenzo Pace, Gianfranco Mantegna, Judy Levy, CUANDO, New York 1986, photo by Toyo

At the end of the Plexus event, it was announced that the art slave ship was going to travel internationally in the underground art community to prepare its landing, in the summer of 1987, in the Nuraghic time of Sardinia, at the centre of the western Mediterranean sea. It was conceived to use the Nuraghic culture of Sardinia as a mythological mask, to cover the real destination of the Plexus voyage: the House of the Slaves in Goree, off Dakar, in Senegal, because, at the time, too many communication campaigns were speculating on the name of "Africa" for their own self promotion.

DO YOU THINK IT IS POSSIBLE TO EAT ANDY WARHOL IF YOU ARE EATING A CAMPBELL SOUP CAN? A Phenomenological Inquiry



On February 18 of 1987, at Patrizia Anichini Gallery, in New York, the day before the opening of the symposium *The Dematerialization of Art*, organized at New York University by the ICASA-International Center for Advanced Studies in Art, Sandro Dernini staged the event "*Do you think it possible to eat Andy Warhol if you eat a Campbell soup?*". He conceived it as a phenomenological inquiry made for the prof. David W. Ecker's NYU course "Phenomenology and the Arts" that he was following in that period. He invited 13 artists to eat a Campbell soup and to answer to a written questionnaire in which it was reported the following: "Do you think it is possible that you have eaten Andy Warhol when before you have eaten that Campbell soup two minutes ago? Suspend your belief before to answer to these questions: Answer- yes or nor? What you mean? How do you know? How was the taste? Is it true or not? Who was the subject? Who was the object? Description of the experience". As napkins, they used the brochures of the Dematerialization of Art Symposium, in order to be read, during the digestion, before to answer to a written questionnaire. At the end, it came out that majority of participants believed to have eaten Warhol during their ritual performance. It happened, that night Andy Warhol died.

Do you think it is possible to eat Andy Warhol
if you are eating a Campbell soup can? A Phenomenological Inquiry

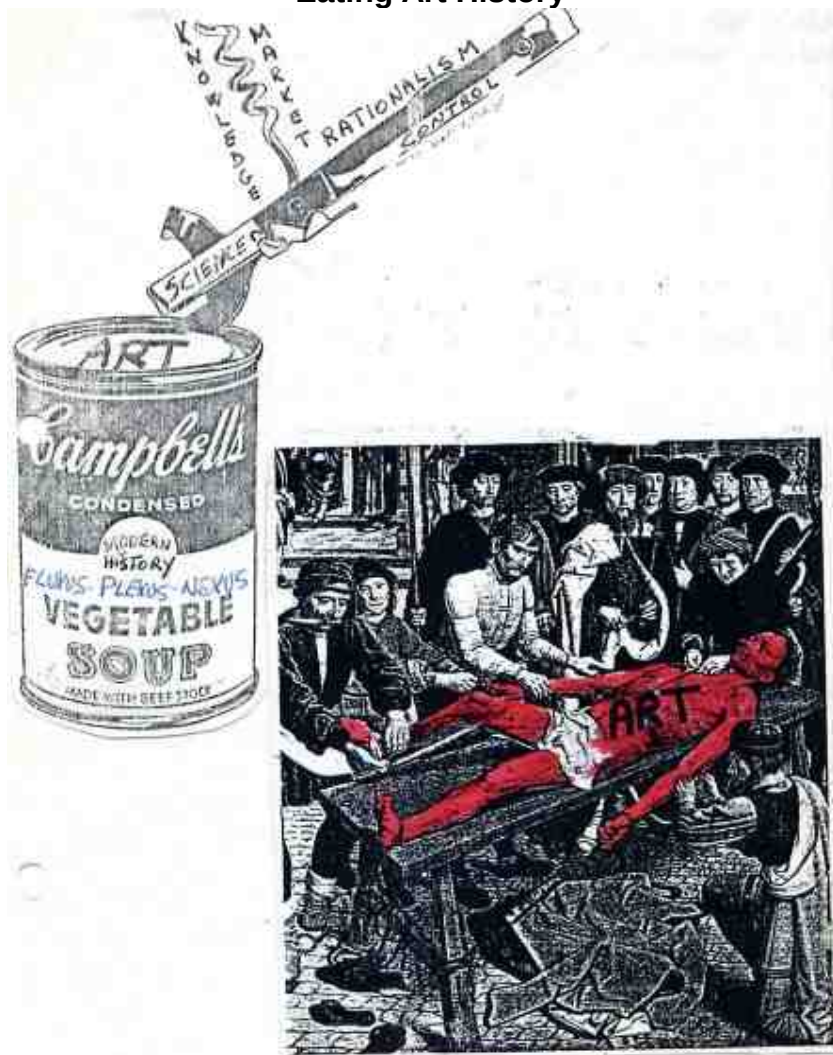


Peter Grass, Helene Valentin, Bernd Naber



Franco Ciarlo and Patrizia Anichini , New York 1987, photos by Lynne Kanter

Eating Art History



Concept image by Sandro Dernini, New York 1987

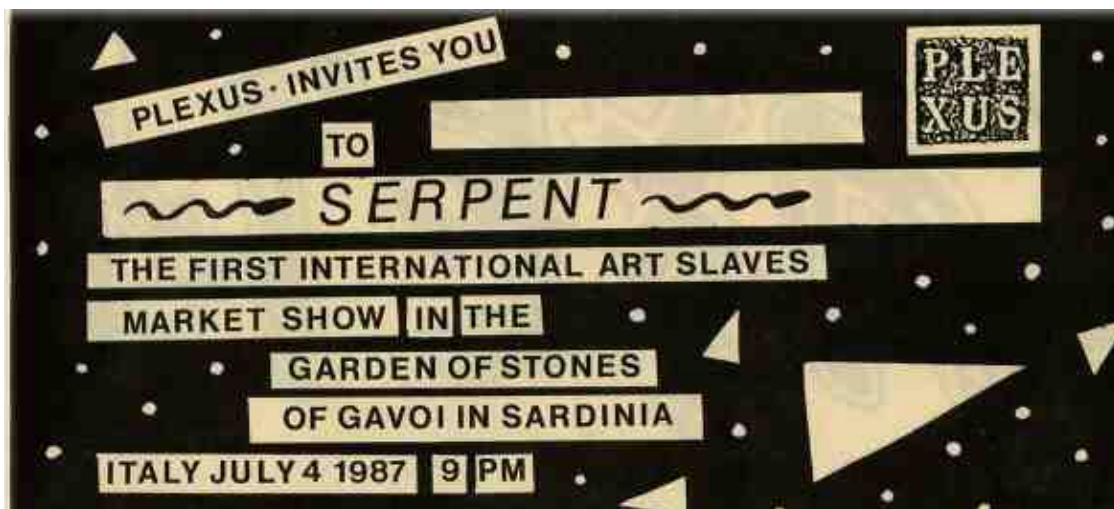


Willoughby Sharp, Sandro Dernini, Lynne Kanter, Souyun Yi, Franco Ciarlo, Joan Waltermath, Peter Grass, Carol Drury, Amy Paskin, Donald Sheridan, Bernd Naber, Patrizia Anichini, Helen Valentin, Christian Chiausa, at Patrizia Anichini Gallery, New York 1987, photo by Lynne Kanter

THE FIRST INTERNATIONAL ART SLAVES MARKET SHOW IN MODERN ART HISTORY

On July 1- 4 of 1987, after 14 months of preparation, the Plexus art slaves boat, with more 160 artists, from 23 different countries, answering to the 1986 New York call, landed in the megalithic sanctuary of Sa Itria of Gavoi, a small village at the center of the island of Sardinia. There, the Plexus co-opera n.4 The Serpent of Stone was staged as the first international art slave market show in modern art history.

It was presented as four days of art and science, connected via an experimental computer network by the Dax Group of Carnegie Mellon and Franco Meloni of the University of Cagliari, as a multi-media fractal show dedicated to the Heinrich Hertz's 100 years electromagnetic celebration. As scales of the Serpent broadcast slow-scan graphic interpretations linked artists and scientists around the world, all celebrating and interpreting free deconstructions of the metaphor of the Serpent, as a communal performance of art freedom and independence.



Graphics by Richard Milone, New York 1987

1987 Plexus communication before Internet was created



Artwork by Stefano Grassi, Gavoi, Sardinia, 1987

A system which transmits information without intermediaries, conditioning, or censure by any power whatever, where a fact may be presented as it was intended by its conceiver, free from encumbering interpretative explanations - this is without a doubt the most productive weapon against the frustrating solitude of every author. And the system does exist: a network of computers which connects the knowledge-producing centers of the whole world. It can be the most useful way to not only exchange data but to close the gap and make ties stronger between all those interested in culture-related work.

One of the most wonderful experiences during the Plexus Meeting in July was meeting artists already "met" through the electronic mail system - the VAX at Cagliari's Department of Physics. There were people from DAX - Digital Art Exchange of Carnegie Mellon University in Pittsburgh, along with poets who had transmitted ancient legends from Australia, while Kassel and Wales were on the line. And all this in Gavoi, Barbagia, Sardinia.

Franco Meloni, Sardinia 1987

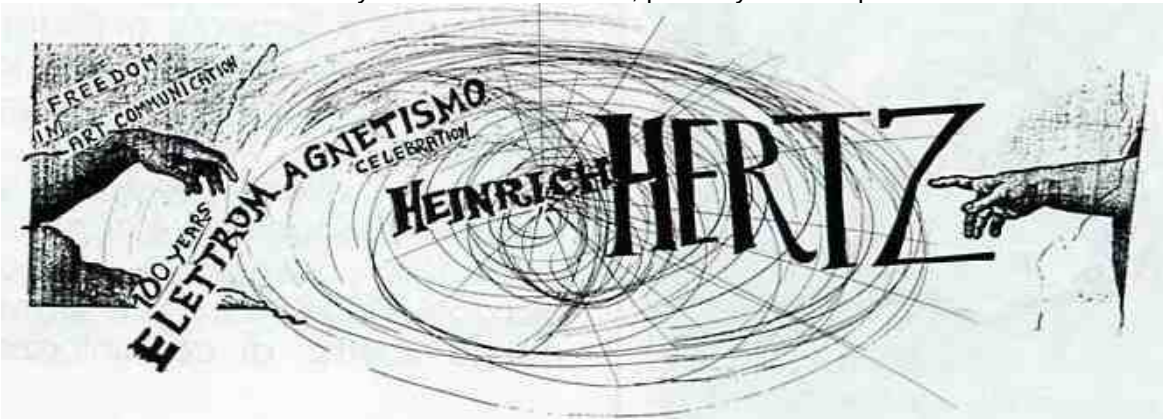


Artwork by Gaetano Brundu, Cagliari, Sardinia 1987

The First International Art Slaves Market Show



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



Artwork by Gaetano Brundu, Cagliari 1987

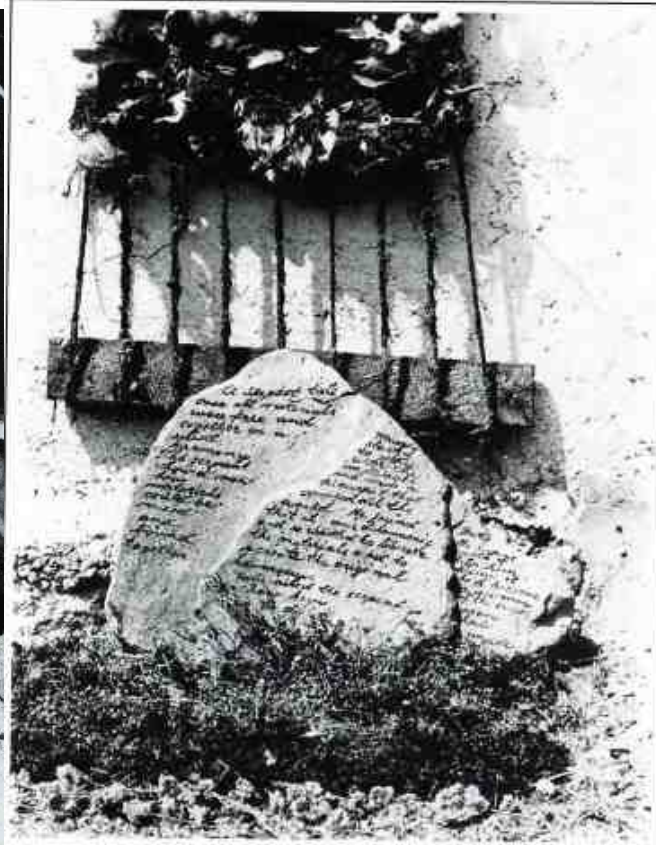


Performance by Luis Lopes, Gavoi, Sardinia 1987, photo by Stefano Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Performance by Assane MBaye, installation by Luc Lerouge-Diagonale Espace

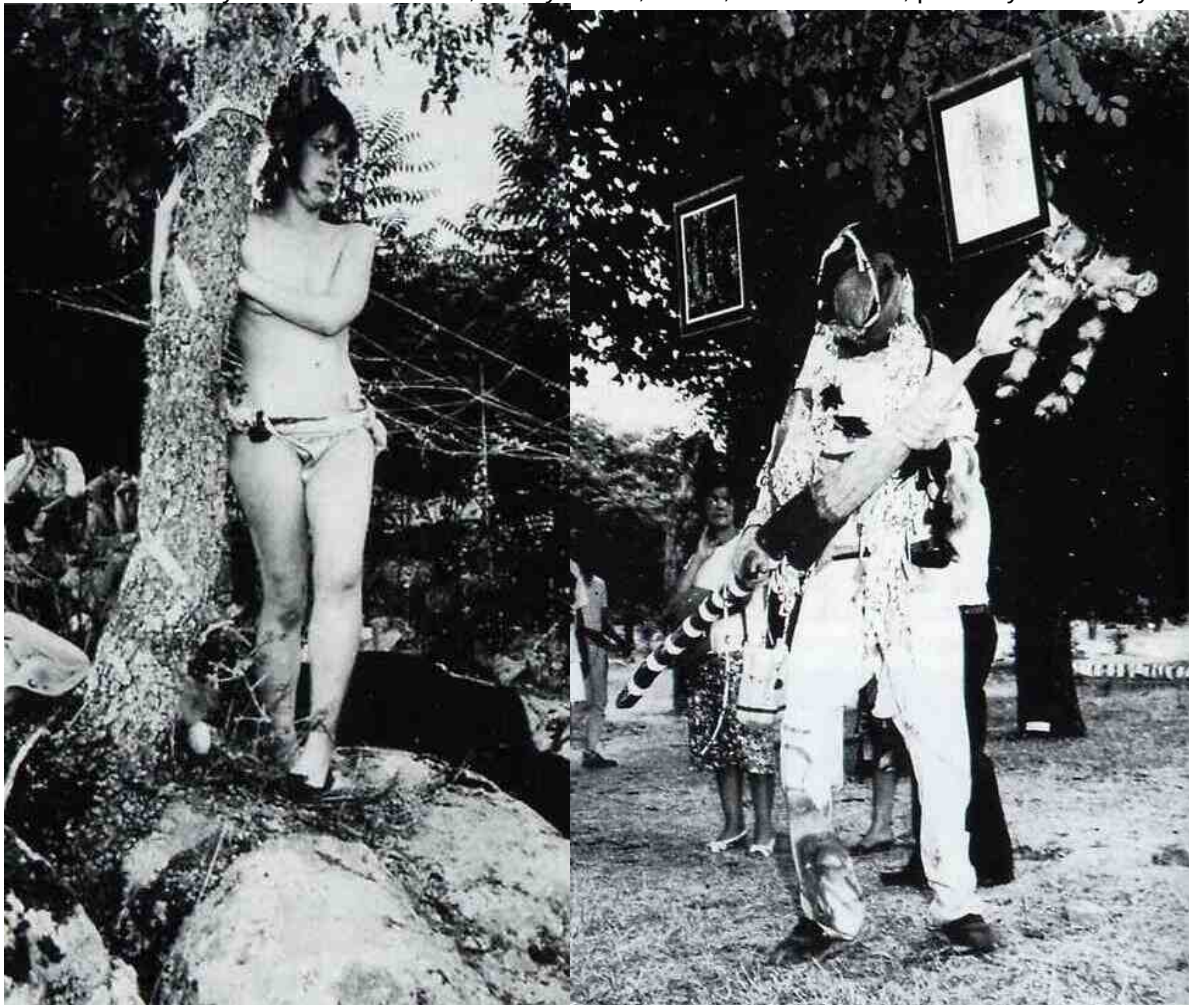


Performance by Lorenzo Pace, artwork by Randi Hansen, Gavoi, Sardinia 1987, photos by S. Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Performance by Joelle Brun Cosme, Jocelyn Fiset, Gavoi, Sardinia 1987, photo by A. Lindsay

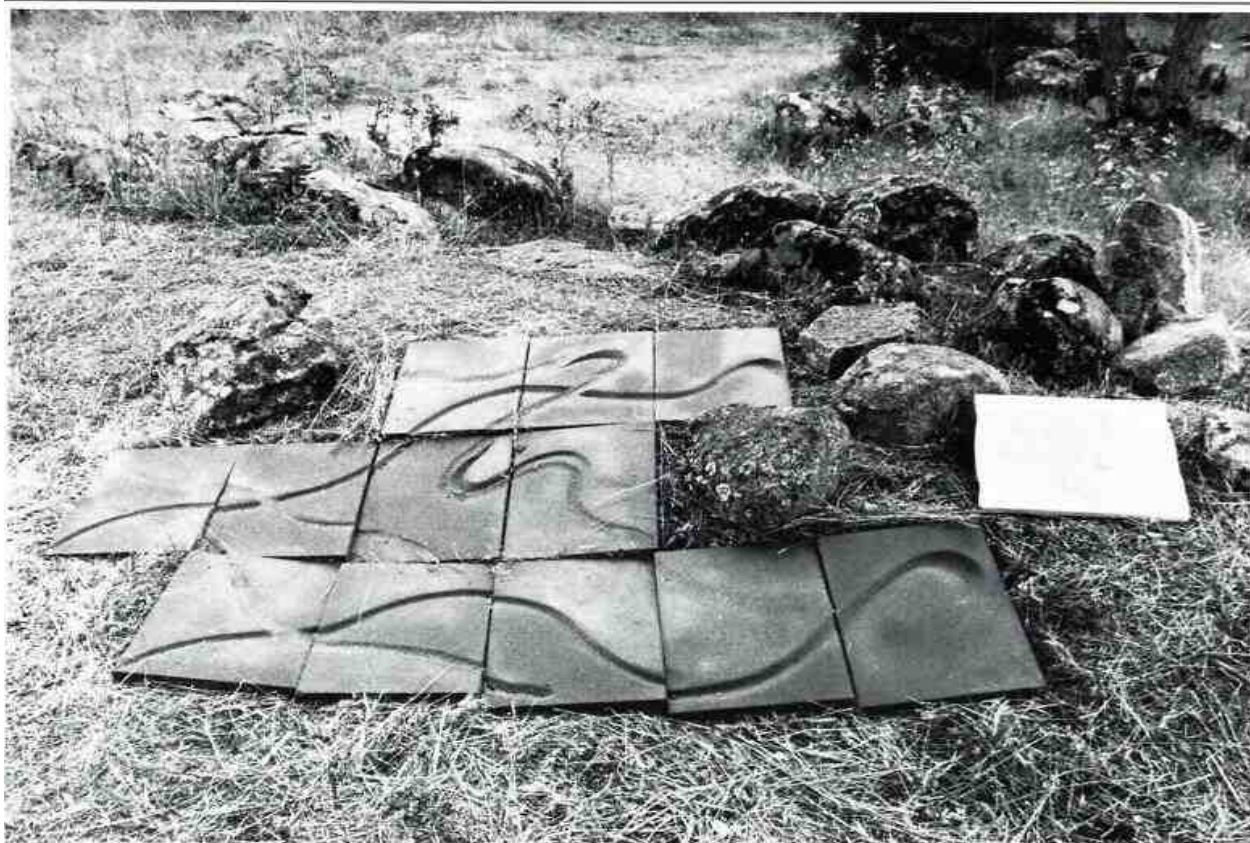


Jocelyn Fiset, Lorenzo Pace, Gavoi, Sardinia 1987, photos by Stefano Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Installation by Antonello Dessi



Installation by Anna Saba Gavoi 1987, photos by Stefano Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Performance and Installation by Vito Lella



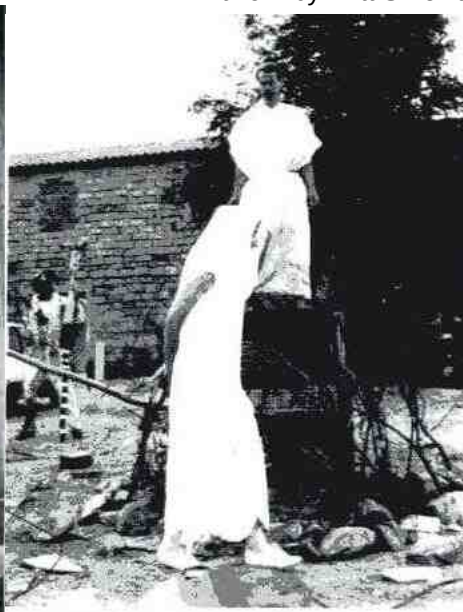
Micaela Serino



Artwork by Britt Smelvaer



Claudio Prati and Tita Leoni



Phil Rostek, Gavoi, Sardinia 1987, photos by S. Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Fakher Al Koudsi

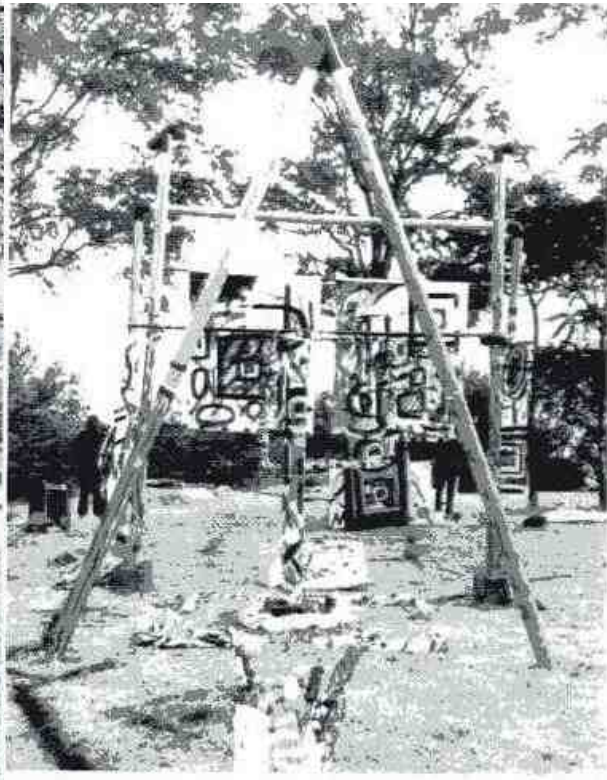


Installation by Luigi Mazzarelli, Gabriella Locci, Gaetano Brundu, Annamaria Caracciolo, Gavoi, Sardinia 1987, photos by S. Grassi

The Serpent of Stone: The First International Art Slaves Market Show



Installation by Wanda Nazzari



Installation by Andrea Portas



Willem Brugman, John Howard, Gavoi, Sardinia 1987, photos by S. Grassi

At the end, as in a modern art sacrifice in honour of the artist in the first person, Sandro Dernini burned his clothes as symbolic ending in Plexus of the role of the artistic director, a figure of the star system of art, as well as a “mediator” between artists and their artworks.

A Modern Art Sacrifice: The End of Plexus Artistic Director



Sandro Dernini and Assane MBaye, Gavoi, Sardinia 1987, photo by Stefano Grassi

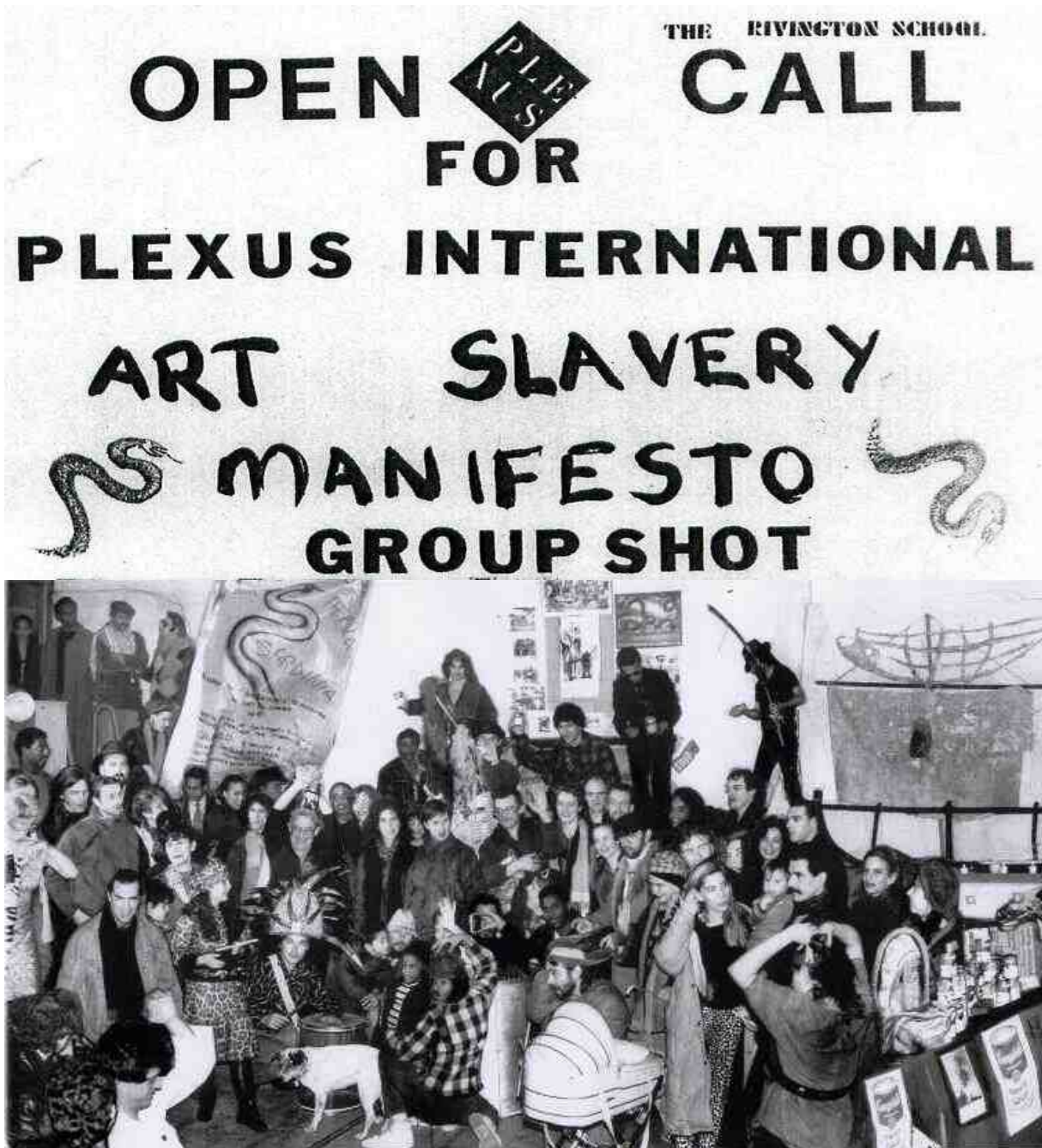
The Artist in the First Person

Sandro Dernini, New York 1985

The Artist in the first person means there are no “mediators” between the artist and her/his artwork. Today, ArtWorld interferences are making very difficult for all artists to be free to express themselves. It is very dangerous because it is also separating artists from their art and from the public. Art market overstructures mechanism-isms have created the figure of the artist in the third person. The “second person” is the art market with its many different masks of the artworld and these overstructures in art are increasing the separation of the artist from the community and from the everyday life. The art market is more sophisticated than the traditional business market, because it is made by the intellectuals of the artworld. It is a face of the old dominant economic capitalist power which pushes and forces the artists like slaves to accept in their creative process the production order coming from the art market. The art market is forcing too much and too fast the exposition in public of artworks before they are ready. The artist in the first person, at the same time, is the producer, the consumer and the final product of his/her artwork, and not just a passive vehicle for the artmarket to make money. The economic value of a sold artwork cannot be the only way to measure the artistic value of an artist. If an artist has to choose between the market's acceptance and the freedom for her/his artwork, it is critical to not forget in the moment of the decision that the artist exists also without the market. Instead, the art market cannot exist without the artist who produces artworks necessary to be traded in the market.

PLEXUS ART SLAVERY MANIFESTO

In May of 1988, at the Cultural Civic Community Center CUANDO, in the Lower East Side of New York, Plexus launched the Open Call for an International Art Slavery Group Shot Manifesto. It was a Call to produce collectively, in different parts of the world, a multi-fractal 900 artists faces' photo to be sold in a public auction for freedom of art on the occasion of the Plexus event for the Pan African Festival of Arts and Cultures, planned in Dakar, in December of 1988.



CUANDO, Lower East Side, New York 1988, photo by Renata Landenberger

On May 21 of 1988, at the Rivington School, a monumental sculpture garden, located in abandoned parking lot in the Forsythe Street, in downtown New York, it was staged the first group shot.

The New York Photo Shot for Plexus Art Slavery Manifesto



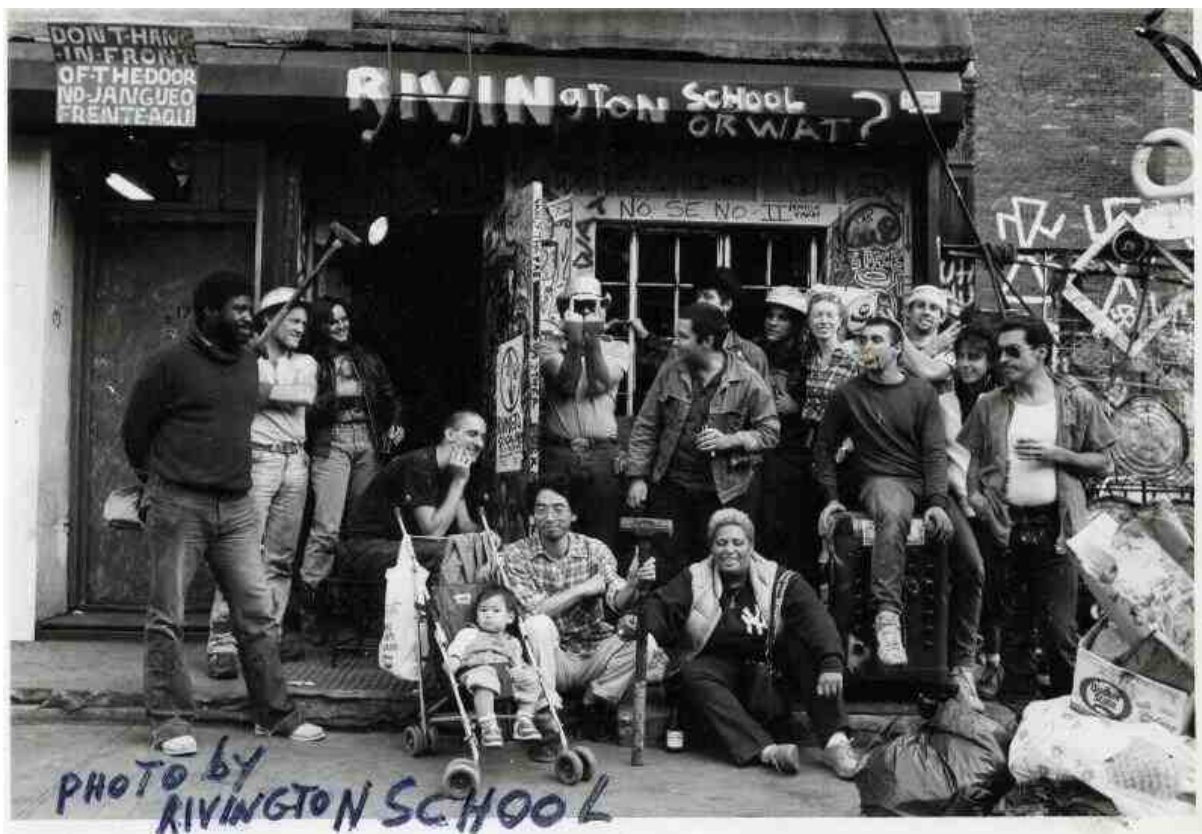
Rivington School, New York 1988, photo by Ivan Dalla Tana

The Rivington School



172 Forsythe Street, New York 1988, photo by Toyo

The Rivington School



172 Forsythe Street, New York 1988

In Rome, at the Metateatro, on June 15 of 1988, as a recall of the LIACA cultural slaves market event held in 1978 in Rome, the second group shot of artists was taken in front to the Rivington School's group shot photo.

The Rome Photo Shot for Plexus Art Slavery Manifesto



Metateatro, Rome 1988, photos by AGF Adriano Mordenti

Open Call for an Art Slaves Manifesto



Artwork by Fabrizio Bertuccioli, Rome 1988

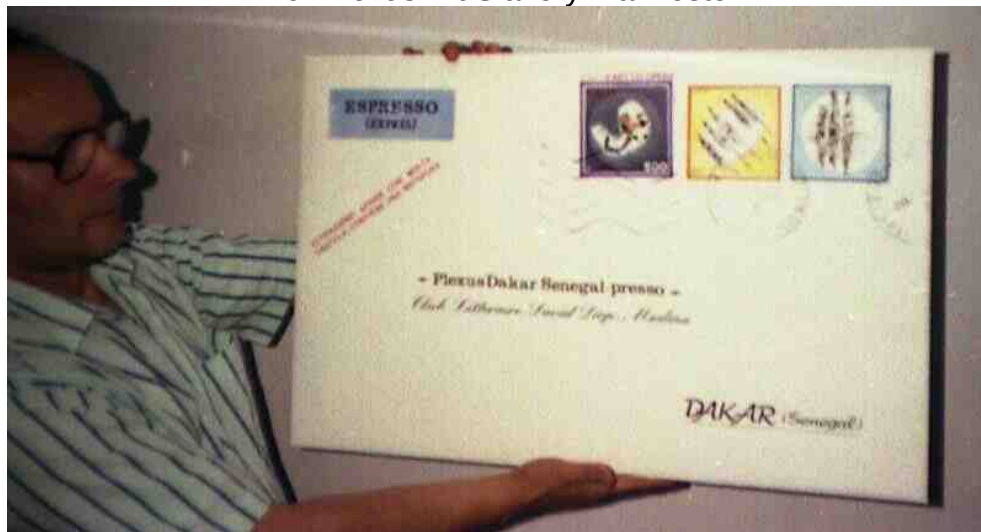
Three days after, on June 18, in Sardinia, in the Island of San Pietro, in the harbour of Carloforte, he third group shot was taken as a recall of the 1987 Serpent of Stone International art slaves market event.

The Sardinia Photo Shot for Plexus Art Slavery Manifesto



Elisabeth boat, Carloforte, San Peter Island, Sardinia 1988

For Plexus Art Slavery Manifesto



Luigi Mazzarelli, Cagliari, Sardinia 1988



Performance by Andrea Portas, Carloforte, Sardinia 1988, photo by Stefano Grassi

In the summer of 1988, the FESPAC Pan African Festival was canceled in Dakar. Anyway, Plexus continued its art journey. On August 30 of 1988, the Plexus historical group photo shot was taken inside the House of the Slaves in Goree at the end of a theatrical art parade, directed by Omar Seck of the National Theatre Daniel Sorano. It was performed by hundred people and artists from the Medina to Goree, representing the historical exile to Gabon in 1895 of Cheick Ahmadou Bamba, the spiritual father of the Mouridism in Senegal.



Langouste MBow, Assane MBaye, Zulu MBaye, Pathe Diop, Youssouph Traorè, Goree-Dakar 1988
Off the coast of Senegal, facing Dakar, the island of Gorée was, from the 15th to the 19th century, the largest slave trading centre on the African coast. From the *Door of No Return* of the House of the Slaves, millions of Africans were deported into the New World. From there, Plexus International issued from there an *Open Letter addressed to All Artists of the World*, to debate the redefinition of a new type of art contract to defend the rights of all artists.

House of the Slaves Photo Shot for Plexus Art Slavery Manifesto



OPEN LETTER TO ALL ARTISTS OF THE WORLD
HOUSE OF THE SLAVES, GOREE, DAKAR, 30 AUGUST 1988

Plexus International launches a call to all artists of the world to come to Dakar, from 23 December 1988, to 3 January 1989, to contribute to the creation of an Art World Bank. After the first international meeting of the "Slaves of Art" in Sardinia, Italy, held on 4 July 1987, with the participation of 160 artists from 23 nationalities and 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, it will be a second international event of artists as independent producers to debate the redefinition of a new type of art contract, to defend the rights of the artists. All artists are invited to participate, within the scope of this international event, to realize the Plexus Art Co-Opera N°5, "The Serpent," a simultaneous and synchronized presentation of art and science, which will be presented as a parade-show on 1 January 1989, in the island of Gorée, Dakar. The final act will be performed in the House of the Slaves as homage dedicated to the freedom of all human being.

In the Fall of 1988, to promote the event at the House of the Slaves of Goree, Plexus International organized *The Serpent*, a travelling art co-opera, staged in five acts, departing from New York, passing through Sardinia and landing in Goree, Senegal. On November 3, the first act was staged at the community cultural center CUANDO. It was made as a recall of the 1986 departure of the Plexus art slaves boat journey.

The Serpent Act 1

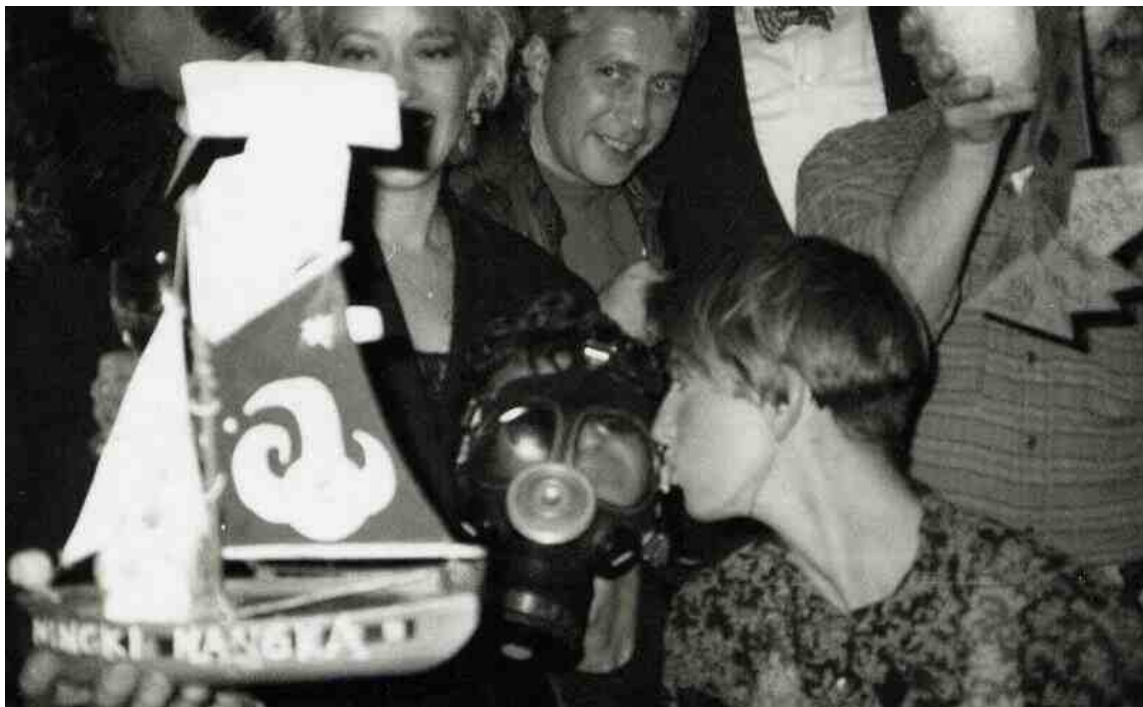


Stephen Di Lauro



Lynne Kanter and Leonard Horowitz as The Marlboro Man, CUANDO, New York 1988, photo by L. Kanter
 The second act of *The Serpent* was staged on November 11 of 1988, at the Snow Ben Room of the Bobst Library of New York University. It was an international interactive art event, 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, and the Dax Group of Carnegie Mellon.

The Serpent Act 2



Bobst Library, New York University, New York 1988

Three days after, on November 14, the third act of *The Serpent* landed on board the Elisabeth boat, in the island of San Pietro, off Sardinia, on the occasion of the 200th anniversary of the Church of the Madonna of the Slave.

The Serpent Act 3: The Madonna of the Slave



Sandro Dernini, Daniela Sansone, Mariaelisa Hobbelink, Pietro Cappai,
Mario Brai, Salvatore Parodo, Carloforte, Island of San Pietro, Sardinia 1988
On December 17 of 1988, in Cagliari, Sardinia, the forth act of *The Serpent* was staged
as a revitalization ecological art event.

The Serpent Act 4



Performance by Tommaso Meloni and Antonio Caboni



Daniela Fantini, Cagliari, Sardinia 1988

The last 5th act of *The Serpent* landed on January 3 of 1989, at the House of the Slaves of Gorée, off Dakar. Symbolically coming from the ocean side, where slaves used to be deported, the arrival to the *Door of No Return* of the Plexus art slaves boat was performed with a little art toy boat by few artists who arrived in Dakar anyway after that

the FESPAC African Art Festival was cancelled.

The Serpent Act 5: The House of the Slaves



Assane MBaye



Langouste MBow, W.Brugman, Awa MBaye, Valeria Meloni, Y. Traorè, A. MBaye, Goree,1989

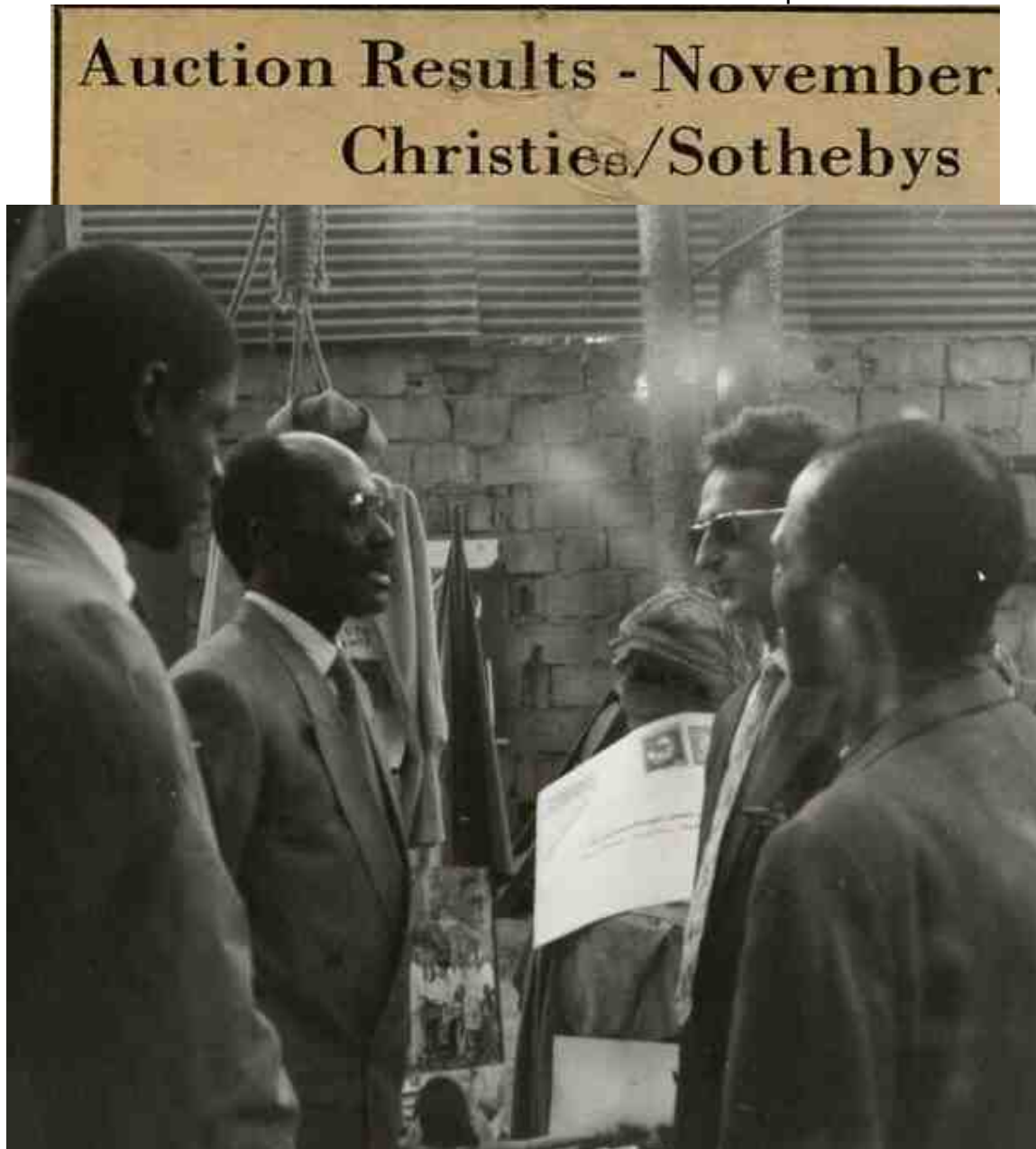
Few days later, in Dakar, at the Jo Accam's Agit Art Gallery, it was held a press conference to present the Plexus proposal to open in Goree a World Art Bank, created and managed directly by the artists in the first person.

By pointing out the last art market reports from Christies/Sotheby's auctions, Sandro

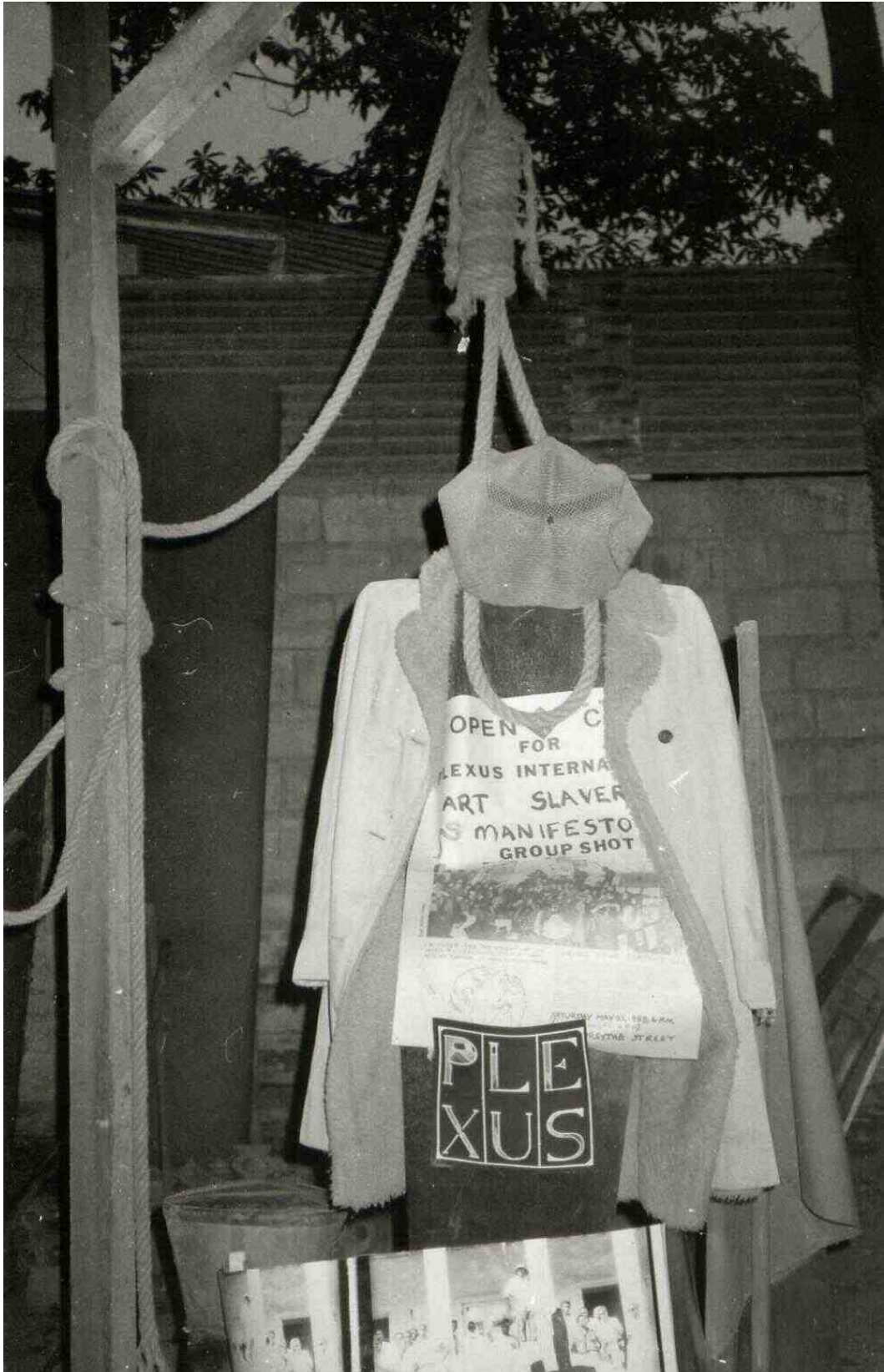
Dernini recalled to the Minister Aliasse Ba the controversial bid of 57 millions dollars paid for the Van Gogh's painting *Iris* and the related rumours about a substantial insider financial participation in it of the same auction house.

By considering the House of the Slaves of Goree as a symbol for all existing forms of human exploitations, it was stressed out how behind any artwork there was an human being, the artist, who was traded and exploited just as a commodity. It was proposed to re-discuss internationally with all artists of the world the re-definition of a new contract of art to be renegotiated with the ArtWorld at the House of the Slaves.

Presentation of the Plexus World Art Bank Proposal



Minister Aliasse Ba and Sandro Dernini, Atelier Agit Art, Dakar 1989
Plexus Art Slavery Manifesto

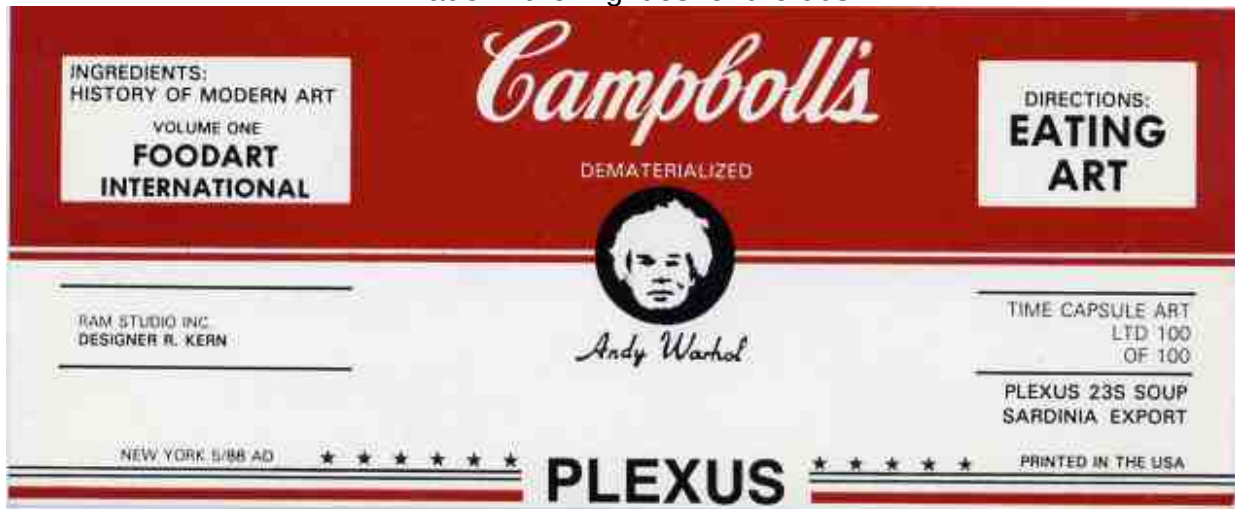


Installation by Langouste MBow and Sandro Dernini, Atelier Agit Art, Dakar 1989

To continue to boost the *Plexus Art Slavery Manifesto*, in 1988, Sandro Dernini issued a

limited edition of 100 *Plexus Campbell Soup* cans, labelled *FoodArt International*. It was presented as an eating art recall of his 1987 Andy Warhol's dematerialization inquiry with ingredients the history of modern art. The label was designed and printed by the Maggie Reilly's Ram Studio.

Made in the Eighties for the 90s



Concept by Sandro Dernini, designed by Robert Kern, printed by the Ram Studio, New York 1988



Concept image by Sandro Dernini, Rome 1988

Made in the Eighties for the 90s



Sandro Dernini



Annetta Ducrot, Maurizio Gabrielli, Marta, Betta Polverelli, Luigi Accatino, Rome 1988
Made in the Eighties for the 90s



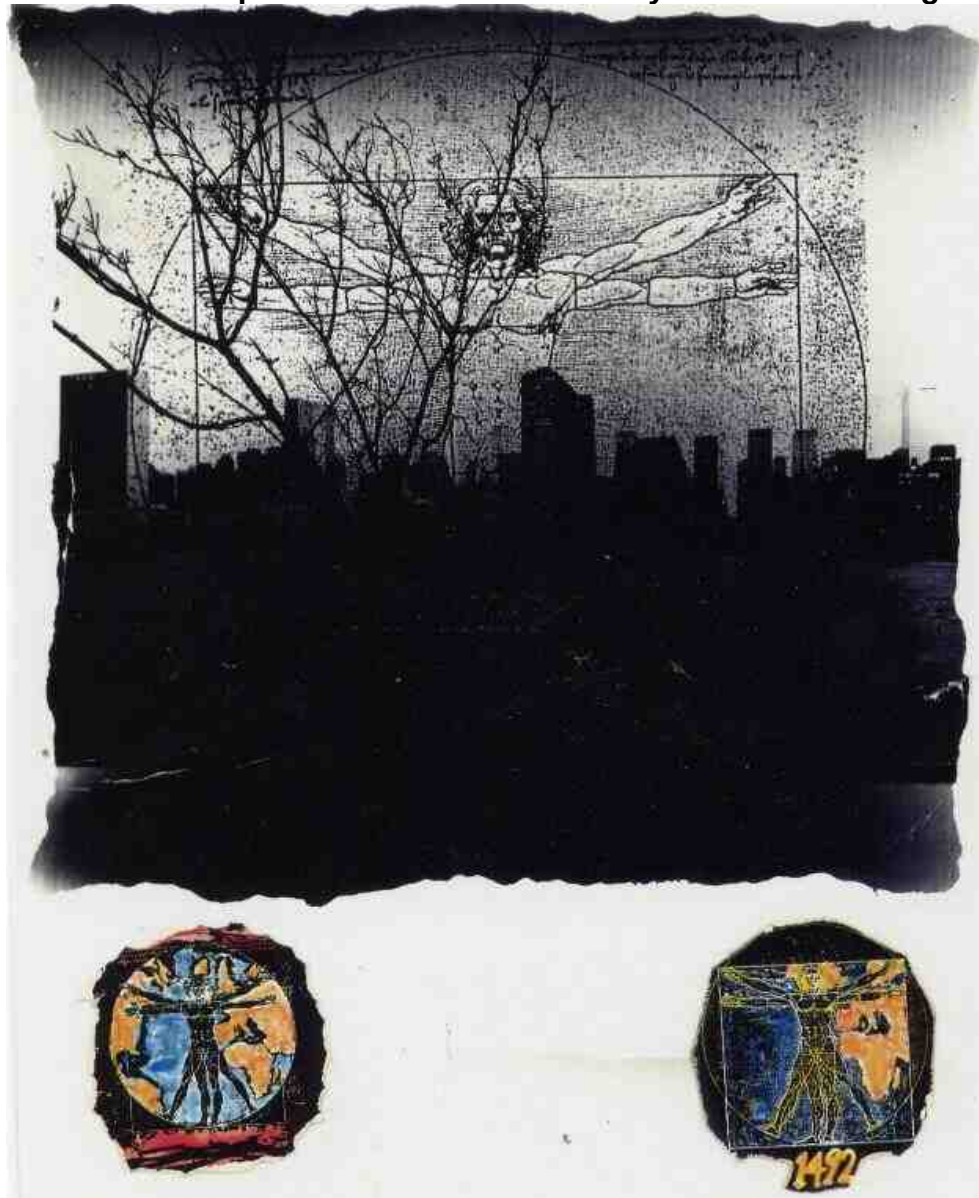
Maurizio Gabrielli, Lucie Gartner, Daniele Comelli, Deborah Mellen, Betta Polverelli, Annetta Ducrot, Sandro Dernini, Marta, Giacomo Polverelli, Rome 1988, photo by Raoul Calabrò

THE 1992 CHRISTOPHER COLUMBUS VOYAGE IN THE PLANET OF ART

To continue the Plexus art slaves journey, from a controversial story of Christopher Columbus, in his early experiences as captain, about a “route correction” made by alterting the compass of his ship, in front of the Island of San Pietro, off Sardinia, Sandro Dernini conceived to organize there an event in 1992, on the occasion of the 500th anniversary of Columbus's landing in the Americas, as a reconciliation project.

Therefore, on March 10 of 1989, in New York, at the Anderson Room of New York University, it was establish *The 1992 Christopher Columbus Consortium*, made up by a group of universities, community organizations and individuals with the purpose to develop a variety of projects of voyages of cultural navigation, within the global vision of the living planet.

The 1992 Christopher Columbus Anniversary : A Cultural Navigation



Artworks by Ivan Dalla Tana, New York 1989

After many criticisms in New York about the Plexus participation in the 1992 Christopher Columbus Consortium, on July 1-2 of 1989, in Rome, at the Metateatro, a group of independent historical plexonian players decided in order to survive the continuation of the art slaves boat journey to stage the artopera "1992 Christopher Columbus: Voyage in the Planet of Art". It was produced by Stephen DiLauro and directed by Tanya Gerstle, without any formal Plexus logo presence.

1992 Christopher Columbus Voyage in the Art Planet



Stephen DiLauro, Willem Bruggman, poster by Micaela Serino



M. Pia Marsala, Antonio Caboni, Willem Bruggman, David Boyle, Tanya Gerstle, Luisa Taravella, Micaela Serino, Loreto Pappadia, Annetta Ducrot, Sara Jackson, Stephen Di Lauro, Roberto Federici, Sandro Dernini, Fabrizio Bertuccioli, Metateatro, Rome 1989, photos by B. Forli

Christopher Columbus Voyage in the Art Planet



Sara Jackson



Sara Jackson and David Boyle

Open the Door of Your Heart to Go into the Future



Performance by Fabrizio Bertuccioli, Metateatro, Rome 1989, photos by Beppe Forlì

PLEXUS BLACK BOX

Because of the internal conflicts raised from the Plexus involvement in the Christopher Columbus Consortium, as a conclusion of the artopera at the Metateatro, it was decided to close Plexus into a black box. The conceptual idea was to "freeze" metaphorically Plexus and its activities within a "black box" to be preserved for future contemporary art history. Then, Plexus Black Box was identified by Sandro Dernini as the subject of his Ph.D. dissertation at the New York University.

Closing Plexus into a Black Box to Be Delivered to Art History



R. Federici, S. Dernini, F. Bertuccioli, A. Caboni, Rome 1989, photos by Beppe Forlì

Plexus Black Box as a Faustian Toy

Mitch Ross, New York 1994

In all computers programs what they do not understand goes in a black box.

Plexus Black Box project is basically a container for all miscellanies archetypes of art which are not explainable, when they not fit in the existing stereotypes of artworlds of music, theatre, visual art, etc. Plexus every two - three years goes into a reborn phase, redefining what is going to do and Plexus Black Box serves for it. The big problem that Plexus is facing is money. A community-based urban intelligentsia, placed in different cities in the world, is the today core of Plexus and each has theoretically pieces of the original archetype of Plexus Black Box turned into a metaphor. None knows what it is and what they are doing with it. But it allows all Plexus people to feel part of that culture and to make their own definition of it, which is fine because more information goes into and more information has to be defined.

Plexus Black Box is an artform of artificial intelligence which about nobody knows in advance because it is made as an happening with no money. In the end, the methodology of the conceptual "Plexus Black Box" may be considered as the methodology of the construction of a Faustian toy, in which more non useful information goes in there. In turn, in the Plexus Black Box, more metamorphosis will come out.

Closing Plexus into a Black Box to Be Delivered to Art History



Paola Muzzi and Sandro Dernini, Metateatro, Rome 1989, photos by Beppe Forli

The Confinement of Plexus within a Black Box

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 scattola 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. 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.



S.Dernini, W. Brugman, S.DiLauro, A.Caboni, F.Meloni, D.Boyle, Dept. of Physics, Cagliari, 1989
1992 C. Columbus Voyage in the Planet of Art, Act II



Loreto Papadia, Maria Pia Marsala, Sandro Dernini



Glauco Benigni



Pippo di Marca, Giancarlo Schiaffini, Enzo Ciarravano, F. Franci, Metateatro, Rome 1990
Plexus Art Caravel Team



Frans Evers



Antonio Caboni



Lynne Kanter



Willem Brugman



Frank Shifreen



Anna Piccioni



Piero Cianflone



Jeroen Heuvel
S.Dernini, M.P. Marsala



Andrea Portas



Antonello Dessi



Victor Ibanez



Carlo Cusatelli



Elsa Rizzi
Photos by Mauro Brusà



Karl Geiringer



David Ecker



Odita Okechukwu

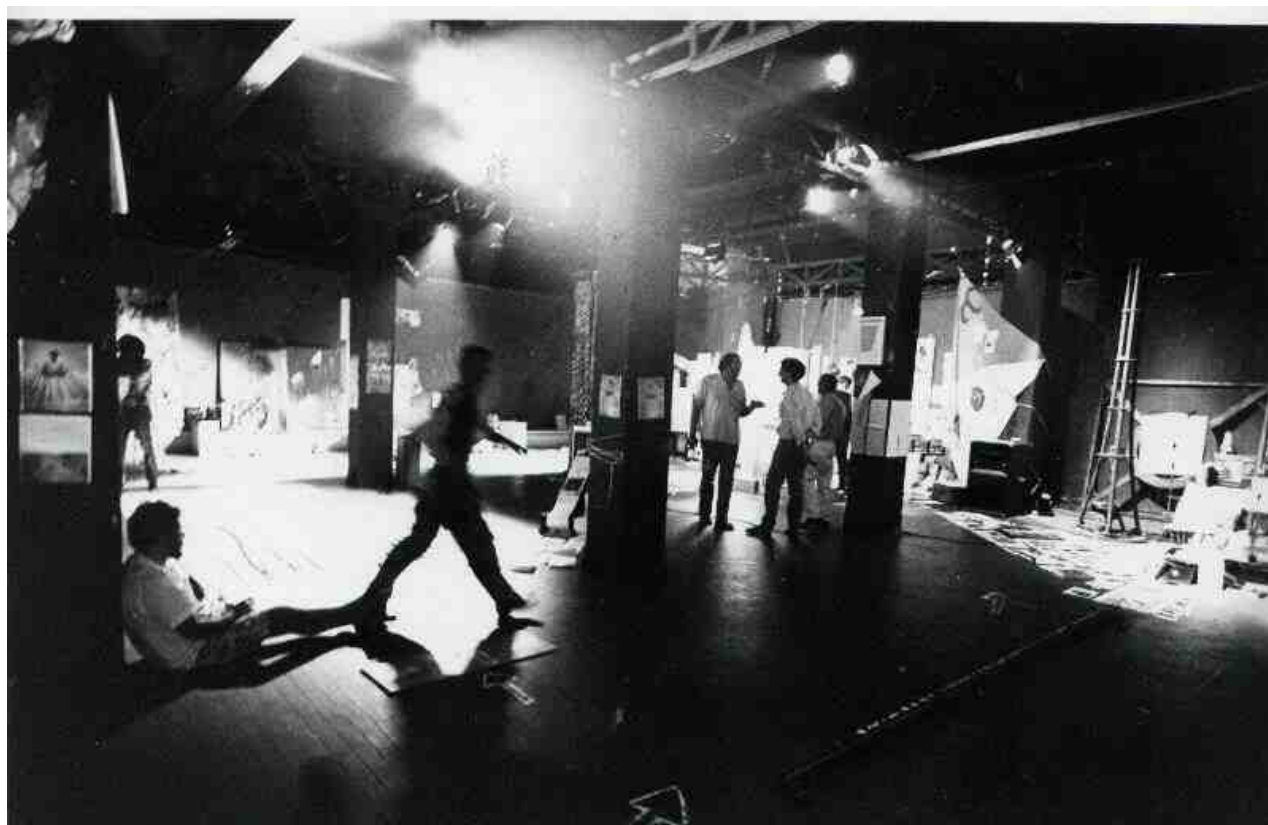


Vittorio Terracina



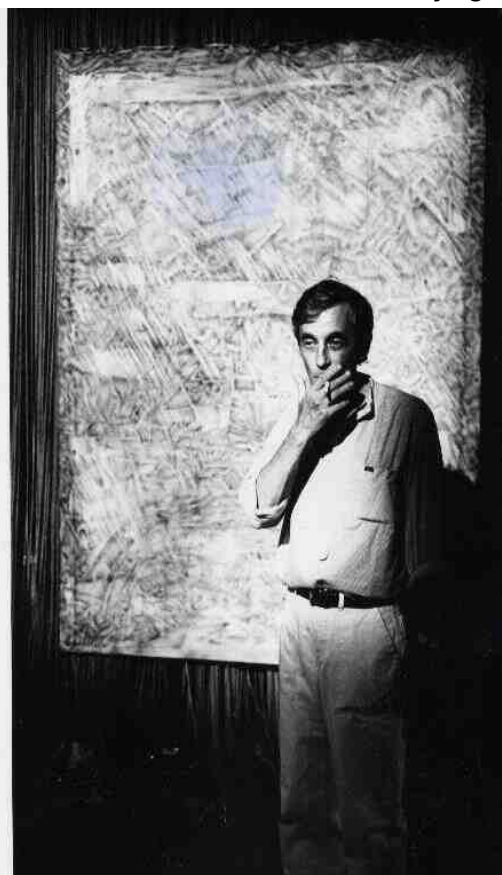
Mauro Brusà
Ridotto del Colosseo, Rome 1990

1992 C. Columbus Voyage in the Planet of Art, Act III



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

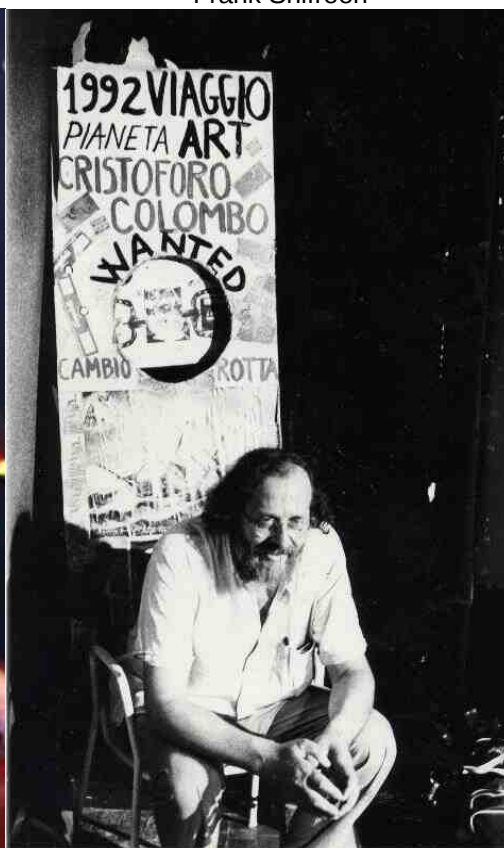
1992 C. Columbus Voyage in the Planet of Art, Act III



Fabrizio Bertuccioli



Frank Shifreen



Lynne Kanter, Giancarlo Schiaffini, Rome 1990, photos by Adriano Mordenti/A.G.F.

1992 C. Columbus Voyage in the Planet of Art, Act III



Ridotto del Colosseo, Rome 1990

Elsa Rizzi

1992 C. Columbus Voyage in the Planet of Art, Act III



Ridotto del Colosseo Theatre, Rome 1990

1992 C. Columbus Voyage in the Planet of Art, Act III



Piero Cianflone



Frank Shifreen

photos by Adriano Mordenti/A.G.F

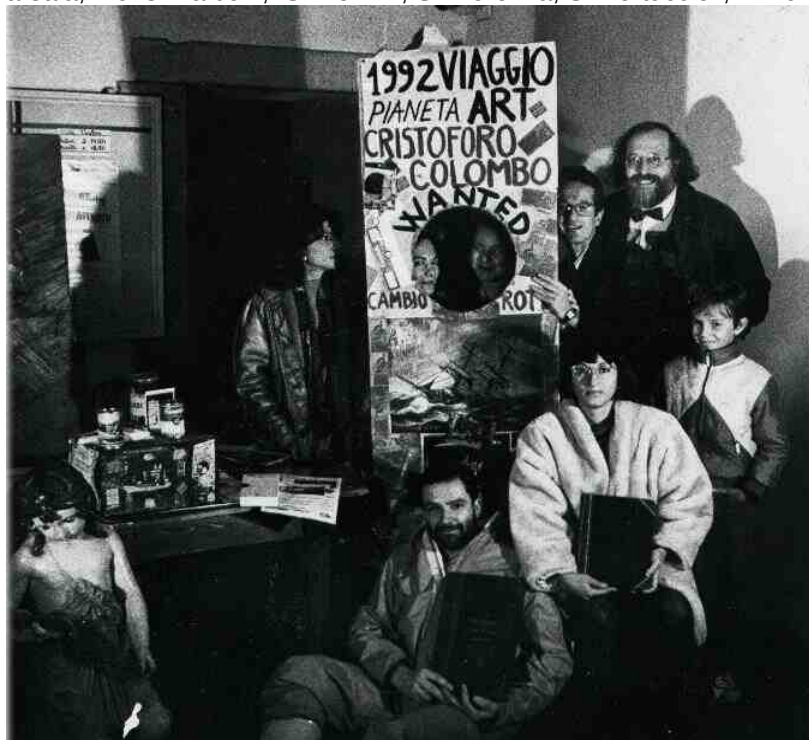


J. Heuvel, W. Brugman, A. Portas, F. Evers, C. Ciriaco, L. Kanter, R. Federici, A. Caboni, K. Geiringer, A. Dessi, A. Piccioni, A. Lindsay, P. Cianflone, E. Rizzi, G. Schiaffini, Ridotto del Colosseo, Rome 1990, photo by Victor Ibanez

On December 29 of 1990, at the Teatro in Trastevere, in Rome, in order to gain more consensus towards the continuation of the Plexus art slaves voyage from the Church of the Madonna of the Slave, in the S. Peter Island, off Sardinia, to the House of the Slaves, in the Gorée Island, off Dakar, the historical documentation of Plexus Black Box activities was presented to Mons. Dante Balboni, director of the High Institute for the Sacred Art in the Vatican.



R. Smiraglia, E. Rizzi, M. Serino, F. Bertuccioli L. Biondi, M. Brusà, G. Schiaffini, A. Abbondanza, M. Pia Marsala, Mons. Balboni, S. Dernini, S. Fiorenza, S. Bertuccioli, F. Nuzzo



A. Abbondanza, Micaela Serino, M. Pia Marsala, S. Dernini, G. Schiaffini, Simone Bertuccioli, Elsa Rizzi, Mauro Brusà, Teatro in Trastevere, Rome, 1990, photo by G.De Marco

On July 4 of 1991, at the City Hall of Carloforte, in San Peter Island, off Sardinia, it was presented the project of the C. Columbus Consortium to be held in 1992, as a cultural navigation addressed to the well being and the reconciliation in the XXI Century.



Artwork by Gaetano Brundu



Mario Giancotti, Nadia Campanini, Saverio Avveduto, Vincenzo Cappelletti, M. Pia Marsala with R. M. Dernini, Giovanni Lilliu, Carlo De Marco, Nadia Guareschi, L. Durante, Carloforte, Sardinia 1991

Floating Black Box of the Plexus Art Caravel



Ciro Ciriaco on his floating sculpture

Carloforte, Sardinia 1991

Carlo Dernini

Plexus Art Caravel Team



Fabrizio Bertuccioli

Anna Saba

MariaGrazia Medda

Nadia Campanini



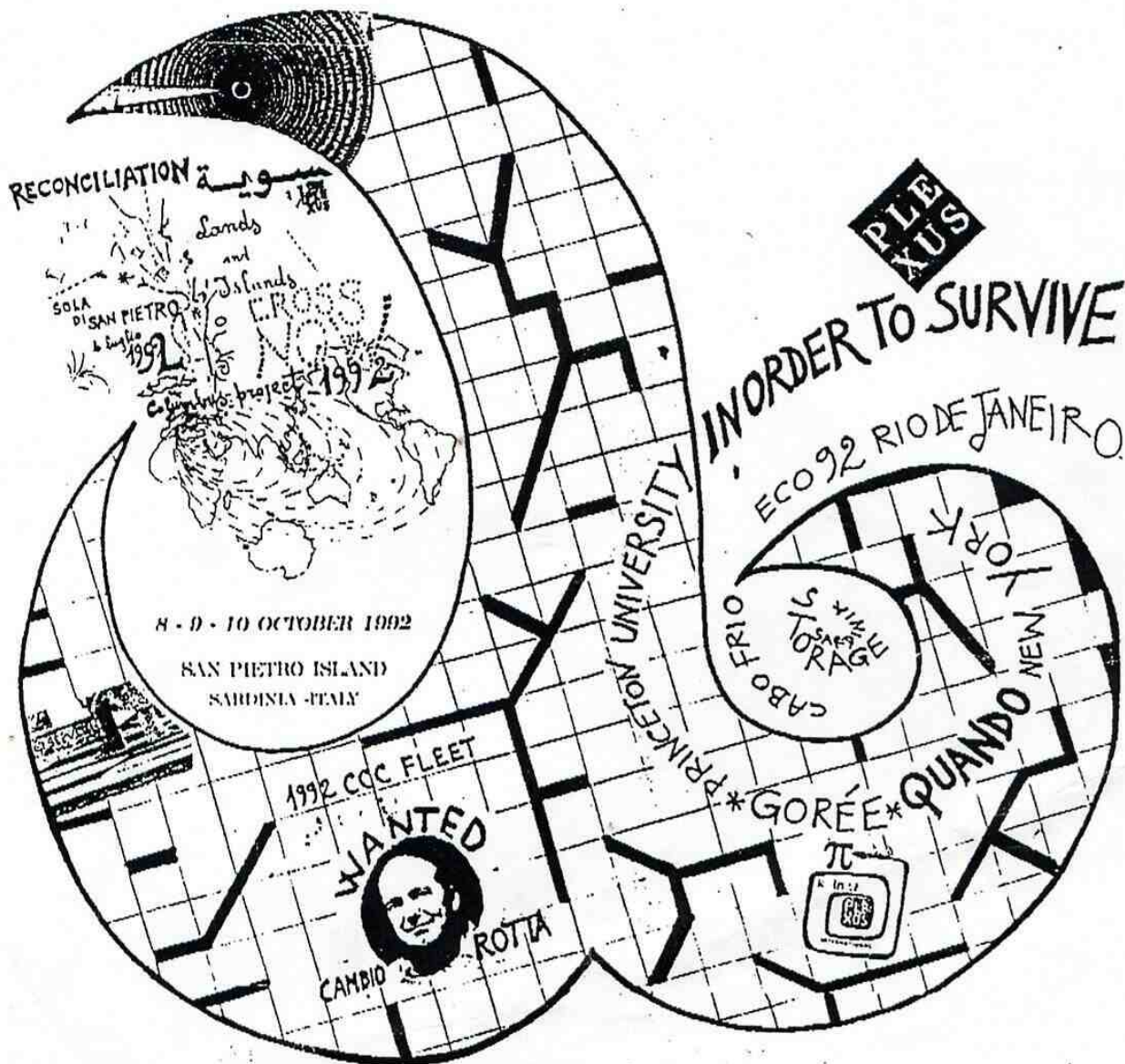
Stelio Fiorenza

Ciro Ciriaco

Franco Meloni

Carloforte, Sardinia 1991

The 1992 C. Columbus Reconciliation Event



THE WELL BEING IN THE XXI CENTURY

FOR A PLANET ROUTE CORRECTION
A RECONCILIATION FORUM

Artwork by Gaetano Brundu, Cagliari, Sardinia 1992

On October 9 - 11 of 1992, in the island of San Peter, off Sardinia, the Christopher Columbus Consortium organized the "Columbus Reconciliation Forum on The Well Being in the XXI Century".

Participants from 3 continents for three days reflected upon the voyages of Christopher Columbus to the Americas as an issue of "Reconciliation" for the Well Being of the Twenty-First Century. Georgetta Stonefish Ryan of the American Indian Community House of New York documented the event.

At the end, against any forms of human exploitation, it was issued "The 1992 Columbus Open Call for Reconciliation and Well Being in the XXI Century."

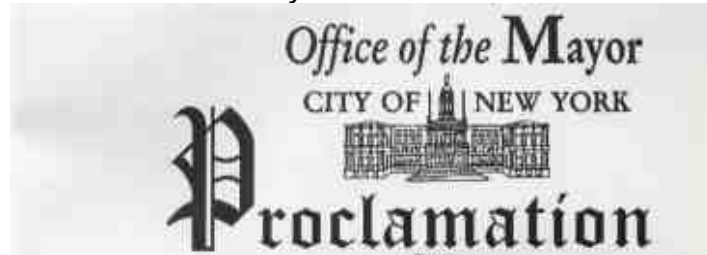
The 1992 Christopher Columbus Open Call for Reconciliation and Well Being in the XXI Century against any forms of human exploitation



P. Parker, O. Odita, Lorenzo Pace, Denis de Leon, Moctar Bow, V. Cappelletti, Carloforte 1992

As follow up of the Columbus Reconciliation Well Being Forum, the Mayor of New York, David N. Dinkins, proclaimed December 16 of 1992 as "*International Reconciliation Day*," urging all New Yorkers and all people of the world to remember their similarities, to enjoy and learn from their differences and to work together to achieve a better future for themselves and for their children.

Proclamation in New York City of the International Reconciliation Day



O. Odita, Jose Rodriguez, G. Chaikin, S. Dernini, Denis De Leon, David Ecker, Mico Licastro, New York City Hall 1992

On October 12 of 1993, on the Columbus Day, at St. John Divine Cathedral in New York, *The 1993 Columbus-Marconi Open Call for the Well Being in the XXI Century* was launched calling the organization in 1995 of the 2° Well Being Reconciliation Forum.

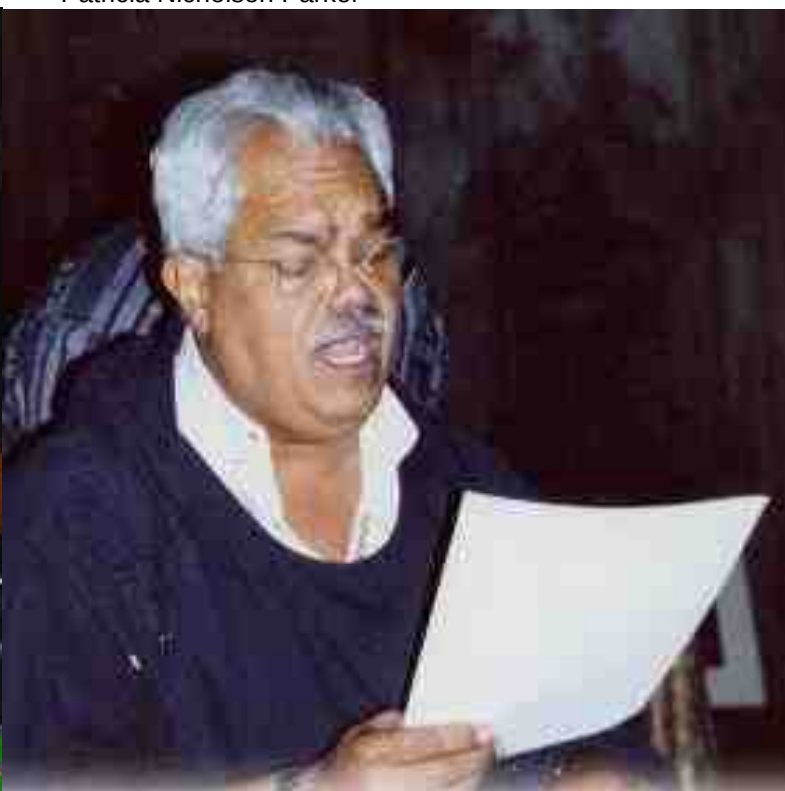
The 1993 Columbus Call



Patricia Nicholson Parker



Lorenzo Pace



Miguel Algarin, St John Divine Cathedral, New York 1993

THE NYU PH.D. INQUIRY INTO PLEXUS BLACK BOX

The art education PhD. study was started by Sandro Dernini in 1986, at the New York University Art and Art Professions Dept., and completed in 1997. It had the purpose to provide an aesthetic interpretation of "Plexus Black Box" as well as a comprehensive historical account of Plexus activities. The NYU PhD. Dissertation Committee was made by David W. Ecker (chairperson), Angiola Churchill and John V. Gilbert.

The assumption of the inquiry, was that a more participatory process of understanding of community-based art experiences was invaluable in developing local and global alternative strategies for the reinforcement of mutual respect necessary to cohabit with diversity, and enhancing the advancement of art as a paramount resource for the well being of humankind.

As an insider of the project under study, Sandro Dernini, applied David W. Ecker's model of "The Artist as Researcher." Following the John Dewey's Art as Experience perspective, he presented an "insider" aesthetic understanding of Plexus Black Box as a community-based art form, combining emic procedures with hermeneutic and deconstructionist interpretative methods. To accomplish such a hermeneutical task, he applied the "double writing" model employed by the deconstructionist Jacques Derrida in "Margins of Philosophy", and the interpretative perspectives employed by Alfred Schutz in "Reflections on the Problem of Relevance". In a multicultural world, where individual and cultural identification were of paramount concern for all, the study outlined an open art model to grasp possibilities of global participation, by building bridges among individuals, communities and institutions.

NYU PhD. Dissertation Committee



David Ecker, Angiola Churchill, John Gilbert, New York 2005

On November 3 - 15 of 1993, at the New York University Rosenberg Gallery, it was staged "*The Living Plexus Black Box*" as the last art event under the Plexus Black Box Ph.D. inquiry.

The Living Plexus Black Box Show



Artwork by George Chaikin



NYU Rosenberg Gallery, Lower East Side, New York 1993

On October 13 of 1993, at the Nuyorican Poets Café, in the Lower East Side, it was performed the Repatriation of Art into the Community with the symbolic return of the Plexus Black Box data to the participants .

The Repatriation of Art into the Community



Jose Rodriguez



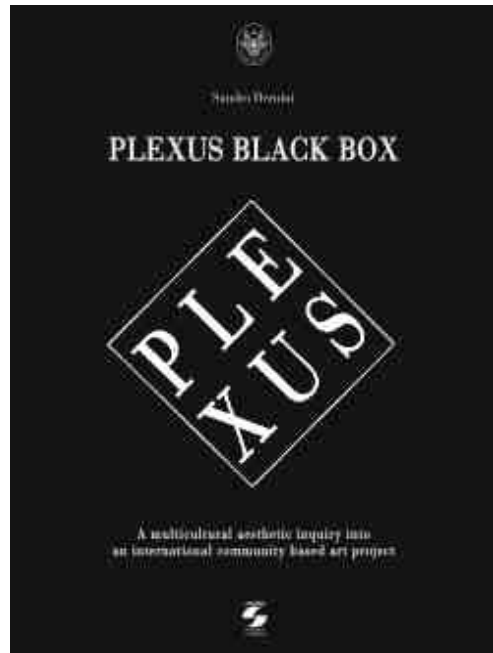
Franco Meloni, Lois Griffith, Annamaria Janin, Jose Rodriguez, David Boyle, Antonello Dessi



Nuyorican Poets Café, New York 1993

In 1997, Sandro Dernini completed his Ph.D. Plexus Black Box inquiry at New York University, that after in 2007 was published by the Sapienza University Press of Rome.

The Plexus Black Box Book



Published by the University Press of Rome "La Sapienza", 2007

Foreword to the Plexus Black Box book, 2007 David W. Ecker, New York University, 2007

To open Sandro Dernini's Plexus Black Box is to begin a voyage of discovery for those unfamiliar with Plexus International, the multicultural art project. As the new reader turns the pages and follows the history of 25 years of events, she will initially be struck by the diversity of participants: performance artists and physicists, jazz musicians and composers, dancers and philosophers, politicians and poets join others in an ebb and flow of global interaction. Yet a kind of unity of purpose becomes palpable. It is to challenge the separation of the artist from the community, resist the reduction of art to the Artworld, and to move beyond the limitations placed on aesthetic inquiry as an academic discipline. A collaboration of voices speaks to the need for a community-based artistic identity across ethnic and cultural lines. Appropriately enough, some of the first voices documented are those disaffected artists living in the Lower East Side ("Loisada") of New York City. As entrepreneur, instigator, ring-master or spokesman, Sandro Dernini continues to organize these events "from the bottom up," leading often to confusion and conflict. The alternative, of course, is "top down" management hoping for order in the proceedings of a cultural institution, often at the expense of individual or group creativity. As Dr. Dernini, Ph.D., Sandro, amazingly places all the historical documents and chronology of Plexus activities in the Appendices, while justifying the concept of "artist-as-researcher" and fusing the strategies of phenomenological and post-modern approaches to cultural phenomena in the text. He then provides the reader with his own "close reading" of the Plexus Black Box, grounded in his own experiences as participant-observer. It could be argued that we are either outsiders or insiders with regard to the "same" historical events in our lives. Sandro Dernini somehow achieves both in this remarkable dissertation.

Preface to the Plexus Black Box Book

Sandro Dernini, Rome 2007

Through its quarter of century documentation, Plexus is providing a unique historical opportunity for artists outside the Artworld system to have access to an *independent* community-based artistic identification.

In this book, following the model of "the artist as researcher" outlined by David W. Ecker, I present a revised edition of my PhD. dissertation in art education: *A Multicultural Aesthetic Inquiry into "Plexus Black Box" an International Community-Based Art Project*, completed in 1997 at the School of Education of New York University. It was related to a series of Plexus art events made, with no financial banking, in the '80s and mid '90s. Plexus, in which I participated since its commencement in 1982, has until recently realized numerous experimental events, that are still an unexamined part of contemporary art history, that involved on some occasion hundreds of participants from all over the world, against "the slavery of art" and the disengagement of the artists from the community.

Linked to many emerging issues raised by contemporary artists from the so-called margins of the Artworld, the book is based on "insider" accounts of their experiences with Plexus. By presenting "art" as a sustainable development resource for the community, Plexus has intentionally situated itself within a broader community-based heterogeneous social environment. By positioning art in the experience and local knowledge of "insiders," it strives to overcome the outworn notion of "autonomous art" by means of a more complex interdependent vision of art. By challenging the theoretical view that the "artistic identification" is conferred only by the Artworld, it claims a legitimacy also for a "community-based artistic identification."

By linking the notion of 'art' -- as a culture-bound aesthetic experience-- to the concept of "well-being," my overall assumption was that a multicultural sustainable paradigm to enhance the quality of life in the community would emerge. In publishing this book, my assumption is that the *Plexus Black Box's* creative process as a qualitative problem solving may be invaluable in the methodology of understanding how "to move in other categories" for the development of multicultural sustainable strategies.

Presentation of the Plexus Black Box book

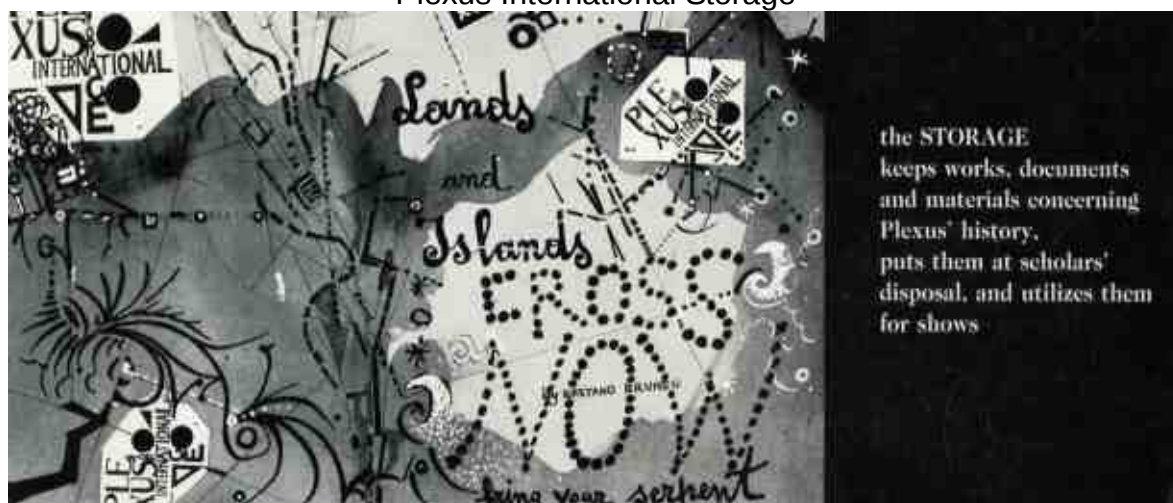


Carlo De Marco, Sandro Dernini, Carlo Cannella, Bookstore Arion Montecitorio, Rome 2007

PLEXUS INTERNATIONAL STORAGE

The Plexus International Storage was opened in the fall of 1991, in Cagliari, with the purpose to document and to promote the knowledge of Plexus history.

Plexus International Storage



Graphics by Gaetano Brundu, Cagliari, Sardinia 1991



F. Bertuccioli, G. Brundu, S. Dernini, P. Cianflone, Anna Saba, M. Grazia Medda, Cagliari 1991
Plexus International Storage



Installation by Anna Saba, Cagliari, Sardinia 1992



Artwork by Anna Saba, Cagliari 1992
Plexus International Storage



Installation by Anna Saba, Cagliari 1992

Plexus International Storage



Installation by Antonello Dessi, Cagliari, Sardinia 1992

On June 6 - 19 of 1994, at the Cittadella dei Musei, in Cagliari, Sardinia, it was staged

the event *Art & Science Today: The Role of Imagination*, to celebrate the 12 years anniversary of Plexus.

The Role of Imagination



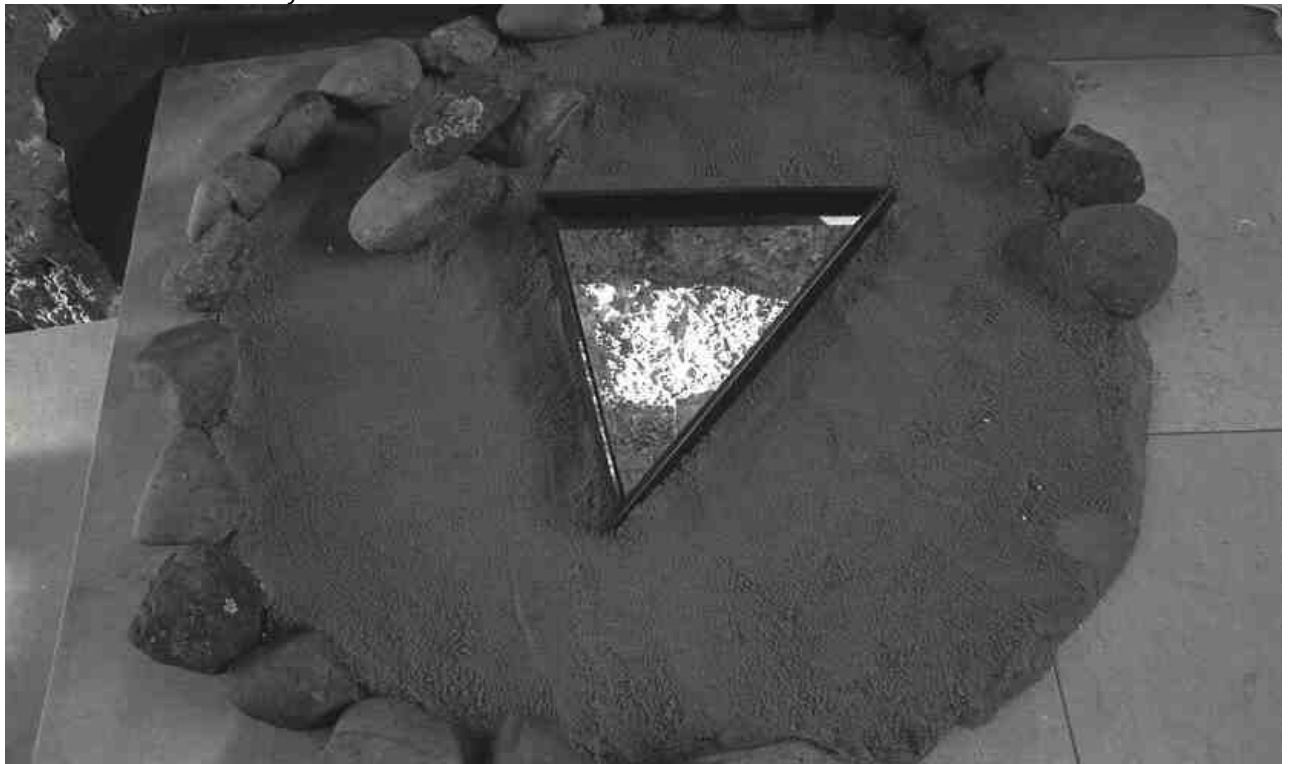
Installation by Anna Saba, Cittadella dei Musei, Cagliari, Sardinia 1994
The Role of Imagination



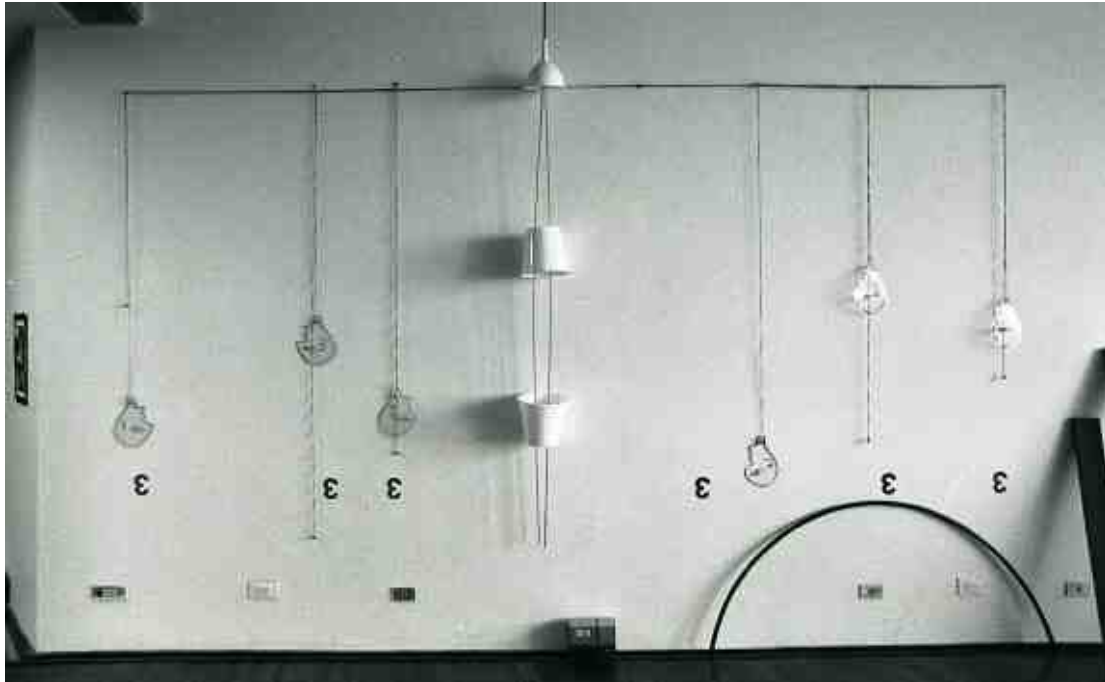
Artwork by Randi Hansen



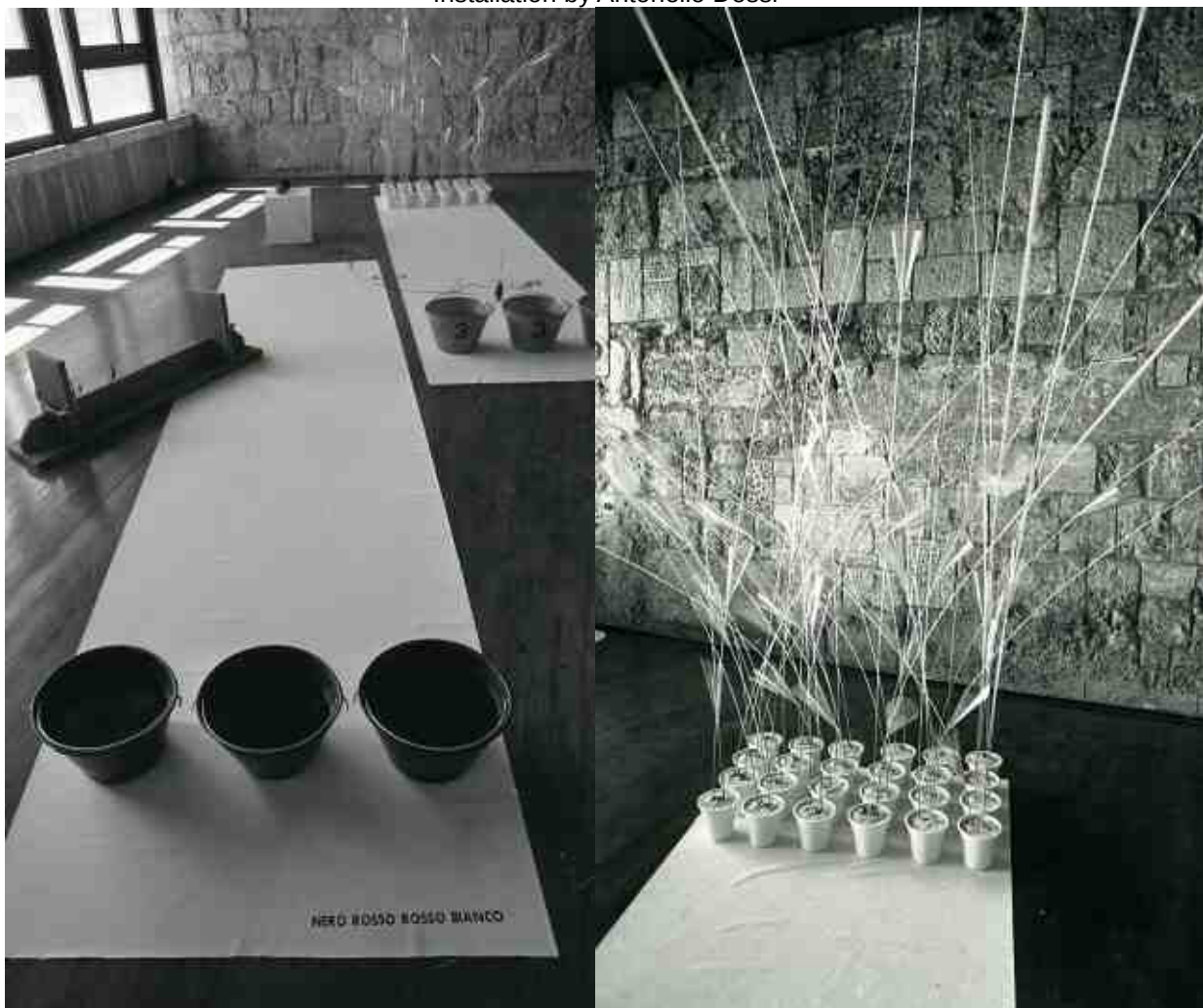
Andrea Portas



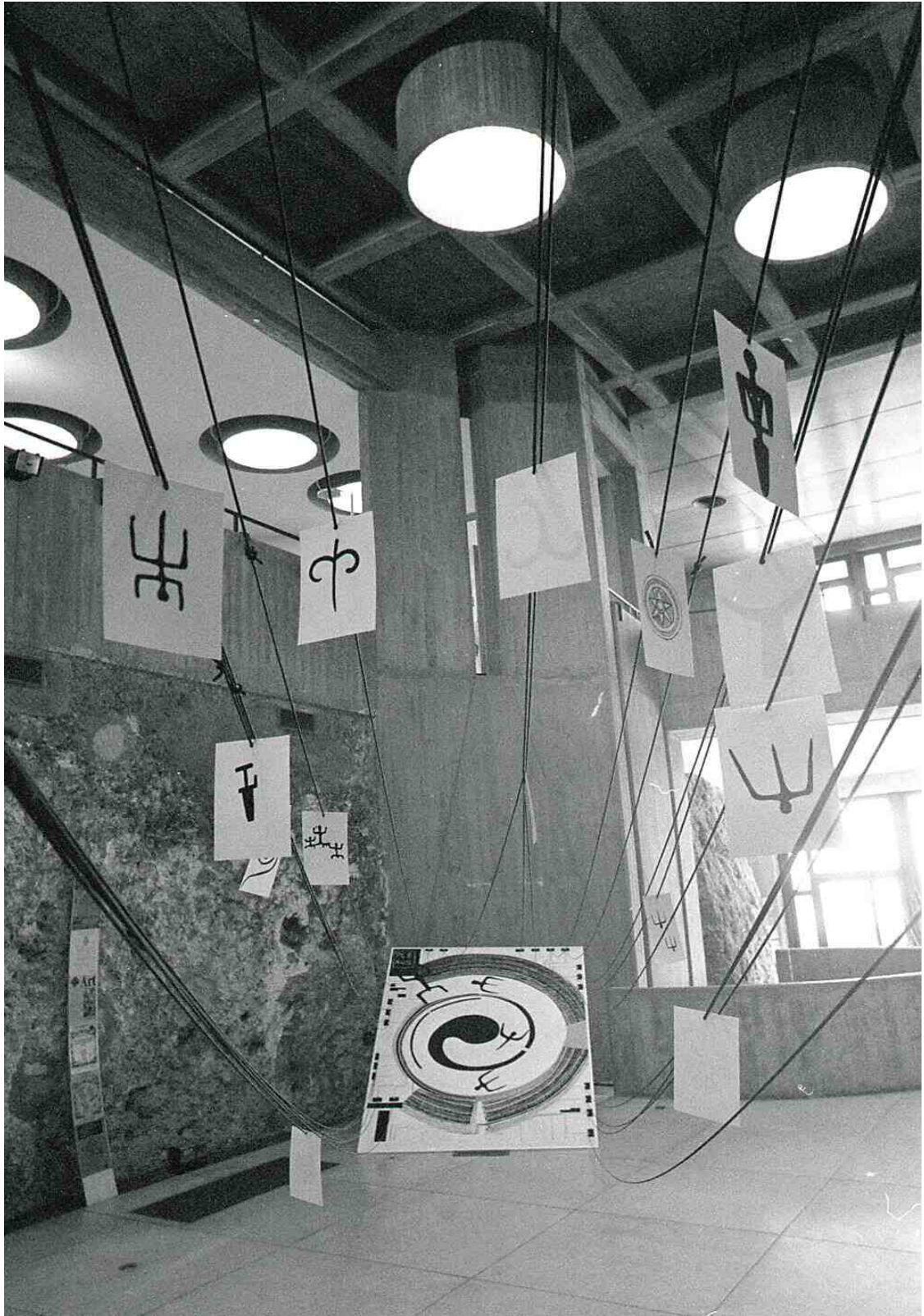
Artwork by Maria Grazia Medda, Cittadella dei Musei, Cagliari 1994
The Role of Imagination



Installation by Antonello Dessi



Installation by Antonello Dessi, Cittadella dei Musei, Cagliari 1994
The Role of Imagination



Installation by Maria Grazia Medda, Cittadella dei Musei, Cagliari 1994



THE ARK OF WELL BEING A CULTURAL NAVIGATION

On September 21 of 1995, in the harbour of Cagliari, on board the Elisabeth boat, Plexus presented the cultural navigation project of the *Ark of the Well Being*, and an Open Call for the Well Being in the XXI Century was issued.



Graphics by Giorgio Dettori

Elisabeth boat, Sardinia 1995

THE 1995 MARCONI OPEN CALL FOR THE WELL BEING IN THE XXI CENTURY

We are a single, interdependent,
world-wide specie. Whether we like it or not,
we are intimately bound up with each other around Earth.

East and West, North and South,
our fate is linked together.

Thus a global view of health
is more essential now then even before.

37th World Health Organization Assembly, Health for All, Geneva 1984

The Departure of the Ark of Well Being



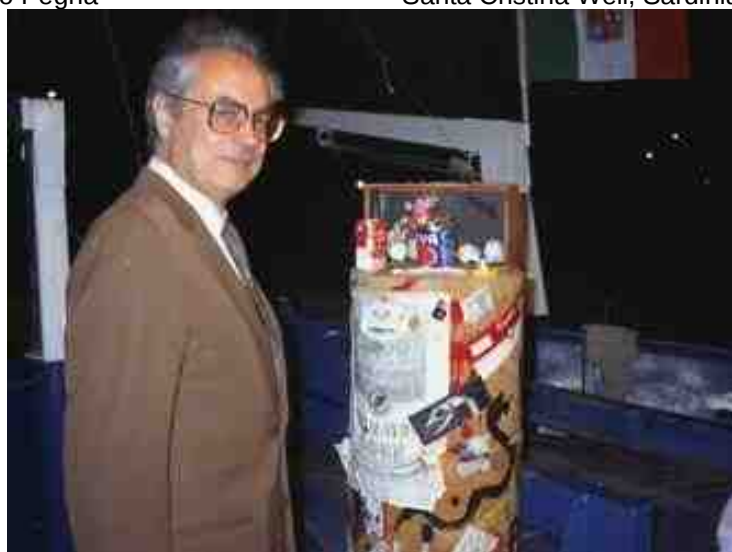
Salvatore Naitza, Giovanni Lilliu, Kiki Corongiu, Sandro Dernini, A. Ulzega, Alberto Soi, on board the Elisabeth boat, Harbour of Cagliari 1995



Guido Pegna



Santa Cristina Well, Sardinia 1995



Salvatore Naitza, Elisabeth boat, harbor of Cagliari, Sardinia 1995

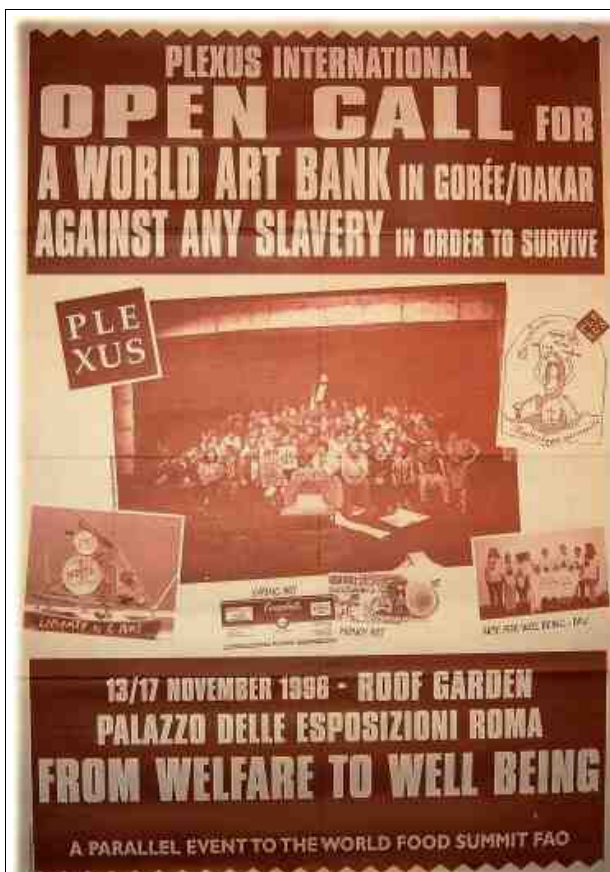
The Departure of the Ark of Well Being



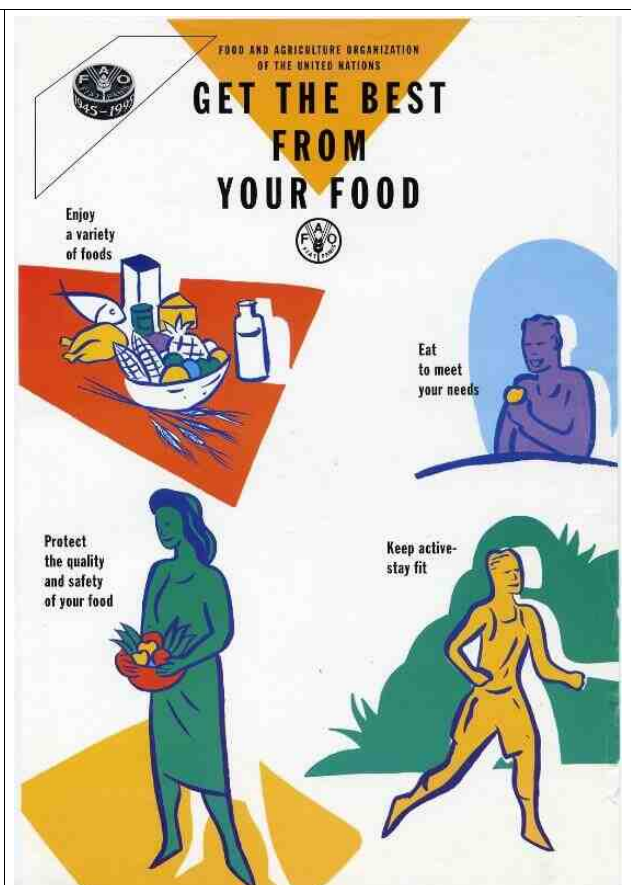
Travelling installation by Piero Cianflone, S.Antioco, Sardinia 1995

OPEN CALL FOR A WORLD ART BANK AGAINST ANY SLAVERY

On November 13-17 of 1996, on the occasion of the *FAO World Food Summit*, in Rome, at the Roof Garden of the Palazzo delle Esposizioni, it was staged the event *From Welfare to Well Being: Eating Art, Get the Best from Your Food, Food for All*. On November 14, in presence of the Ambassador of Senegal in Italy, S.E. Mama Balla Sy, Plexus International issued the *Open Call for a World Art Bank Against Any Slavery*, located symbolically in the Gorée island.



Poster by Micaela Serino



Amb. of Senegal Mama Balla Sy among participant artists, Palazzo dell'Esposizioni, Rome 1996

Open Call For a World Art Bank Against Any Slavery



From the bottom left: Patrizia Speciale, Sandro Dernini, Eleonora del Brocco, Anna Guarnati, Micaela Serino, Annamaria Gagliardini, Mico Licastro, June Di Schino, Elisabetta Diamanti, Marcello Brizzi, Gabriella Porpora, Ada Lombardi, Gruppo Artisti + Mela –Male, Carlo Cusatelli, Baldo Deodato, Roberto Marino, Raffaello Paiella, Reinardt Pfingst, Vito Mirobelli, Tomoko Jindo, Enzo Ciarravano, Ugo Vignola, Mario Paoletti, Valerio Immi, Fabrizio Bertuccioli, Mario Palmieri, Nicola Froggio Francica, Alvin Curran, Pino Licastro, Piero Cianflone, Remo Licastro, Stefano Lariccia. Rome 1996, photos by Adriano Mordenti

Open Call for a Change of Route: Food for All



Giancarlo Schiaffini, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artwork by Venera Finocchiaro, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artwork by Pilar Aguirre, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artworks by Marcello Brizzi



Artwork by Volker Klein, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Installation by Micaela Serino, Palazzo delle Esposizioni, Rome 1996



Artwork by Micaela Serino, Palazzo delle Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



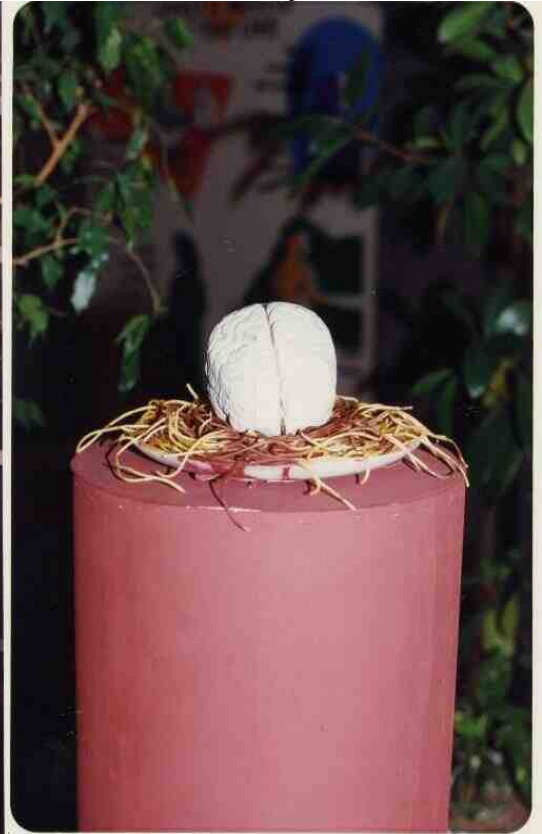
Artworks by Raffaello Paiella and Andrea Maggiani



Artwork by Mario Palmieri



Artwork by Elisabetta Diamanti



Artwork by Ilir Zefir

Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artwork by Eleonora del Brocco



Artwork by Minou Amirsoleimani



Artwork by Piero Cianflone, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



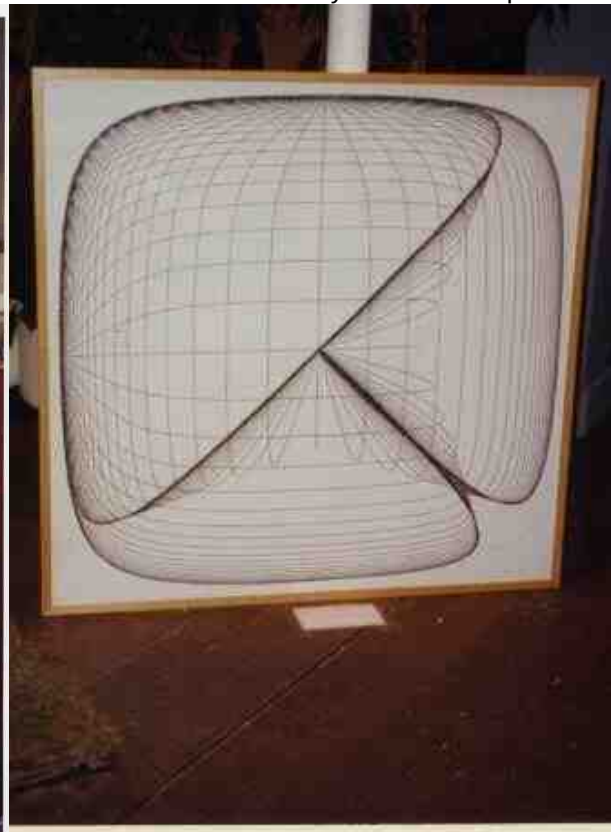
Artwork by Mario Paoletti



Artwork by Gabriella Porpora



Artwork by Tomoko Jindo



Artwork by Nicola Froggio Francica

Rome1996

The Ark of the Well Being: 1996 World Food Summit



Aldo Braibanti, Giampaolo Berto, Leonardo Carrano, Amerigo Schiavo



Artwork by Renato Mambor, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artshow by Romberg Arte Contemporanea

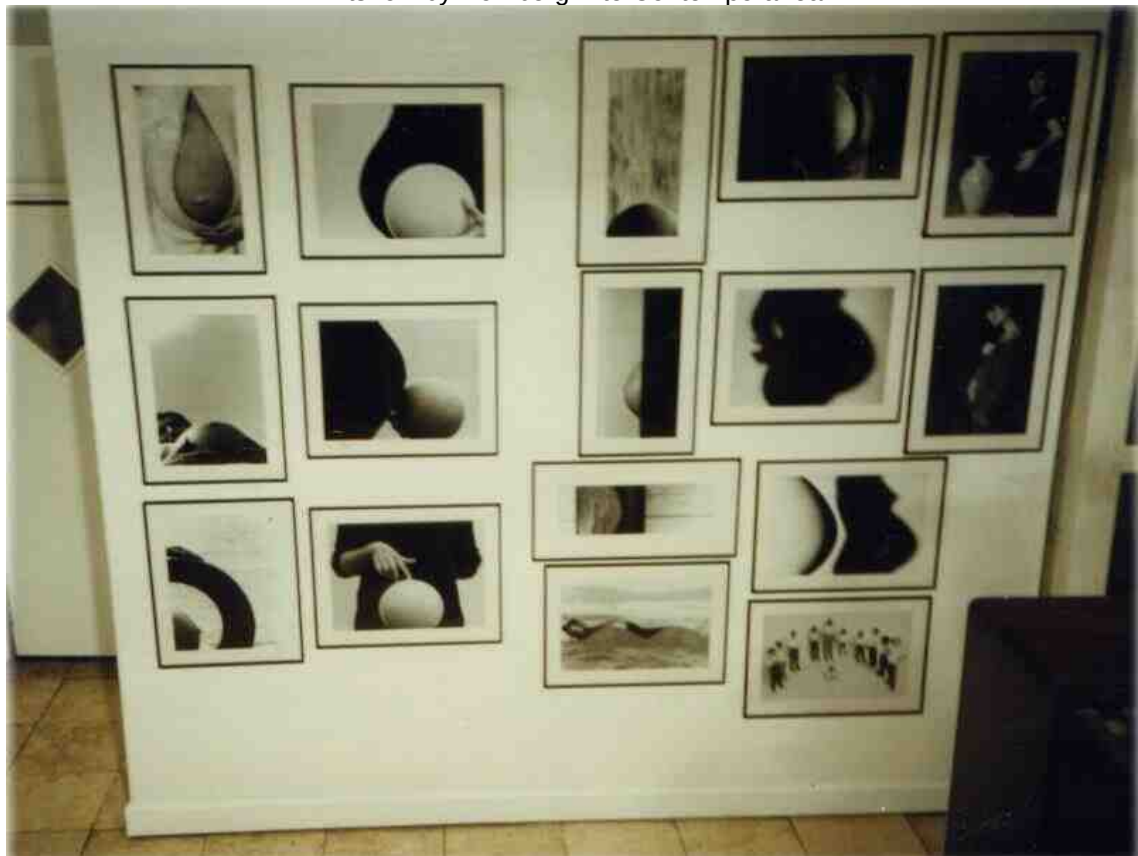


Photo exhibition by Enrica Scalfari, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Maria Pia Marsala, artworks by Maria Pia Marsala, Sandro Dernini, Fabrizio Bertuccioli



Fabrizio Bertuccioli, Palazzo dell'Esposizioni, Rome 1996

The Ark of the Well Being: 1996 World Food Summit



Artwork by Reinhard Pfingst, Angelo Falciano, Vito Miroballi, Bruno Canova



Artworks by Giorgio Fiume



Artwork by Carlo Cusatelli, Palazzo dell'Esposizioni, Rome 1996

EATING ART

From September 29 to October 1 of 2005, in Rome, at the Rector Hall of the Sapienza University of Rome and at the National Academy of Dance, the pavillion of the Ark of the Well Being was staged again on the occasion of the *Eating Art Show*, organized by the Institute of Food Science.

A Recall of the 1996 Voyage of The Ark of the Well Being



Eleonora del Brocco, Volker Klein, Fabrizio Bertuccioli, Bruno Canova, Vito Miroballi, Valerio Immi, Micaela Serino, Ferdinando Lopez, Raffaello Paiella, Sandro Dernini, Giorgio Fiume, Venera Finocchiaro



Artworks by Volker Klein, Venera Finocchiaro, Rector Hall University of Rome, 2005

The Ark of the Well Being: Eating Art



Artwork by Reinardt Pfingst



Rector Hall, University Sapienza of Rome 2005

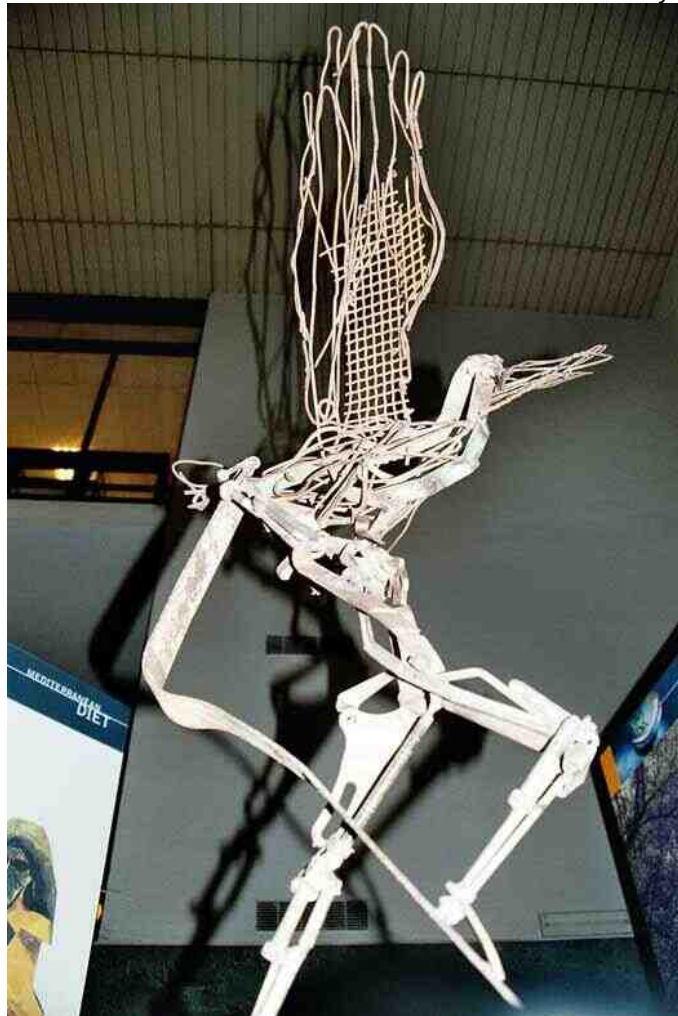
The Ark of the Well Being: Eating Art



Artwork by Fabrizio Bertuccioli

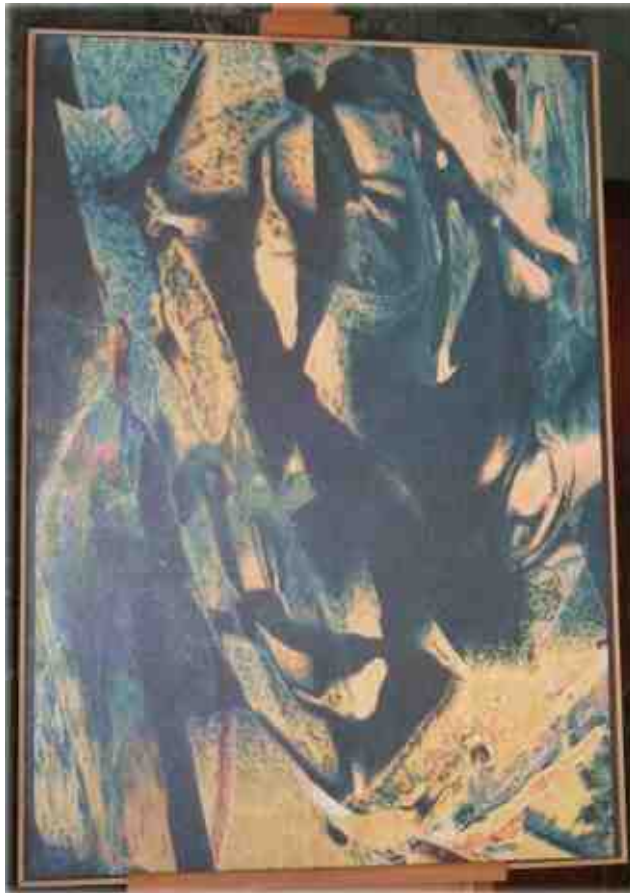


Artwork by Bruno Canova

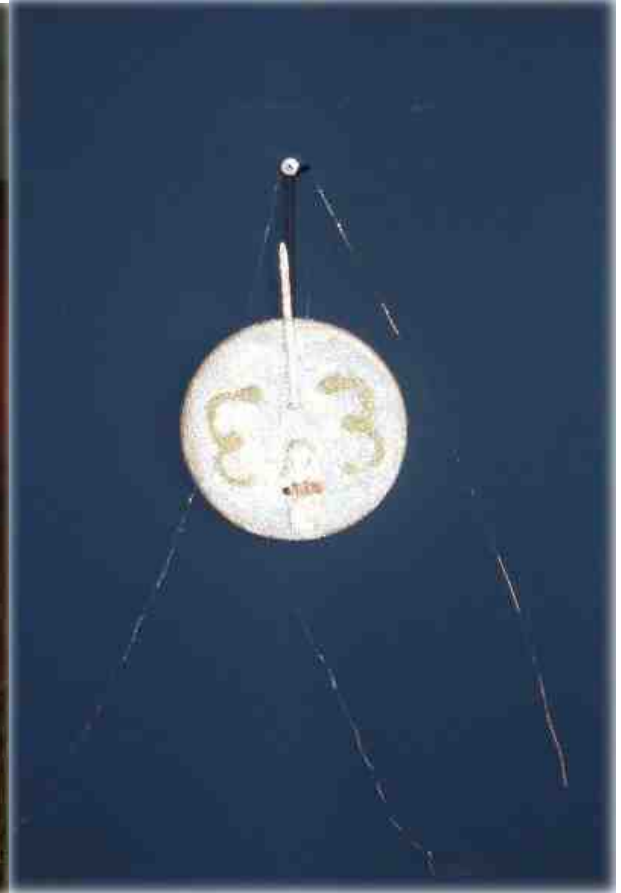


Artwork by Roberto Maria Federici, Rector Hall, University Sapienza of Rome, 2005

The Ark of the Well Being: Eating Art



Artwork by Simona Sarti



Artwork by Antonello Dessi



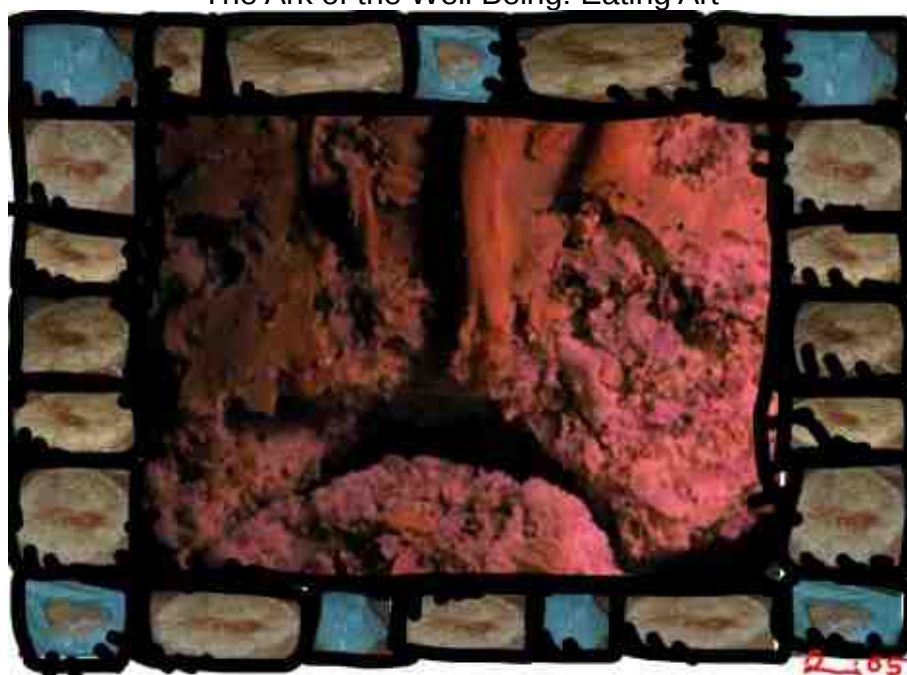
Artwork by Marco Fioramanti



Artwork by Lillo Santoro

Rector Hall University of Rome 2005

The Ark of the Well Being: Eating Art



Artwork by Valerio Immi



Artwork by Anna Saba



Artwork by Micaela Serino, Rector Hall, University Sapienza of Rome, 2005

The Ark of the Well Being: Eating Art



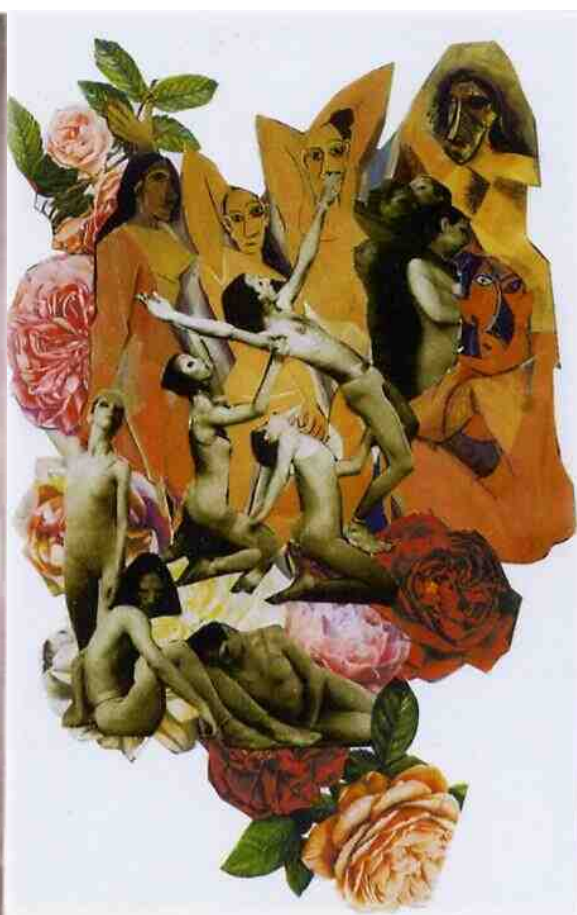
Artwork by Franco Ferrari



Hadassah Berry



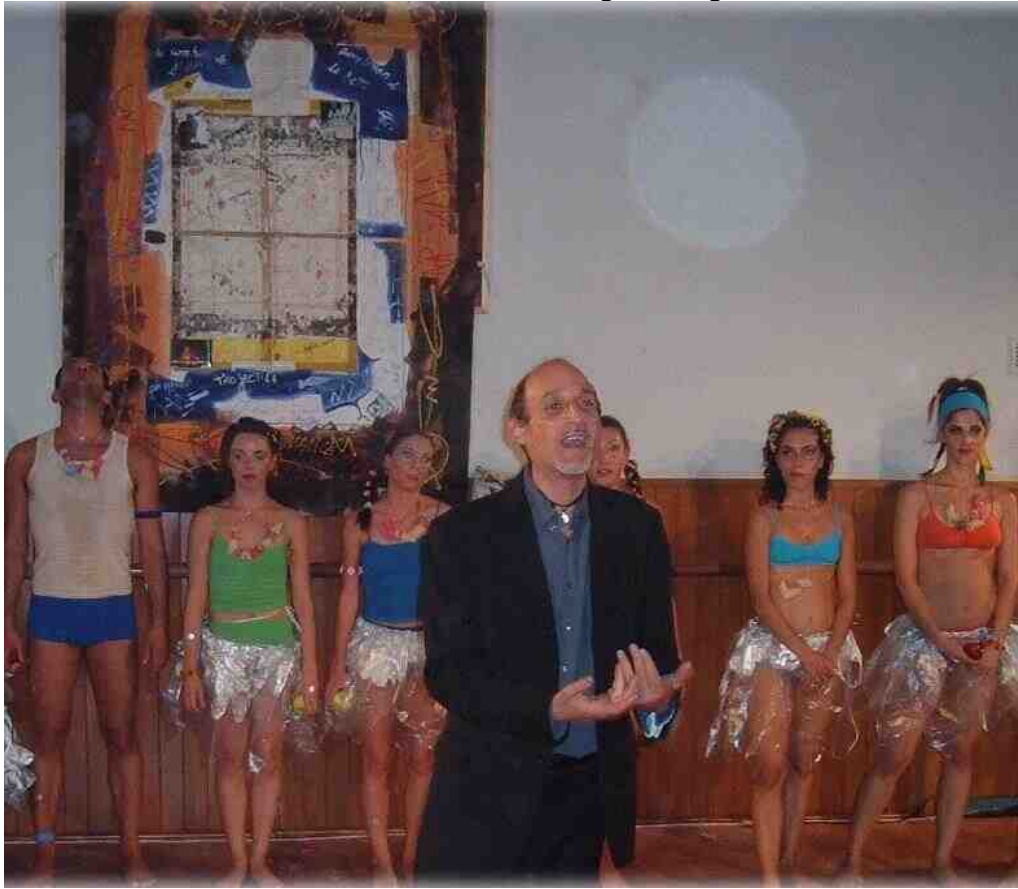
Artwork by Luisa Mazzullo



Artwork by Luca Di Paolo

Rector Hall University of Rome 2005

The Ark of the Well Being: Eating Art



Joseph Fontano
Luca Di Paolo, National Academy of Dance, Rome 2005

The Ark of the Well Being: Eating Art



Installation by Luisa Mazzullo



Installation by Micaela Serino, National Academy of Dance, Rome 2005
The Ark of the Well Being: Eating Art



Installation by Anna Saba



Installation by Giorgio Fiume



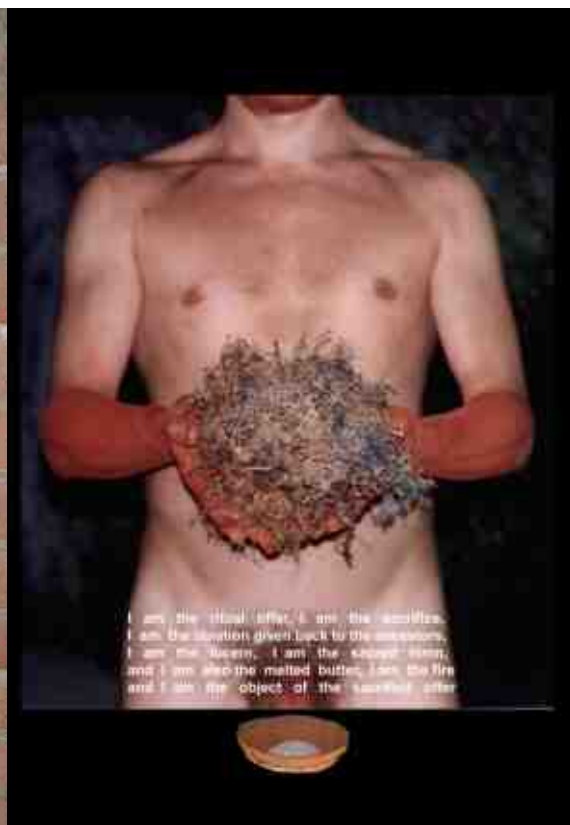
Artwork by Venera Finocchiaro, National Academy of Dance, Rome 2005
The Ark of the Well Being: Eating Art



Installation by Eleonora del Brocco, National Academy of Dance, Rome 2005



Artwork by Antonello Dessi



Artwork by Marco Fioramanti

National Academy of Dance, Rome 2005

The Ark of the Well Being: Eating Art



Artwork by Valerio Immi



Artwork by Simona Sarti and Roberto M. Federici, National Academy of Dance, Rome 2005
The Ark of the Well Being: Eating Art



Franco Ferrari



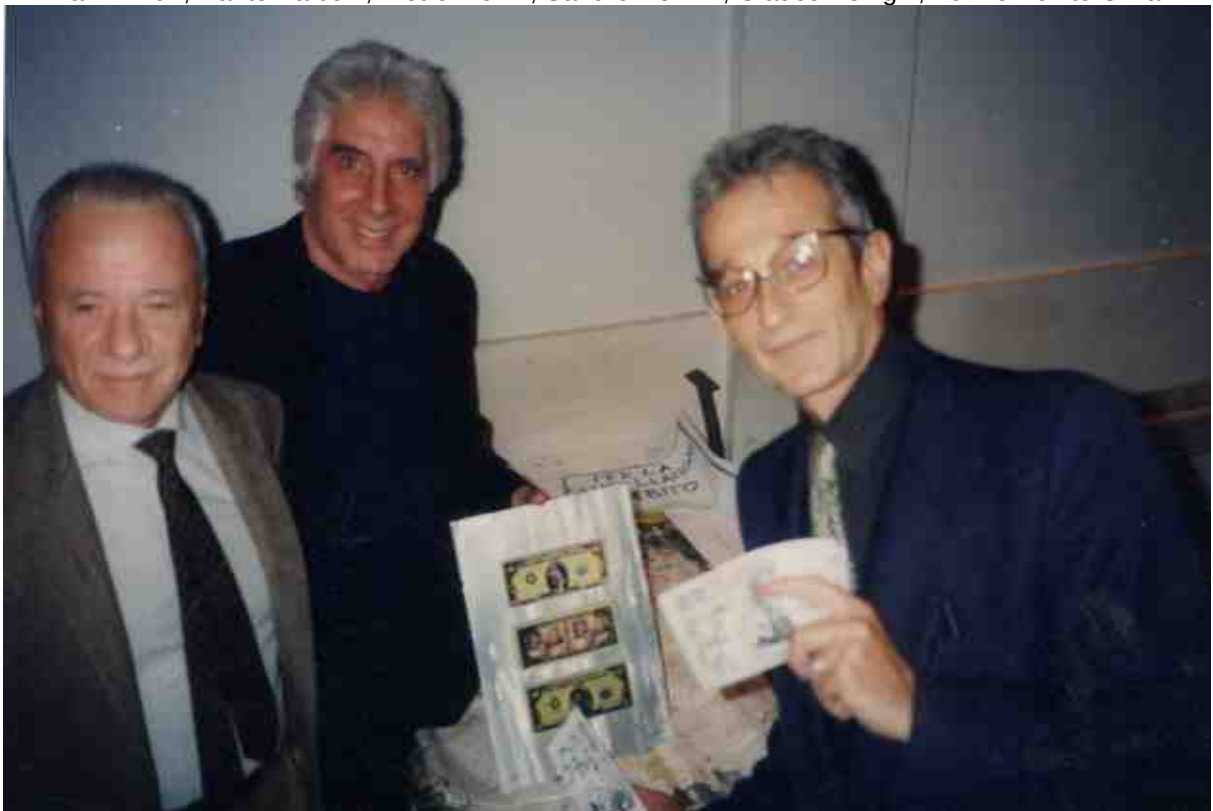
Artwork by Bruno Canova, P. Pianigiani, National Academy of Dance Rome 2005, Giancarlo Schiaffini

PLEXUS ART WORLD BANK UTOPIA AN OTHER WORLD IS POSSIBLE

On November 14 of 2000, in Rome, within the international campaign for dropping the debt of the poor countries as a contemporary form of slavery, the Plexus World Art Bank proposal was presented by Sandro Dernini to Achille Bonito Oliva, Vatican representatives Mons. Dante Balboni and Mons. Pietro Monni, representatives of United Nations Information Centre and of Embassy of Senegal in Italy, and Glauco Benigni. The purpose was to promote the 5th International Well Being Reconciliation Symposium, planned in Gorée on December 10. At the beginning of December, the event was cancelled for local organization difficulties.



Karim Diuff, Dante Balboni, Pietro Monni, Sandro Dernini, Glauco Benigni, Achille Bonito Oliva



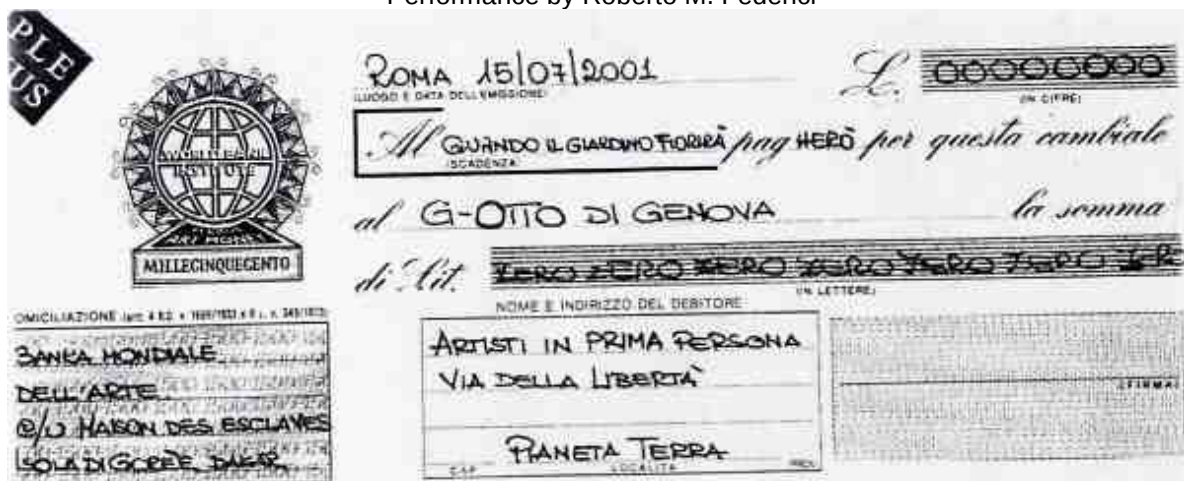
Achille Bonito Oliva, Baldo Deodato, Sandro Dernini, Complesso San Michele, Rome 2000

On July 15 of 2001, in Rome, at the Metateatro, on the occasion of the G8 Meeting in Genoa, it was staged the art community performance “An Other World is Possible” against global control.

An Other World is Possible



Performance by Roberto M. Federici



Artwork by Roberto Maria Federici, Metateatro, Rome 2001



Campo di Fiori, Rome 2001

An Other World is Possible



Silvana Mariniello, Sandro Dernini, Marco Fioramanti, Largo Argentina, Rome 2001



Performance by Silvio Pasqualini, Metateatro, Rome 2001, Artwork by Fabrizio Bertuccioli

An Other World is Possible



Performance by Paolo Buggiani



Performance by Roberto M. Federici



Installation by Vincenzo Sparagna, Metateatro, Rome 2001
Artists in Cage

PLEXUS

PLEXUS INTERNATIONAL

MASSIMO BAGAROTTO,
GIAN PAOLO BERTO,
CARLO ANTONIO BORGNI,
PIRAN CASTEL,
EGISTO CATALANI,
ELEONORA DEL BROCCO,
SANDRO DERNINI,
ROBERTO MARIA FEDERICI,
GIORGIO FIUME,
VALERIO IMMI,
SILVANA MARINIELLO,
LUISA MAZZULLO,
MARIA MONTI,
RAFFAELLO PAIELLA,
MICAELA SERINO,
ALBERTO SGI

DR

MOV

CAV

CANEM

roma
18
gennaio
2003

h 16 - 24
ex cinodromo
v. vasca navale 6
(porte marconi)

ARTE IN MOVIMENTO
SOCIAL FORUM

MELO FRANCHINA,
EMANUELE PROFUMI,
ERNESTO STALKERN,
ALIZIA BORSARI





Rome 2003

Giorgio Fiume

THE TRIANGLE OF ART FESTIVALS OF THE MEDINA OF DAKAR

On June 7 of 2002, in Dakar, at the municipality of Medina, *Festival* within the DakArtOff program of the Biennale of Contemporary African Art, Plexus International started the community based initiative of the *Triangle of Art*.

We send an open call, a call to the highest dimension of human beings. Neither near nor apart to conquest the distance and the indifference. We all live over the same piece of stone, we shall all reconcile like all living in just one and the same piece of stone. You and I, all of us hand to hand, making it just one big hand. An spiritual voyage from the present moment towards the wide ocean of art and culture.

Assane MBaye, Dakar 2002



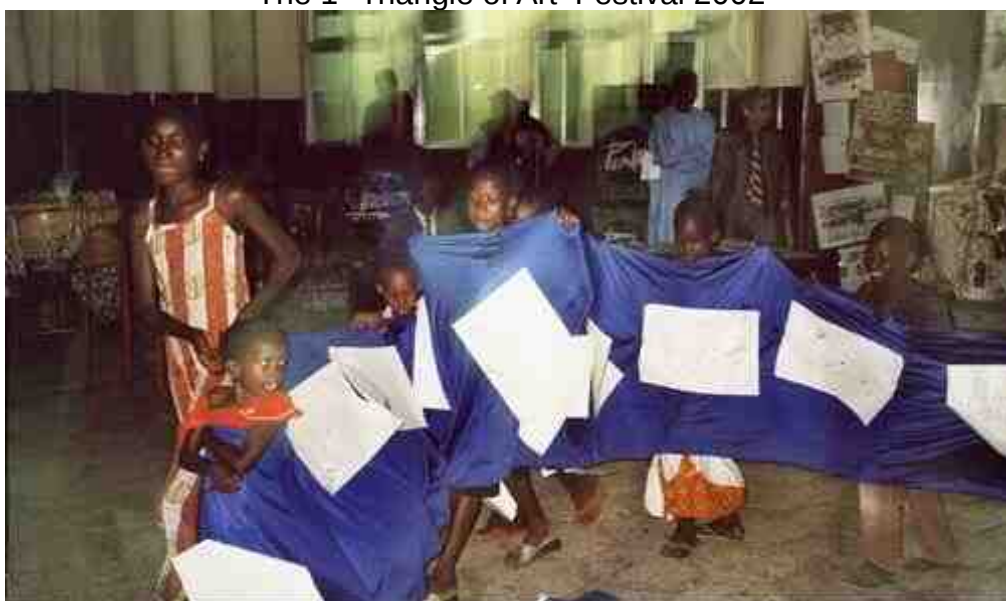
Poster by Luisa Mazzullo

Cards by Micaela Serino



Micaela Serino, Kre MBaye, Alberto Soi, Ousseynou Wade, Sandro Dernini, Dakar 2002

The 1° Triangle of Art Festival 2002



Luisa Di Gaetano



Silvana Mariniello



Silvia Pellegrini



Plexus Atelier des Arts for Children, Municipality of Medina, Dakar 2002

The Triangle of Art 2002



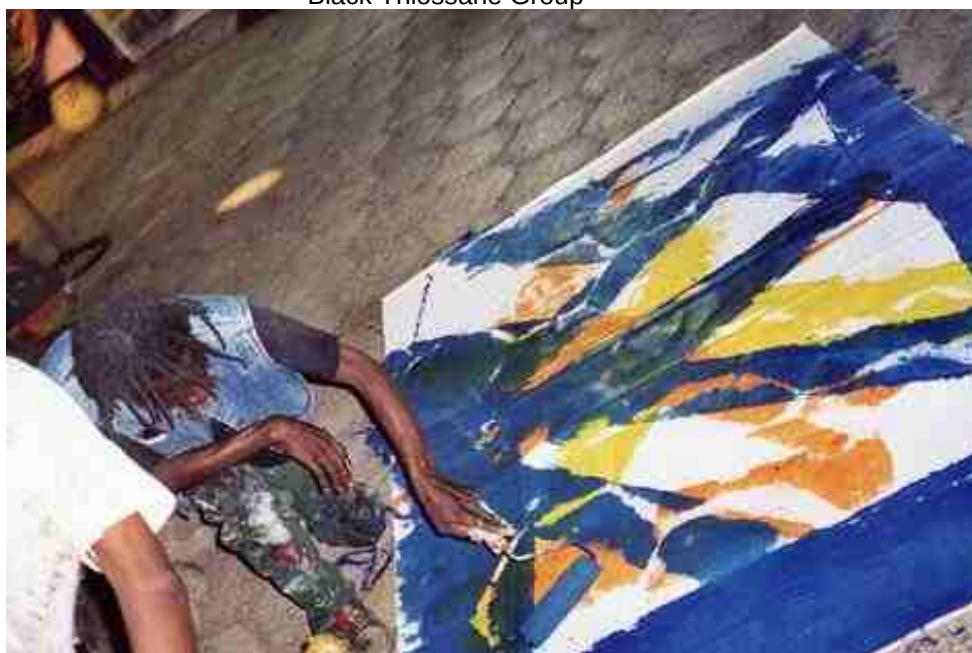
Omar NDiaye



Dieye Ma Dieye



Black Thiossane Group



Kre MBaye, Municipality of Medina, Dakar 2002

Drop the Slavery of the Debt with the Money of Art



Installation by Micaela Serino, Municipality of Medina, Dakar 2002

Plexus Art Money



Artworks by Micaela Serino, Dakar 2002

The 2° Triangle of Art Festival of the Medina of Dakar 2004



Graphics by Stefano Asili



Artwork by Kre MBaye, Municipality of Medina, Dakar 2004
The 2° Triangle of Art Festival of the Medina of Dakar 2004



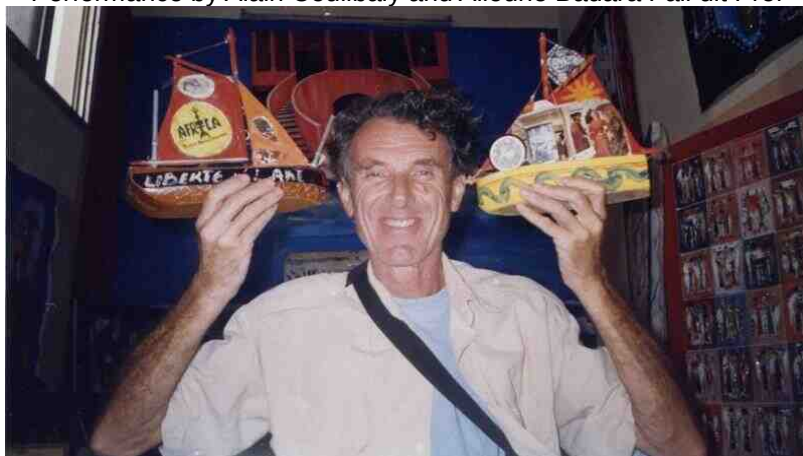
Artwork by Dos Santos Atelier



Solomon Touré



Performance by Alain Coulibaly and Alioune Badara Fall dit Prof



Mauro Petroni, Municipality of Medina, Dakar 2004
The 2° Triangle of Art Festival of the Medina of Dakar 2004



Artwork by Jerome Dos Santos, Municipality of Medina, Dakar 2004
The 3° Triangle of Art Festival 2006



Amadou Koly Niang



Fatoumata Coulibaly, Municipality of the Medina, Dakar 2006
Le Triangle de l'Art



Artwork by Kre MBaye, Dakar 2006

MAPPING THE SEA EROSION OF THE DOOR

OF NO RETURN OF THE HOUSE OF THE SLAVES

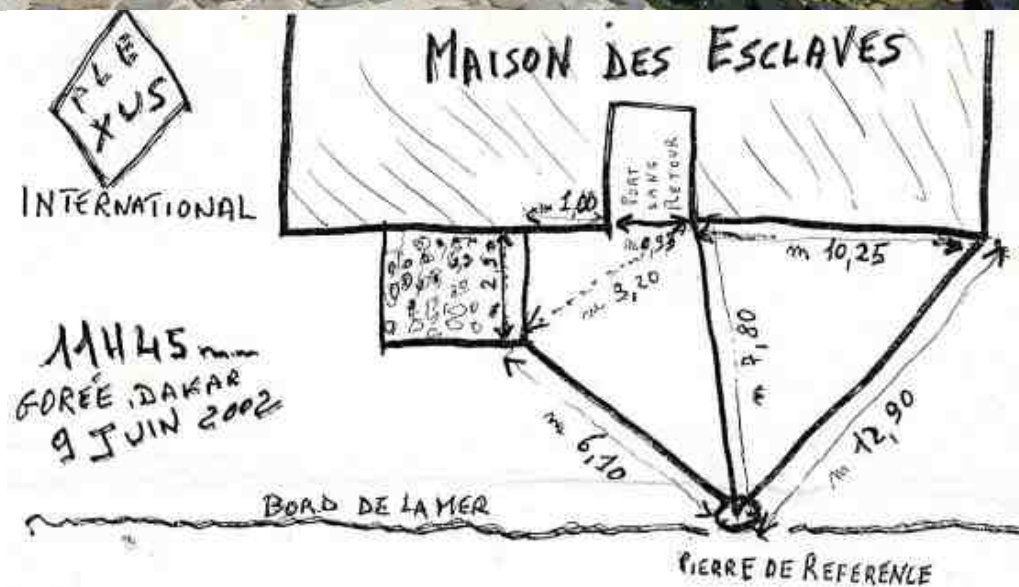
On the occasion of the 1° Triangle of Art Festival, on June 9 of 2002, in the Goree Island, off Dakar, with the control of Joseph N'Diaye, curator of the House of the Slaves, Plexus International started to map the advancement of the sea erosion in front to the Door of No Return.



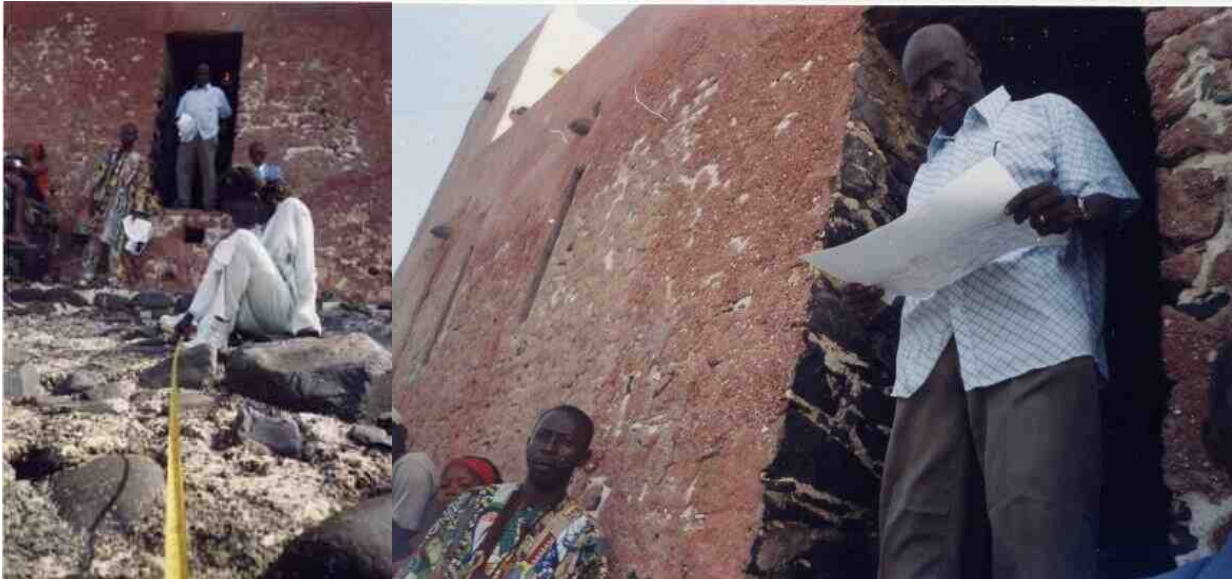
Curator Joseph N'Diaye



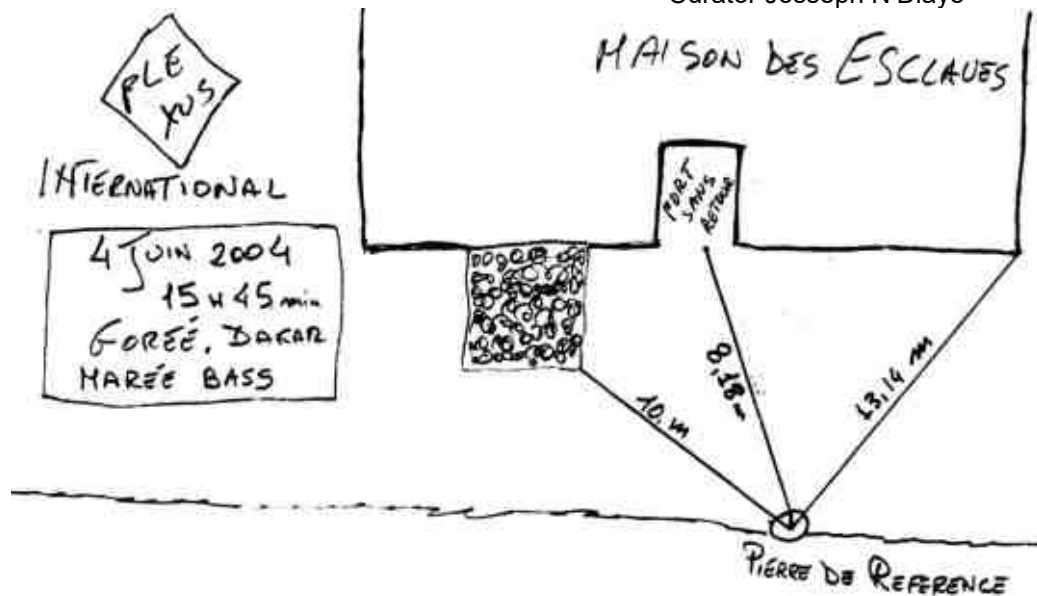
Sandro Dernini, House of the Slaves, Goree, Dakar 2002
The First Mapping of the Sea Erosion of the House of the Slaves



House of the Slaves, Goree, Dakar 2002
2° Measurement of the Sea Erosion of the House of the Slaves



Curator Josseph N'Diaye



Assane MBaye, House of the Slaves, Gorée, Dakar 2004

On May 14 of 2006, at the Door of No Return of the House of the Slaves, it was mapped

the last advancement of the sea erosion. The measurement was made also symbolically through the 623 feet long roll-meter made by 418 photocopies A3 size of digital art contributions arrived to the Plexus Virtual Gallery from artists around the world. Then, it was exhibited at the Triangle of Art Festival of the Medina, within the Biennale DakArtOff.

3° Measurement of the Sea Erosion of the House of the Slaves



House of the Slaves, Goree, Dakar 2006

Plexus Art Mapping of the Sea Erosion of the House of the Slaves



Installation by Sandro Dernini, Municipality of Medina, Dakar 2006

THE EROSIONS AND RENAISSANCE SHOWS

From May 29 to June 8 of 2004, at the Municipality of the Medina, Dakar, on the occasion of the 2° *Triangle of Art Festival*, within the DakArtOff section of the Biennale of Contemporary African Art, it was launched *the Erosions and Renaissance Show*. Its purpose was to raise attention of the increased sea erosion of the Door of No Return of the House of the Slaves in Goree, as symbol of the “erosion” of humankind memory as well of all other forms of erosions, from biodiversity to human rights, increasing in the living planet. It was conceived as a traveling art project, to be staged in different parts of the world to collect on the theme of EROSIONS digital artworks, through the Plexus virtual gallery posted on www.plexusforum.net, and to unite together all reprinted images in a collective artwork, like a roll-meter, to measure symbolically the erosion of the Door of No Return as well as all other increasing forms of erosions in the world.

A Collective Artwork to Measure Erosions



Municipality of Medina, Dakar 2006

Erosions and Renaissance Show Act 1: The House of the Slaves



Poster by Luisa Mazzullo, Rome 2004



Municipality of Medina, Dakar 2004

On November 29 - December 5 of 2004, at the Grainery Lane Theatre Gallery, in Ballarat, Australia, on the occasion of the *Eureka 150 Rising Rebel Festival* by Culture Lab International, it was held the 2° Act of the Erosions Show, to raise attention on the erosion of a sacred Aboriginal ground in the Maroota Plateau, in the Blue Mountains.



Artwork by Geoff Buchan, Australia 2004

Plexus Australian Erosions Virtual Gallery



Willem Brugman



Willem Brugman, Catherine Hassall and their daughter Maya Thiango, Australia 2004

On October 1 of 2005, in Rome, at the National Academy of Dance, within the event *The Year of the Mediterranean*, 57 digital artworks were collected online and their reproduction exposed on board the Ark of the Well Being to raise attention on the erosion of Mediterranean food cultures.

Plexus Erosions Virtual Gallery



National Academy of Dance, Rome 2005

On December 10 of 2005, in New York, at St. Mark's Church in the Bowery, it was held the *Erosions Show*, as a recall of the 1984 In Order to Survive Lower East Side community event, to raise attention on the erosion of human rights.

Human Rights Erosion



Artwork by Rolando Politi, New York



Rolando Politi

Arleen Schloss and George Stonefish



Lorenzo Pace, Joannee Freedom, George Stonefish, F. Morales, Miguel Algarin, New York 2005

Human Rights Erosions



Haley Lou



Lo Galluccio Trio



Alfa Diallo



Eveleena Dann and Erin Kelly



Barnaby Ruhe



Valery Oistenau, Patricia Geri Russell, Uke Jackson St. Mark Church, New York 2005
Human Rights Erosions



Amoeba Technology

Patricia Nicholson Parker and Barnaby Ruhe



William Parker, Ray Kelly, St. Mark Church in the Bowery, New York 2005

Human Rights Erosion



Vittorio Terracina and Dee Pop



Lorenzo Pace and Frank Shifreen



Willoughby Sharp and Pamela Seymour Smith



George Chaikin, St. Mark Church in the Bowery, New York 2005
Human Rights Erosion





St. Mark Church in the Bowery, New York 2005

On July 21 of 2006, in Las Palmas de Gran Canarias, at the C. Columbus House, the Erosions and Renaissance Show was staged with *Nutrition without Borders*, within the training seminar *Advancement on Nutrition Obesity* organized by the Research Group on Nutrition of the University. It was addressed to alert that hunger, malnutrition and food insecurity are eroding the cognitive capacities of the world, in particular of the young generations of Africa.

Hunger: Erosion of the Cognitive Capacities of the African Young Generations



House of the Slaves, Gorée, Dakar 2008

PLEXUS CALL FROM THE DOOR OF NO RETURN

From May 12 to June 9 of 2008, at the House of the Slaves of Goree, within the DakArtOff of the Biennale of Contemporary African Art of Dakar, it was held the art exhibition *Erosion of the Door of No Return* with the Patronage of the Minister of Culture and of the Embassy of Italy in Senegal. All 418 reproduction of the digital art contributions arrived to the Plexus Virtual Gallery from artists around the world were exposed.

At the end, the *Call of the Door of No Return to Safeguard the Natural and Cultural Heritage of the Humankind* was issued, requesting also the development of a specific plan to preserve the House of the Slaves from the increasing sea erosion.



House of the Slaves, Gorée, Dakar 2008

The Delivery of the Plexus Erosion Mapping of the Door of No Return



Hamady Bocoum, Augustin Senghor, Daniele Rampazzo



Amadou Koly Niang, Augustin Senghor, Hamady Bocoum, Assane MBaye, Sandro Dernini, Seni MBaye,
House of the Slaves, Gorée, Dakar 2008

Sous le Patronage:
Le Ministère de la Culture
et du Patrimoine Historique Classé
et l'Ambassade d'Italie au Sénégal



EXPOSITION INTERNATIONALE ITINÉRANTE

EROSIONS ET LA RENAISSANCE DE LA PORTE SANS RETOUR

12 MAI - 9 JUIN 2008
Maison des Esclaves Ile de Gorée
DAKAR-SENEGAL



Graphics by Daniele Comelli, House of the Slaves, Gorée, Dakar, 2008

Plexus Calling from the Door of No Return



Omar Seck, Seni MBaye, Sandro Dernini, House of the Slaves, Gorée, Dakar, 2008



www.youtube.com/user/maisondesesclaves

**PLEXUS INTERNATIONAL CALL
FROM THE DOOR OF NO RETURN
TO SAFEGUARD THE NATURAL AND
CULTURAL HERITAGE OF HUMANKIND**



12 May 2008

House of the Slaves, Gorée, Dakar, Senegal

As a group of concerned individuals, gathered the 12 of may 2008 in Gorée, Dakar, Senegal, for the “Erosions and Renaissance Show Act VIII,” focused on the sea erosion of the Door of No Return of the House of the Slaves, as a symbol of all growing “erosions” in the world, we issued a Call for the safeguard of our cultural and natural heritage. This call in particular is addressed to UNESCO, FAO, Bioversity International, the World Bank and the Office of the High Commissioner for Human Rights. On the occasion of the 60 Anniversary of the Universal Declaration of Human Rights, we underline also the urgent need for the development of a specific plan for safeguarding the House of the Slaves of Gorée.



House of the Slaves, Gorée, Dakar, 2008
Plexus Erosions Manifesto



Artwork by Seni MBaye, Dakar, 2004



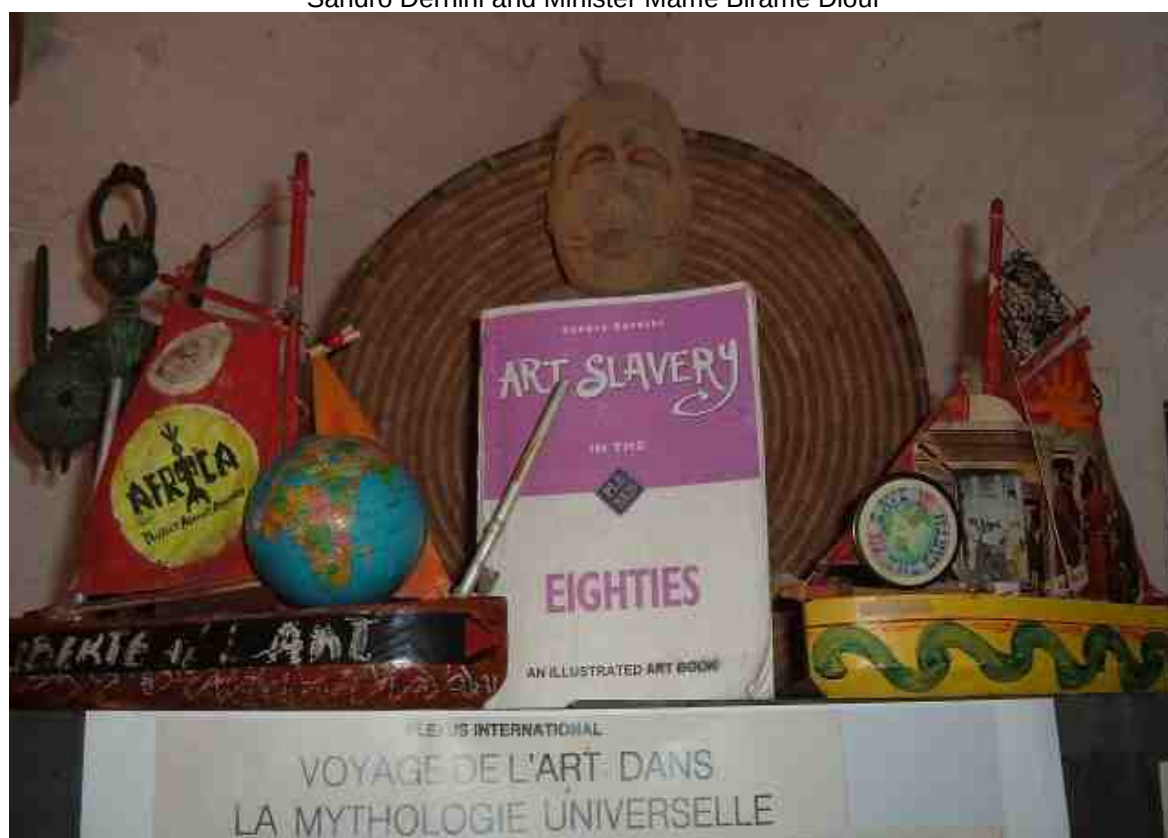
House of the Slaves, Gorée, Dakar, 2008
Plexus Erosions Show



Fatoumata Coulibaly, House of the Slaves, Gorée, Dakar, 2008 www.plexusforum.net
 Plexus Art Slavery Manifesto Presentation to the Minister of Culture of Senegal



Sandro Dernini and Minister Mame Birame Diouf



House of the Slaves, Gorée, Dakar 2008

The Ark of the Well Being: Sustainable Food for All



Auditorium Santa Cecilia, Parco della Musica, Rome 2008



Biodiversity International, Auditorium Santa Cecilia, Rome 2008

CHRONOLOGY OF PLEXUS ACTIVITIES

1982-2008

June 13, 1982, New York, 516 West 25 Street. *A Modern Sacrifice* party, presentation of Plexus International Urban Forum project by Roberto Brambilla, Sandro Dernini, Richard Flood, Gianni Longo.

February, 1983, New York, Plexus performance space. Preview opening with *It's not the Hat, It's the Hair*, a dance performance by Marika Blossfeldt.

April 19-May 1, 1983, New York. Opening of Plexus performance space with *Turtle Dreams*, a world première performance by Meredith Monk.

April 25 1983, New York, Plexus performance space. *Cathode Cruel* and *Birth*, a music and theatre performance by Fiction Music Theatre and Susan Landau.

May 2, 1983, New York, Plexus performance space. *Disorder /Discipline /Future*, an art performance and exhibition by Gianfranco Mantegna.

May 13-22, 1983, New York Plexus performance space. *Pavlov*, a theatre performance directed by Charles Guarino, featuring Robert Younger, Abby Chevalley, Frances Goodwin, Stanley Kaplan, Charles Lanti, Marylyn Minter, Gerald Nichols, Jeanne Quinn, Cathy Stoopd.

May 23, 1983, New York, Plexus performance space. *Boomba*, a theatre performance by Ily Huemer.

May, 1983, New York, Plexus performance space. *Labyrinth*, an art installation performance by Paolo Buggiani.

May 27, 1983, New York, Plexus performance space. *Spectre Nymph* and *Living Set*, a dance performance by Ellen Fisher.

June 2, 1983, New York, Plexus performance space. *Mission Impossible*, a theatre performance by Ily Huemer.

June, 1983, New York, Plexus performance space. *New Directions*, a multi-media program featuring: *Raw Sanivlam*, a *Cruel WarGame*, an audiovisual music performance by Giancarlo Schiaffini and Lorenzo Taiuti; *How She Sees It*, an art performance by Arleen Schloss; *Order Eat with Des's Refuses*, an art performance coordinated by Michael Kean; *Moving Still Film* a film screening by Richard Sanca; *Up & Down the Elevator*, an art performance by Stephen Wischert.

June, 1983, New York, Plexus performance space. *Codes of Abstract Conduct*, a new music performance by Craig Burk Group; *Darts*, a music performance by John Zorn.

July 22-24, 1983, New York, Plexus performance space. *Babylon Breakdown Babylon*, an art reggae festival, featuring Mutabaruka, Mojanya, Thomas Pinnock, Calabash, Kwame & Jahpan, Dreaklock Chronicle.

From November to December, 1983, New York, Plexus performance space. *Plexus 6, a Zone for the Next Zone*, a weekly multimedia art cabaret, with Mitch Ross as master of ceremony, featuring Ken Hiratsuka, Willoughby Sharp, Wolfgang Staele, Susan Britton, Marty Watts, Maroon Azuri.

February 11, 1984, New York, Plexus Performance space. *Science & Art*, a multimedia show by VAP.

February 14-19, 1984, New York, Plexus performance space. *Leap of Faith*, an epic

theatre project, presented by International Performance Actions, coordinated by Willem Brugman, featuring Nila Greco, Pooh Kaye, Max Blagg, Sylvie Pomaret, Willem Brugman.

March 1, 1984, New York. Closing of the Plexus performance space.

June 13, 1984, New York. Opening of The Shuttle Theatre at 523 East 6 Street by Sandro Dernini, Giuseppe Sacchi, Brian Goodfellow, Karl Berger.

June, 1984, New York, The Shuttle Theatre. Weekly music performances by Genevieve Waite with Robert Arron.

June, 1984, New York, The Shuttle Theatre. *Love Songs, Nothing Else, Love Songs*, a weekly music cabaret performance by Tony Love; *Tigressa*, an all-female rhythm explosion.

July, 1984, New York, The Shuttle Theatre. *Girls Night Out*, an art exhibition, curated by Carlo Mc Cormick, featuring artworks by Keiko Bonk, Jane Bowman, Nancy Brooks Brody, Patrice Caire, Andrea Evans, Manuela Filliaci, Barbara Gary, Jasmin Harwood-Ramirez, Pat Hearn, Annie Herron, Babette Holland, Rebecca Howland, Tessa Hughes-Freeland, Ruth Kligman, Anita Lane, Karen Luna, Gracie Mansion, Lisa McDonald, Mette Medson, Marylyn Minten, Judy Rifka, Hope Sandrow, Caren Scarpulla, Nina Seligman, Jo Shane, Kiki Smith, Stacie Teele, Christine Zounek, Rhonda Zwilling.

July, 1984, New York, The Shuttle Theatre. *The Pirates of Techno Hell* and *The Final Upside Down Shown*, art performances by Julius Klein; *Time Art*, performances by Ralston Farina.

July, 1984, New York, The Shuttle Theatre. *Peter Grass*, an art exhibition curated by Steve Kaplan.

August, 1984, New York, The Shuttle Theatre. *Bernd Naber*, an art exhibition curated by Steve Kaplan.

From July to December, 1984, New York, The Shuttle Theatre. *A music program* by Sound Unity coordinated by William Parker, featuring Billy Bang, Jemeel Moondoc, Rashid Al-Akbar, Petra Plecko, Rrata Christin Jones, the Gamala Taki Band with Karl Berger, Babatunde Olatunji, Dennis Charles, Peter Kowald, Charles Gayle, Rashied Ali, William Parker, Roy Campbell, Daniel Carter, Rashied Bakr, Karen Borca, Jackson Krall, Ellen Christi, Alex Lodico, Patsy Parker, John Hagen, Dicky Dworkin, Dave Hofstra.

From July to December, 1984, New York, The Shuttle Theatre. *Long Shot*, a poetry series presented by Nuyorican Poets Cafe, featuring Allen Ginsberg, Mickey Pinero, Miguel Algarin, Amiri Baraka, Pedro Pietri, Quincy Troupe, Robert Press, Bernadette Mayer, Andy Clausen.

August, 1984, New York, The Shuttle Theatre. *The Artist in the First Person*, an independent art exhibition program made with Joan Waltermath, Luca Pizzorno, Julius Klein, Ralston Farina, Mickey Pinero, Arleen Schloss.

August, 1984, New York, The Shuttle Theatre. *The Art World is a Jungle*, 120 performances of 30 seconds or 60 performances of 60 seconds.

August 25, 1984, New York, East 6 Street. *In Order to Survive*, a block association street event, performed by William Parker, Miguel Algarin, Karl Berger, Bruce Richard Nuggent, Roy Campbell, Jemeel Mondoc, Arleen Schloss, David Street, Alfa Diallo, Sara Farley, Sandro Dernini, Giuseppe Sacchi, James Oliver Jones Jr., Dennis Charles, Nelson Oceundy.

September, 1984, New York, The Shuttle Theatre. *Voice of Ammericka*, a cabaret program featuring: *Uncle Sam* by Dave Street; *Taxi Cabaret* by Rockets Redglare; *The Poet Himself* by Marty Watt.

September, 1984, New York, The Shuttle Theatre. *The Lower East Side Music, Poetry, Arts Festival '84*, presented by Sound Unity, Nuyorican Poets Cafe, Artists International Communication, featuring Butch Morris, Gunter Hampel, Nelson Oceundy, Karl Berger, William Parker, Miguel Algarin, Jemeel Moondoc, Brian Smith, Arleen Schloss, Robert Aaron, Ahvan Henry, Miguel Pinero, Billy Bang, Pleasure. An art show was installed by Alfa Diallo and Jean Cyriaque.

From October to December, 1984, New York, The Shuttle Theatre. *Body Driven*, a dance project by Betsy Hulton, *Frame of Life*, a filmmakers program, featuring: Andrew Bergen, Julius Klein, Christine Vachon, Susan Graes, Liza Bear. *Collage of Happening*, a performance program, featuring: *Time Art* by Ralston Farina, *Uncle Sam* by Dave Street, *The Upside Down Show* by Julius Klein, *Do you think Nixon knows people were happier before he was president?* by Paul Miller, and Alien Comic. *The Last Song of the Swan*, a playwrights program, curated by Giuseppe Sacchi, featuring: *Soliloquies and Others Words Said at the Time* by Rei Povod; *King Salmon* by James A. Doogherty; *Hoodlum Hearts* by Lois E. Griffith; *Rent a Coffin* by Pedro Pietri. *Mephistopheles: The Artist in the First Person*, featuring *Escape from Purgatory*, by Ralston Farina; *Mountains Men, Dreams, Magic Music* by Leoponar Witlarge; *Slimming Window* by Julius Klein and *Samarcanda* by Luca Pizzorno, *Cantos*, a poetry program; and *Magic Flutes*, a music program, with Don Cherry.

December, 1984, New York, The Shuttle Theatre. *2° Lower East Side Jazz Festival '84*, featuring: Chevere Makun Chevere, Michael Bocian Quartet, Ernst Bier Quartet, Jemeel Moondoc's Orchestra with Butch Morris, Jim Pepper Quartet, Karl Berger's Rhythm Changes with Ingrid Sertso, Jazz Doctors with Billy Bang, Frank Lowe, Wilber Morris and Thurman Barker, Juny Booth, Peter Kowald Sextet, Roy Campbell's Inner Force Band, James McCoy and an art jam by Arturo Lindsay.

January 16, 1985, New York, New York University. *The Artist in the First Person*, a lecture introduced by Sandro Dernini and performed by Ralston Farina, Paolo Buggiani, William Parker, Ken Hiratsuka, Peter Grass, Joan Waltermath, Willoughby Sharp, Luca Pizzorno, Arleen Schloss, Julius Klein, Leo Panar, James Mc Coy, Amir Bey, Liz and Val, Snoky Tate.

March, 1985, New York, The Shuttle Theatre. *DADA*, a poetry music workshop by Valery Oisteanu, with Otto Von Ruggins and Lubisha Ristici.

May, 1985, New York, CUANDO Community Center. *Third Lower East Side Music Festival 1985*, in collaboration with Sound Unity, Plexus/Shuttle and the Lower East Side Community Music Workshop. It featured: Roy Campbell and William Hooker Duo, Jeanne Lee and Voices, William Parker Septet, Hellen Christi, Kral Trio, Jeemel Moondoc Quartet with Bern Nix, William Parker, Ed Blackwell, Luther Thomas Quintet, Bangception with Billy Bang and Dennis Charles, WilberForce with Eli Fountain, Vincent Chauncy, Wilber Morris, Trio with Wayne Horvits, Bobby Previte, Butch Morris, Frank Lowe Trio, Rashid Al Akbar Trio, James Oliver Jones Jr, and Ethica with Myrna Renaud, Rashid Al Akbar, Roy Campbell, Dennis Charles, Mabo Suzuki.

June 13, 1985, New York, CUANDO Community Center. *Goya Time, 1985, New York*, an art opera, by Greta Safarty, Sandro Dernini and Butch Morris, featuring Gloria Mc Lean, Rajaa Fischer, Lynne Kanter, Antonia Iacchia, Karen Kuykendall, Melva Max, Michael Mayers, Pedro Cano, Franco Ciarlo, Baldo Deodato, Michael Keane, Anne Jepsen, Julius Klein, Jorelle Kraus, Raken Leaves, Judy Levy, Joe Lewis, Mike Lewis, Luca Pizzorno, Jill Lynne, Mekki Schmidt, Bernd Naber, Vernita Nemec, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger.

July, 1985, New York, The Shuttle Theatre. *Castigat Ridendo Mores*, a open contest for comedians by Giuseppe Sacchi.

July 17, 1985, New York, CUANDO Community Center. *In the Night of No Moon: Purgatorio Show '85 New York*, an open call for the future international community house, a three hour event with over 350 artists, dedicated to Ralston Farina, John Rocchio, Tessa Huxley, Saint Mark's Women's Health Cooperative, Billy Sleaze, Ruben Lopez, Kyong, L.A.N.D., Max Hardeman, Frank Shiffreen, Rolando Briseno, Fred Floyd, Johnny Edward, Georgine Lopez, Franco Ciarlo, Bacha Plewinska, Russel Epprecht, Lindy Well, Luis Batances, Cadets of Cuando, Tracy Sherman, Landy Wells. Vincent Group., The Sophist, Cemi Art Folklorico Puertoricana, Jose Rolon, Richard Geigel, Gilberto Reyes, Stevie Flores, Kathleen & William Laziza, Richard Heisler, Hillary Mostert, Adam Noildt, Michele Siboun, Peter Cummings, Christa Gamper, Solvig, Casa Nada, Anita Steckel, Jill Fleischman, Lynne Kanter, Nancy Aacron, Grady Alexis, George Reynolds, Joe Strand, Teresa, Christofia, Sophy Pujedet, Patsy Parker, William Parker, Jemeel Moondoc, Richard Bruce Nugent, Greta Sarfaty, Ray Kelly, Eric Miller and Company, Alan Saret, Butch Morris, Henry Threadgill, Maya Eizen, Katie Sutphin, Eddie Tafel, Chris Leexa, Silka X, Peter Honchaurk. Steve Hugglund, Mike Zwicky, Penelope Wehrli, Lairice Persica, Orski Drozi, Charles Alleroft, Eve Teitelbaum, Andy Somma, Leslie Lowe, Rip Hayman, Martin Wheeler, Eve Vaterlaus, Inghild Karlsen, Yakya Alail-Majjal, Doctor Hart, Steve Mill Fein, Amanda Marr, Aekim Knispel, Marcel Fieve, Ken Montgomery, Katie O'looney, Tepi Rosen, Eli Alli, Mitch Corber, Aigar Kildiss, Gretta Soke, Howie Solo, P.Michael Keane, Sharon Take, Jan Schmidt, J.D. Rage, Krzysztoś Zarebski, Krystyna Jachniewicz, Jared Shithead, James Oliver Jones Jr., Sachie Akizawa, Brian Bacchiocchi, Henry Benvenuti, Felix Campos, David Channon, Sandra Clothier, Aurora Corteses, Michael Coulter, Carla Davis, Ronnie Farley, Richard Gins, Lauen Hancher, Leonard Horowitz, Sonia Irizarry, Eric Johnson, Chieni Kawshima, James Nares, Ashim Kinspel, Melinda Levokove, Ramu Lunda, Buddy Mailander, Jerry Pagane, Lizz Paris, Teppi Rosen, Salvador Rosillo, Angel Ibanez, Andy Smith, Diane Spanagona, Wolfgang Staehle, Barbra Yoshida, Francis Alenikoff, Maria Cutrona, Gloria Mclean, Yves Musard, Myrna Renaud, Viola Viscardi, Enos, Katie Korngold, Storme Webber, S.A. Martin, M. Spencer Richards, Jim Wasserman, Rob Brown, Charles Compo, Feron Dolce. John E. Edwards, Ronnie Farley, Haki Jami, Jasper Mcgruder, Sally Whit, Judy Stewart, Leo Panar, Margot Leverett, Steve Wodson, Mark Wolf, Matt Shipp, Peggy Yunque, James Gill, Dragon Illic, Ricardo Geigel, Nisei Goju, Ruju Doju, Foster Perry, David Brill. Arnold Wechsler, Louis Lopes, Carlton Bright, Marilyn Minter, Calvin Thompson, Sheldon Moskovici, Robert Bery, Ivan Jensen, Mindy Gluck, Nancy Sullivan, Isak Ladegrad, Willy Van Derlinden, Frank Rabino, Nicola Naimo, Ellen Levine, Patrice Lorentz, Habib Tiwoni, Marcel Fieve, Suzanne Halvorson, Hope Martin, Lilliana Luboya, David Hatchet, Curtis Woods, Jeanie Bruno, Grady Alexis, Frederick Kohl, Penny Ward, Sybil Goldstein, Miguel Ferrando, Cindy Luggery, Bri Hurley, Bonnie Van Allen, Joe Alfredo, Noel Mapstead, Ken Montgomery, Jim C., Margarite Massa, Brian Goodfellow, Margaret Bazura, Felix Mckennedy, Shindy Henry, Ebba Elander, Michael Carter, Sarina Bachino, Bill Rabinowitz, Orsina Sforza, Tod Evan, Ronnie Farcey. Christof Kohlhofer. James Romberger, Mara Leader, Geoff Gilmore, Michael Ross, Takao Saito, Red Spot, Alex Pinkerson, Tom Warren, Dave Gesualdi, Melva Max, Vesna Golubovic, Michael Ron, Andre Roskovich, Robert Arson, Patrice Thompson, Martin Wong, Takako Azuma, Niko Smith, Amy Paskin, Maya Eizen, Maureen Eckert, Alex Rottner, Michael Carter, Selwyn Garraway, Albert De'pas, Shuder Henry, Linus Corragio, Mark Kostabi. Liz and Val, Dean Benesh, Swieta Barrinko, James Daglish, Gregor Hanoyok, Bernd Naber, Fredda Mekul, Matte Madsen, Mekki Schmitt, Mona Schmitt, Arturo Lindsay, Ken Hirayuma, Antoine Desparchis, Manada Ma, Nikki Ma, Pamela Kladzyh, Cris And Homo, Conrad Vogel, Diane Dunbar, Luca Pizzorno, Robert Parker, Joseph Nechvatal, Rhys Chatham, Bradley Eros, Aline Mare, Anne Jepsen, Tenesh, Amir Bey, Fabio Della Sala, Wes Power, Snuky Tate, Hanne Laurdisen, Sandro Dernini, R.T. Livingston, George Chaikin, Ellen Christi, Mark Hooper, Willem, Samoa, Julius Klein, Dave Street, Luis Tropa, R.T., Yuri Karpalov, Colin De Land, Nina Connolly, Vincent Chancey, Judy Levy, Alpha And Omega Dance, Taher Shafie, The Family Theatre, Maxim Felix Camillo, Arleen Schloss, Kali Susan Faistenau, Melody D'arnell, Dana Simon, Susan Britton, Zwicky Hagglum, R.V. Ardsol, Al Dimartino, Willoughby Sharp, Courtney Harmel, Sal Frinzi, Paul Fanfarillo, Richard Milone, Dab And Angela, Debbie Crowell, Suckcess, Regina Smith, Chief Nelson Oceundy.

November 23, 1985, New York, 523 East 6th Street. The building of the Shuttle Theatre burned in a fire accident.

February 27, 1986, New York, CUANDO Community Center. *Eve, an Art Opera, about Escape for Donna Purgatorius from 1986 Anno Domini by the Multinational Chain Gang of Downtown N.Y.*, with 220 artists, featuring Alfa Diallo, Alpha Omega 1-7, Theatrical Dance Co., Francis Alenikoff, Miguel Algarin, Nancy Alvsick, Yoshiki Araki, Jane Aruns, Tom Bahring, Bernadette Baptists, Erica Baum, Margaret Bazura, Tsvi Ben-Aretz, Winnie Berrios, Dean Benosh, Benta, Nicholais Bergery, Jeff Berren, Silvio Betti, Karen Borca, David Boyle, Yvette Braithwaite, Marion Branjis, Mark Brennan, George Breakfast, China Burney, Mark Burns, Paolo Buggiani, Cadets of CUANDO, George Calle, Carson Ferri Grant, Andrew Castucci, David Mora Catlett, Mitch Corber, Aurora Cortese, Larry Crombez, Count Caesar, Demo Moe, George Chaikin, Franco Ciarlo, Teddy Clark, Barbara Coleman, Bill Conway, Linus Coraggio, Willie Correa, Nilde Cortez, Jamie Dalglish, Darrell Daniels, Wendy Dann, Melody D'Arnell, Bruce Davis, Richard Dawkin, Jeff Day, Rick Little & The Loose, Ricky Dejesus, Fabio Della Sala, Baldo Deodato, Sandro Dernini, Xavier Diaz, Stephen Di Lauro, Al DiMartino, Bob Dombrowski, Kirn Douthett, Freddie the Dreamer, Monique Dulau, Elaine Elekoff, Lee Ellickson, Michael Enns, Russel Epprecht, Marina Epstein, FA-Q, Bill Fein, Carol Fleishman, Eli Fountain, Bionca Florelli, Laren Gabor, Christa Camper, Lori Terzine, Jeff Gilmore, G.Gilmore, Jay Godfrey, Katherine Gordon, Robert Gurtler III, Ken Hiratsuka, Hara Lamos, Havakawa, R.I.P. Hayman, Richard Heisler, Betti Sue Hertz, E.F. Higgins III, Anna Homler, Leonard Horowitz, Jason Hwang, Antonia Iacchia, Jack Boy, Anna Jepsen, Jill 125, Suellen Johnson, Baird Jones, Frank Kanfman, Lynne Kanter, Frank Kaufman, Tsujii Katsu, P. Michael Keane, Ray Kelly, Connie Kieftyka, Julius Klein, Jerelle Kraus, Henner Kuckuck, Kwok, Lamont Lamberger, Hanne Lauridsen, William & Cathline Laziza, Judy Levy, Arturo Lindsay, Alex Locadio, Frank Lowe, Robert MacMillan, Paolo Maltese, Michele Mahrer, Margaret Massa, Gianfranco Mantenga, Marcos Margall, Amy Marx, Robert Martinez, Dona McAdams, Gloria McLean, Tom McDonald, Missing Foundation, Myra Medford, Sue Suzanne Messim, Eric Miller, Richard Malone, Maria Mingalone, MIO, Tyrone Mitchell, Bob Monti, Janet Morgan, Butch Morris, Wilber Morris, Charles Morron, Bernd Naber, Nada, Pamela Nadeau, Noriko, Bruce Richard Nuggent, Nuyorican Poets Cafe, Mart Oshima, Deborah Ossoff, Lorenzo Pace, Monique & Robert Parker, G. Pegor, Luca Pizzorno, Plantela, Wes Power, Ronald Pratt, Angela Pringle, Kirsten Randolph, Maggie Reilly, Angela Repelant, Alva Rogers, Rogon, Antonio Romano, Tony Roos, Salvador Rosilo, Peter Ruhf, Barnaby Ruhe, Saunders Shaw, Francesco Santinelli, Shalom, Emelio Schlaepfer, Arleen Schloss, Mekki Schmidt, Frank Shifreen, Ann Shostrom, Michele Siboun, George W. Simmons, Brian Smith, Nico Smith, Leonid Sokov, Carmine Spera, Anita Steckel, Alan Steinfeld, Joe Strand, Sue Strande, Dave Street, Elyse Taylor, Eve Teitelbaun, Tenesh, Kate Tastrophe, Bill Thompson, Seth Tobbacman, Tomoko Toki, Toyo, Tovey, Katsuu Tsujii, Carline Vago, Helene Valentin, Juilius Valiunas, Angela Valorio, L. Van Binder, Claude Van Lingen, Eve Vaterlaus, Penny Ward, Willem Brugman, World Famous Blue Jays, Karen Yager, James Zoller, Michael J. Zwicky. Cards by Silvio Betti.

May 15, 1986, Dakar, Centre Culturel Africain M. Sy. *1987: Du Purgatoire ou Paradis, Voyage de l'Art dans la Mythologie Universelle*, a Plexus presentation by Sandro Dernini, with Langouste M'Bow, Kre M'Baye, Mangone NDiaye, Gianni Villella. Poster by Kre Mbaye.

September 1, 1986, Cagliari, Sardinia, Cooperativa Centro Storico. *1987 Fire!! Il Serpente di Pietra, Fire!! an Universal Mythological Art Journey*, a Plexus presentation by Sandro Dernini, Gaetano Brundu, Cicci Borghi.

September 4, 1986, Rome, Magazzini Generali. *For a New Cappella Sistina*, a Plexus presentation by Sandro Dernini, Armando Soldaini, Silvio Betti.

October 23, 1986, New York, Frank Shifreen's studio. *Plexus Serpent Open Call*, an art action by Leonard Horowitz, Sandro Dernini, Helen Valentin, Arturo Lindsay, David Boyle, Mitch Ross, Marcos Margal and Frank Koufman.

October 25, 1986, New York, Fusion Arts. *Eating Art, Part 1: Fresh Mozzarella, A Refracted Self Portrait*, an art performance by Sandro Dernini with Lynne Kanter, Eve Vaterlaus, Donald Sherman, Mitch Ross, Gianfranco Mantegna, Joan Waltermath, Franco Ciarlo and Gaby, Paolo Buggiani, Cosimo Leo di Ricatto, Charlie Monrow, Bernd Naber.

December 12-14, 1986, New York, Alchemical Theatre. *Fourth Lower East Side Music Festival*, by Sound Unity, the Lower East Side Community Music Workshop and Plexus, featuring: Wilber Force, William Parker Ensemble, D.C. YA YA Band, Charles Gale, Zane Massey Quartet, Luther Thomas Sextet, Ted Daniel, Joe Morris, Jemeel Moondoc, and Roy Campbell, with a jazz portraits exhibition by Judy Levy and Anita Steckel, and an art jam by Joan Waltermath and Cicci Borghi.

January 17, 1987, New York, Fusion Arts. *Plexus Book*, a performance by Paolo Buggiani, Charlie Morrow, Elisabeth Rodgers, Shalom Newman and Greta Safarty.

January, 1987, Amsterdam, Cosai Production. Plexus working station's presentation by Willem Brugman.

February 13, 1987, Cagliari, Dessi Studio. *Bring Your Serpent*, an art installation by Gaetano Brundu, Cicci Borghi, Anna Saba, Franco Meloni, Randi Hansen, Piernicola Cocco, Antonello Dessi, Luciano Rombi, Enrico Pau, Luigi Mazzarelli.

February 18, 1987, New York, Patrizia Anichini Gallery. *Do You Think it is Possible to Eat Andy Warhol by Eating an Campbell Soup Can?*, a phenomenological inquiry performance by Sandro Dernini with Willoughby Sharp, Peter Grass, Bernd Naber, Lynne Kanter, Franco Ciarlo, Helen Valentin, Patrizia Anichini, Joan Waltermath. Donald Sheridan, Souyun Yi, Carol Drury, Amy Paskin, Christian Chiansa.

March, 1987, Pittsburgh, Carnegie Mellon University, College of Fine Arts, Loge. *No Show-Biz. Italian Plexus Group*, a presentation organized by Bruce Breland with visiting artist Sandro Dernini.

June 29, 1987, Rome, Teatro in Trastevere. *Il Serpente di Pietra*, a Plexus presentation by Gianni Villella, Carlo Cusatelli, Pino Licastro, Paolo Maltese, Willem Brugman, Shalom Neuman, Luc Lerouge, Miguel Algarin, Arturo Lindsay, Giovanna Ducrot, Armando Soldaini, Sandro Dernini.

June 30, 1987, Rome, Streets of Trastevere. *Il Serpente di Roma*, a happening parade performance by Arturo Lindsay, Lorenzo Pace, Maggie Reilly, Miguel Algarin, Louis Lopez, Sandro Dernini, Willem Brugman, Alessandro Figurelli and Aiki, Armando Soldaini, Gianni Villella, Giovanna Ducrot, Micaela Serino, Carlo Cusatelli, Alex Carmeno, Joelle Brun Cosme, Jocelyn Fiset, Jean Claud Monnier, Elisabeth Morcellet, Lello Albanese.

July 1-4, 1987, Gavoi, Sardinia, Sanctuary of Sa Itria. *Il Serpente di Pietra*, first international art slaves market show, with the participation of 160 artists, featuring Hakin Abbaci, Lello Albanese, Miguel Algarin, Albino Angioi, Fakher Al Koudsi, Artemis, Anagnostopoulos, Roberto Annechini, Stefano Asili, Gianni Atzeni, Isabelle Baeckeroot, Fabi Bandini, R.M.Barbarosa Rabaga, Rudy Baroncini, Fabrizio Bertuccioli, Nyal Binclixen, Andrea Boldrini, Graziano Bracale, Marco Vella Brega, Bruce Breland, Willem Brugman, Joelle Brun Cosme, Gaetano Brundu, Luisa Brunetti, Antonio Caboni, Danna Call, Giovanna Caltagirone, Dino Candelo, Giovanna Canevari, Andrea Cao, Annamaria Caracciolo, Alex Carmeno, Paolo Col angeli, Luigi Concu, Carmine Conte, Nanni Cortassa, Graziano Crecale, Carlo Cusatelli, Mattia Cusatelli, Dax Group, Giovanni Delogu, Giovanni Maria Denti, Sandro Dernini, Antonello Dessi, Diagonale Espace, Giorgio Di Mauro, Alessandro Di Todaro, Pierluigi Di Todaro, Robert Dunn, John Edwards, Karin Eggers, Marco Fabiano, Daniela Fantini, Leonardo Fava, Vittorio Fava, Alessandro Figurelli, Jocelyn Fiset, Marcello Frajoli, Bernard Francois, Liliana Franquelli, Galavision, Paolo Gallina, Augusto Gandini, Marzia Gandini, Margherita Gelfi, Khalife Ghada,

Massimo Ghiani, Valerio Ghiani, Elvio Ghirigozzi, Didier Gokart, Rosanna Granata, Stefano Grassi, Guileme Marie Greco, Antonio Grimaldi, Gristolu, Gruppo Polmone Pulsante, Randi Hansen, Hannelte Holdensen, John Howard, Regina Hubner, Massimo Iovinella, Berit Jansen, Faramarz Janhangir, Vito Lella, Renata Leoni, Luc Lerouge, Mario Lido, Arturo Lindsay, Gabriella Locci, Luis Lopes, Sabina Maccuri, Grazia Magnani, Paolo Maltese, Lamberto Manganello, Giampiero Maoddi, Claudio Marani, Giuseppe Marini, Luigia Mastelloni, Luigi Mazzarelli, Assane MBaye, Loredana Melis, Gianfranco Melis, Franco Meloni, Valeria Meloni, Susanna Micozzi, Carlo Moi, Jean Claud Monnier, Elisabeth Morcellet, Marco Murgia, Maurizio Murgia, Wanda Nazzari, Shalom Newman, Carla Nurchis, Franco Nuti, Tony Occhiello, Orange, Antonello Ottonello, Albertino Pace, Lorenzo Pace, Alessandro Pallotta, Augusta Passatelli, Marco Vinicio Passatelli, Massimo Pietrucci, Raffaele Piras, Bruno Pittau, Alfonso Pizzoleo, Riccardo Polimeri, Andrea Portas, Claudio Prati, Karen Pritchett, Gianfranco Quadri, Cesario Rachador, Elvi Ratti, Maggie Reilly, Vittorio Rella, Giuseppe Rizzuto, Salvatore Rosello, Phil Rostek, Tuna Marcia Rostek, Anna Saba, Graziano Salerno, Angela Sanna, Salvatore Sanna, Gino Sanpaulesi, Grazia Santi, Basilio Scalas, Mariangela Sedda, Piergavino Sedda, Andrea Selis, Micaela Serino, Greco Shyslaine, Hilla Simonitto, Britt Smelvaer, Armando Soldaini, Tore Soru, Laura Squarcia, Teatro degli Opposti, Susanna Talayero, Francoise Tesmoingt, Cristophe Thibaudeau, Aliko Thrumulopulos, Saverio Ungheri, Vincenzo Valentino, Verrieres Association, Gianni Villella, Silvie Zampolini, Massimo Zanasi, Massimo Zucchi, Salvatore Zurru, Rajo Wurns. Poster by Stefano Asili, cards by Richard Milone.

December 23, 1987, Dakar, Auditorium INSEPS. Plexus presentation by Youssof Traoré, Sandro Dernini, Pathé Diop, Assane MBaye, artworks by Kre MBaye, Langouste MBow, Seni MBaye.

February 20, 1988, New York, CUANDO Community Center. *A Redefinition of a Campbell Soup Can*, a performance art installation by Lorenzo Pace, Leonard Horowitz, Lynne Kanter, Sandro Dernini, Tony Noughera and Loisada Samba Band, Wess Power, Barnaby Ruhe, Frank Shifreen, Anita Steckel, Helen Valentin, Sidney Silva.

May 21, 1988, New York, Rivington School. *Open Call for Plexus International Art Slavery Manifesto Group Shot*, photo by Ivan Dalla Tana. Poster by Frank Shifreen.

June 15, 1988, Rome, Metateatro. *Open Call for Plexus International Art Slavery Manifesto Group Shot*, photo by Adriano Mordenti, performances by Paolo Buggiani and Sandro Dernini. Poster by Fabrizio Bertuccioli.

June 18, 1988, Carloforte, Sardinia, Harbour. *Open Call for Plexus International Art Slavery Manifesto Group Shot*, a photo event on board the Elisabeth boat, with Anna Saba, Randi Hansen, Luigi Mazzarelli, Annamaria Caracciolo, Franco Meloni, Armando Soldaini, Giovanna Caltagirone, Antonello Dessi, Andrea Portas, Stefano Grassi, Maria Grazia Medda, Loredana Melis, Pierluigi di Todaro, Tiziana De Giorgi, Zi of the Barone Rosso, Sandro Dernini, Fabrizio Bertuccioli.

June 25, 1988, Rome, Colosseum. *Open Call for Plexus International Art Slavery Manifesto Group Shot*, a photo event with Micaela Serino, Silvia Pellegrini, Carlo Cusatelli, Loreto Pappadia, Antonio Caboni, Sandro Dernini, Andreina Abbondanza, Vittorio Terracina, Fabrizio Bertuccioli.

July 4, 1988, Rome, Il Mago di Oz. *Made in the 80's for the 90's*, a Plexus recall performance, by Fabrizio Bertuccioli, Massimo Sarchielli, Sandro Dernini, Bionca Florelli, Giovanna Ducrot, Roberto Federici.

July, 1988, Rome, Gianni Villella's garden. Recovering of Arturo Lindsay buried art messenger.

August 26, 1988, Dakar, Goree Island, House of the Slaves. *Open Call for Plexus International Art Slavery Manifesto Group Shot*, a photo event, with a ritual art theatrical parade

directed by Omar Seck from the Medina of Dakar to the House of the Slaves of Gorée, made by 200 participants, with Langouste MBow, Kre M'Baye, Zulu M'Baye, Youssouph Traorè, Assane M'Baye, Sandro Dernini, Awa M'Baye, Pathe Diop.

August 30, 1988, Dakar, Club Litteraire David Diop. *Open Letter to the Artists of the World*, written by Youssouph Traore, Zulu M'Baye, Sandro Dernini, Langouste M'Bow, Assane M'Baye, Pathe Diop.

September 23, 1988, New York, Soho, Carmen Miraglia Loft. *Plexus Campbell's Soup Can*, a presentation by Sandro Dernini.

November 3, 1988, New York, CUANDO Community Center. *The Serpent, Purgatorio Show 1988*, first act of the travelling event *the Serpent*, featuring Lorenzo Pace, Miguel Algarin, Shock Troop Theatre, Garrick Beck, Jose Rodriguez, Pat Geri Russel, Stephen Di Lauro, Arturo Lindsay, Lynne Kanter, Joannee Freedom, Mitch Ross, Sandro Dernini Leonard Horowitz, Wess Power, Tony Noighera and the Loisada Samba Band, Andrea Grassi, Alfa Diallo, David Boyle, Sara Jackson, Maggie Reilly, Michael Keane, Andrea Grassi, Eve Taitelbaun.

November 11, 1988, New York, Bobst Library of New York University. *Il Viaggio del Serpente*, second act of *the Serpent*, performances by Dinu Ghezzo, Sandro Dernini, Miguel Algarin, Arturo Lindsay, Stephen DiLauro, George Chaikin, Lynne Kanter. It featured an Italian art group show by Marina Cappelletto, Antonia Carmi, Franco Ciarlo, Dionigi Cossu, Ivan Dalla Casa, Baldo Diodato, Cosino Di Leo Ricatto, Roberto Fabricciani, Manuela Filiaci, Dinu Ghezzo, Andrea Grassi, Gianfranco Mantegna, Renato Miceli, Beatrice Muzi, Luca Pizzorno, Renzo Ricchi, Elisabetta Zanelli.

November 14, 1988, Carloforte, Sardinia, Harbour. *La Madonna dello Schiavo*, third act of *the Serpent*, performance on board Elisabeth, with Carlo Dernini, Daniela Sansone and Zi of the Red Baron.

November 17-23, 1988, Cagliari, Piazza San Sepolcro. *Chiamata Aperta Incontri Tra Artisti: Tradizione e Modernità*, fourth act of *the Serpent*, a street happening by Tommaso Meloni and Antonio Caboni, with participation of Andrea Portas, Daniela Fantini, Valeria and Franco Meloni, Francesco Aymerich. Poster by Antonio Caboni.

January 1, 1989, Dakar, Goree Island, House of the Slaves. *The Arrival of the Art Slave Boat*, fifth act of *the Serpent*, an art installation and performance by Assane M'Baye, Langouste M'Bow, Youssouph Traore, Awa M'Baye, Sandro Dernini, Franco and Valeria Meloni, Willem Brugman, Anna Piccioni.

January 3, 1989, Dakar, Goree Island, House of the Slaves. *Open Letter to the Artists of the World*, a reading performance by Zulu M'Baye, Willem Brugman, Anna Piccioni.

January 8, 1989, Dakar, Agit Art Atelier of Joe Ouakam. *Plexus* art installation by Langouste MBow and Sandro Dernini.

January, 1989, Cagliari, Auditorium School of Science, University of Cagliari. *Plexus* video presentation by Franco Meloni.

March 10, 1989, New York, Anderson Room of New York University. establishment of the 1992 Christopher Columbus Consortium by James Finkelstein, John Gilbert, Sandro Dernini, Mico Licastro, Earl S. Davis, Angiola Churchill, David Ecker, Okechukwu Odita, Arturo Lindsay, Bruce Breland, George Chaikin, Jose Rodriguez, Nilda Cortez.

March 10, 1989, New York, CUANDO Community Center. *A Plexus Campbell Soup Can Escaping from the Art World Control*, a community report performance by Okechukwu Odita, Arturo Lindsay, Miguel Algarin, Sandro Dernini, Joannee Freedom, Nilda Cortez, Jose Rodriguez, Leonard Horowitz.

April 7, 1989, New York, Rivington School. *The Art World TV Deconstruction/Reconstruction Show: The Rivington School or What?*, a community report performance by Okechukwu Odita, Sandro Dernini, Arturo Lindsay, Maggie Reilly, Ray Kelly, Leonard Horowitz.

May, 1989, New York, Nada School, Lower East Side. *Plexus White Box*, a ritual art performance by Arturo Lindsay, Sandro Dernini, Miguel Algarin, David Boyle, Leonard Horowitz, Wess Power, Stephen DiLauro.

May 25, 1989, New York, Institute of Computer Arts, School of Visual Arts. *1992: The Departure of An Art Human Shuttle For Freedom Journeying to the Realm of a New Planet Called Time -Art*, an international interactive event by George Chaikin, Sandro Dernini, Stephen DiLauro, Leonard Horowitz, Wess Power, David Boyle, Shock Troupe Theatre.

June 25, 1989, Cagliari, Department of Physics, University of Cagliari. *Arrival of the Art Shuttle*, ritual performance by Sandro Dernini, Franco Meloni, Willem Brugman, Sara Jackson, Stephen DiLauro, David Boyle, Antonio Caboni, Tanya Gerstle.

June, 25 1989, Monte Liuru, Sardinia. *La Festa del Sole*, a ritual performance by Antonio Caboni, Willem Brugman, Stephen DiLauro, David Boyle, Sarah Jackson, Tanya Gerstle, Sandro Dernini. Poster by Antonio Caboni.

July 1-2, 1989, Rome, Metateatro. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte*, an art opera by Stephen DiLauro, with Sarah Jackson, Willem Brugman, Tanya Gerstle, David Boyle, Matthew Schwartz, Antonio Caboni, Giancarlo Schiaffini, Sandro Dernini, Maria Pia Marsala, Fabrizio Bertuccioli, Micaela Serino, Annetta Ducrot, Roberto Federici, Loreto Pappadia. Poster by Micaela Serino.

July 4, 1989, Cagliari, Department of Physics, University of Cagliari. *Plexus Black Box Open Call*, a statement issued by Franco Meloni.

February 3, 1990, Rome, Metateatro. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, part two: The Telematic Team*, a performance by Ciro Ciriaco, Maria Pia Marsala, Glauco Benigni, Sandro Dernini, Giancarlo Schiaffini, Fabrizio Bertuccioli, Micaela Serino, Loreto Papadia.

February, 1990, Calcata, Rome. *Carneval*, street performance by Maria Pia Marsala, Micaela Serino, Sandro Dernini, Loreto Papadia.

May-June, 1990, Amsterdam, Polen Theatre. *Ethnoreality: Plexus Black Box Ethnoreality*, a performance by Willem Brugman, Frans Evers, Scott Rollins, Jeroen Heuvel, Nadine Lavern and Regina Willense.

June 23-24, 1990, Monte Liuru, Sardinia. *Festa della Pietra Solare*, a performance by Antonio Caboni and Tommaso Meloni.

June 30-July 1, 1990, Rome, Ridotto del Colosseo. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, part three: Plexus Black Box*, an art installation and performances by Willem Brugman, Frans Evers, David Ecker, Arturo Lindsay, Odita Okechukwu, Lynne Kanter, Frank Shifreen, Karl Geiringer, Jeroen Heuvel, Ciro Ciriaco, Fabrizio Bertuccioli, Roberto Federici, Piero Cianflone, Carlo Cusatelli, Vittorio Terracina, Fabi, Anna Piccioni, Mauro Brusà, Elsa Rizzi, Victor Ibanez, Antonio Caboni, Antonello Dessi, Andrea Portas, Loreto Papadia, Giancarlo Schiaffini, Sebi Tramontana, Paolo Damiani, Maria Pia Marsala and Sandro Dernini. Poster by Micaela Serino.

July 2, 1990, Rome, Metateatro. *Plexus Black Box, a Multicultural Data Bank for la Caravella dell'Arte*, a round table with Frans Evers, Ciro Ciriaco, David Ecker, Okechukwu Odita, Arturo Lindsay, Frank Shifreen, Fabrizio Bertuccioli.

July 4, 1990, Carloforte, Sardinia, City Hall. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, Elisabeth, La Caravella dell'Arte*, presentation to the Mayor by Odita Okechukwu, David E. Ecker, Sandro Dernini.

December 29, 1990, Rome, Teatro in Trastevere. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, part four: Columbina La Caravella Telematica*, a presentation performance to Mons. Dante Balboni by Maria Pia Marsala, Sandro Dernini, Giancarlo Schiaffini, Fabrizio and Simone Bertuccioli, Stelio Fiorenza, Micaela Serino, Mauro Brusa', Rocco Mitraglia, Lidia Biondi, Franco Nuzzo. Brochures by Micaela Serino.

February 22, 1991, Rome, Church Madonna del Buon Viaggio. *The Colombina Reconciliation Project Departure*, launched on the occasion of the baptism of Rodolfo Maria Dernini, celebrated by Monsignor Dante Balboni, with Maria Pia Marsala, Sandro Dernini, Rosa Sanfilippo, Carlo Totti and Youssouph Baro, ambassador of Senegal in Rome.

July 4, 1991, Carloforte, Sardinia, harbour. *Cambio di Rotta, A Fleet of Projects*, performance on board the Elisabeth by Maria Pia Marsala, Sandro Dernini, Guido Pegna, Ciro Ciriaco, Nadia Campanini, Fabrizio Bertuccioli, Maria Grazia Medda, Franco Meloni, Anna Saba, Bianca Laura Petretto.

October 30, 1991, Cagliari. The opening of *Plexus International Storage*, managed by Gaetano Brundu.

December 14, 1991, Carloforte, Sardinia, harbour. *Recovering Plexus Black Box*, an art action on board the Elisabeth by Carlo Dernini, Piero Cianflone, Fabrizio Bertuccioli, Franco Meloni, Stefano Asili, Sandro Dernini.

December 15, 1991, Cagliari, Plexus International Storage. *Opening*, an installation curated by Gaetano Brundu with artworks and relics by Ciro Ciriaco, Piero Cianflone, Sara Ciarron, Micaela Serino, Roberto Federici, Fabrizio Bertuccioli, Paolo Buggiani, Luca Pizzorno, Helen Valentin, Leonard Horowitz, Miguel Algarin, Silvio Betti, David Boyle, Willem Brugman, Frans Evers, Anita Steckel, Ray Kelly, Wess Power, Lorenzo Pace, Eve Vaterlaus, George Chaikin, Barnaby Ruhe, Ralston Farina, Joannee Freedom, Maggie Reilly, Lynne Kanter, Arturo Lindsay, Stephen DiLauro, Ivan Dalla Tana, Adriano Mordenti, Richard Milone, William Parker, Giancarlo Schiaffini, Paolo Damiani, Antonio Caboni, Antonello Dessi, Anna Saba, Andrea Portas, Randi Hansen, Gabriella Locci, Luigi Mazzearelli, Maria Grazia Medda, Anna Maria Caracciolo, Gaetano Brundu, Sandro Dernini, Stefano Asili, Guido Pegna, Franco Meloni, Kre MBaye, Langouste MBo, Youssouph Traore, Seni MBaye, Assane MBaye, Carlo Cusatelli, Fabi Bandini, Luigi Attardi, Mauro Brusà, Victor Ibanez, Pippo di Marca, Stelio Fiorenza, Andrea Grassi, Sara Jackson, Malvern Lumsden, Paolo Maltese, Gianfranco Mantegna, Maria Pia Marsala, Elsa Rizzi, Bruce Nugent, Okechukwu Odita, Loreto Papadia, Anna Piccioni, Rivington School.

January 12, 1992, Cagliari, Galleria Comunale d'Arte. *La Posta in Gioco*, a mail art installation performance by Sandro Dernini, Gaetano Brundu, Franco Meloni, Anna Saba, interaction by fax from Rome by Giancarlo Schiaffini and Maria Pia Marsala.

March 13–May 25, 1992, Cagliari, Plexus International Storage. *Plexus Imprinting: A Story 1986-1992*, an art installation made by Anna Saba.

June 13 – September 15, 1992, Cagliari, Plexus International Storage. *Storage Calls New York City*, an art installation made by Gaetano Brundu.

July 4, 1992, Cagliari, Bastioni di Santa Croce. *Bring Your Serpent*, a Plexus call by Gaetano Brundu.

July 4, 1992, New York, CUANDO Community Center. *A Day of Remembrance and Rejuvenation*, a community event organized by Jose Rodriguez, featuring William Parker,

Jackson Krell, Lumi, Tony Feliciano, The War Hippies with Tom Corn, Matt Enger, Mark Enger, Santi Suaviro, Carol Blank, Lorenzo Pace, George Chaikin, Amir bey, Milene Bey, Charlotte Richardson, Michael Fitzgerald, Audrey Dolan, Virginia Jiminez, Wess Power, Ravi Blank, Nancy Wells, Tom Corn, Linda Hiwot, Santi Suaviro, David Cook, Rolando Politi, Ik-Joon Kang, Hamlet Zurita, Kazuko, Eileen Doster, Wolf, Radha Blank, Rasheed, Kelly B. Darr, Kali Fasteau, Siobhan Duffy, Celestino Boane, Ellie Ali, Mark Enger, Nilda Cortez, Drew Curtis, Hayato, El-Seleum, Al-Ibrahim, Derek Lester, Guevara Soliman, Vermon Bigman, Eve Hennessy.

September 26-November, 1992, Cagliari, Plexus International Storage. *Multiples of Black*, an art installation by Antonello Dessi. Opening with dance performance by Carolina Dessi.

October 9-11, 1992, Carloforte, Sardinia, Cinema Mutua. *Columbus Reconciliation Forum* on "The Well Being in the XXI Century." Brochures by Stefano Asili.

October 11, 1992, Sardinia, Carloforte, Auditorium. *Reconciliation Route Correction: The Voyage of Elisabeth*, a music performance by Giancarlo Schiaffini, art installations by Gabriella Locci and Maria Grazia Medda.

October 12, 1992, Cagliari, Plexus International Storage. *Plexus Storage Calls NYC*, performances by Lorenzo Pace with Patricia Parker Nicholson, and George Chaikin with Sandro Dernini.

December 10, 1992, New York, City Hall. *Human Right Day*, a round table organized by the Commissioner Dennis de Leon.

December 10, 1992, New York, Auditorium Barney Building, New York University. *The Deconstruction of a PLEXUS-CUANDO Event, Purgatorio Show 1992, The Voyage of the Elisabeth: In Order to Survive Il Viaggio del Serpente*, a performance by William Parker, Patricia Nicholson Parker, Alfa Diallo, Jose Rodriguez, Barnaby Ruhe, Lorenzo Pace, George Chaikin, David Ecker, Sandro Dernini, George Chaikin, Okechukwu Odita, Georgetta Stonefish.

December 23, 1992, Cagliari, Bookstore Dattena. *Free Free Freedom*, an art installation by Corrado Pani, Sara Scalas, Sabina Tatti.

May, 1993, New York, USA Club. *The Repatriation of a Plexus Campbell Soup Can in the Artworld*, a performance by Richard Heisler, Sandro Dernini, José Rodriguez.

June 16, 1993, New York, Auditorium Barney Building, New York University. *Cultural Navigation and Community: Art, Reconciliation and Well Being*, a round table, with Dennis De Leon, Antonio Pagano, David Ecker, Jose Rodriguez, Tony Feliciano, Sandro Dernini

July 1, 1993, New York, Nuyorican Poets Café. *The Repatriation of Art into the Community*, a performance by Sandro Dernini.

July 1-30, 1993, New York, Rosenberg Gallery, New York University. *The Nuraghic Voyage of the Elisabeth*, an art installation by Sandro Dernini.

October 11, 1993, New York, The Cooper Union. *Plexus Black Box: Art & Science*, an art and science presentation by Guido Pegna, George Chaikin, Franco Meloni, Sandro Dernini.

October 12, 1993, New York, Saint John The Divine Cathedral. *Columbus Day: Marconi Columbus Open Call for Reconciliation, Art, and Well Being*, in preparation of the Second International Forum on the Well Being in the XXI Century, an art installation by Andrea Portas, Anna Saba, Antonello Dessi, Giovanna Caltagirone, Rolando Politi, Andrea Grassi, Ivan Dalla Tana, Franco Meloni, Giorgetta Stonefish; performance by Miguel Algarin, Lorenzo Pace, Patricia Nicholson Parker, Guido Pegna, Joannee Freedom, Maria Pia Marsala, Sandro Dernini.

October 13, 1993, New York, Auditorium Barney Building, New York University. *The Voyage of the Elisabeth*, a round table with Francesco Corongiu, Franco Meloni, David Ecker, Sandro Dernini, Earl S. Davis, Jose Rodriguez.

October 13, 1993, New York, Nuyorican Poets Cafe. *The Repatriation of Art Into the Community*, a performance by Patricia Parker, Jose Rodriguez, Lois Griffith, Sandro Dernini, with Anna Saba, Antonello Dessi, Giovanna Caltagirone, Franco Meloni, Guido Pegna, David Boyle, Annamaria Janin, Alessandra Menesini, Andrea Portas, Rolando Politi.

November 3-15, 1993, New York, Rosenberg Gallery, New York University. *A Contract to Be Negotiated, Columbus Egg: The Living Plexus Black Box of 'The Voyage of the Elisabeth,'* two weeks of art events curated by Frank Pio and Sandro Dernini for the NYU phenomenology in art's course by David Ecker, with discussions, performances and art works by John Torreano, Eve Vaterlaus, George Chaikin, Maria Pia Marsala, Alfa Diallo, Jose Rodriguez, David Boyle, Patricia Parker Nicholson, Ray Kelly, Eddie Birchmore, Lorenzo Pace, Ivan Dalla Tana, Ciro Ciriaco, Micaela Serino, Andrea Grassi.

June 6-19, 1994, Cagliari, Cittadella dei Musei. *Art and Science Today: The Role of Imagination*, a week of events, organized by the Interdepartmental Well Being Center and curated by Annamaria Janin, with roundtables, performances and artworks, featuring Gillo Dorfles, Michele Emmer, Tonino Casula, Franco Oppo, Lucio Saffaro, Ruggero Pierantoni, Pasquale Ristretta, Giovanni Lilliu, Francesco Corongiu, Franco Meloni, Antonello Saba, Mario Pani, Giovanni Battista Zurru, Augusto Rinaldi, Bruno Anatra, Giulio Angioni, Piero Marongiu, Pippo Puggioni, Gianni Licheri, Carlo Muntoni, Francesco Aymerich, Luigi Concas, Guido Pegna, Lucio Garau, Corrado Pani, Sara Scalas, Sabina Tatti, Stanley Medeja, David Ecker, Michele Bartonomen, Raimondo De Muro, Paola Bitti, Sandro Dernini, Carlo Antonio Borghi, Antonio Caboni, Gaetano Brundu, Antonello Dessi, Randi Hansen, Gabriella Locci, Maria Grazia Medda, Andrea Portas, Anna Saba, Fabrizio Bertuccioli, David Boyle, Maria Pia Marsala, Alessandra Menesini.

December, 1994, Cagliari, TimeArt, Pirri. *SOS Sardegna Open Space*, a week art program organized by Andrea Portas with Rolando Politi, with exhibitions, presentations and performances organized by Jorge Luis Rodriguez, Andrew Castrucci, Rolando Politi, Sandro Dernini. Poster and cards by Andrea Portas.

September 21, 1995, Cagliari, Harbour. *The Marconi Open Call of Cagliari for the Well Being in the XXI Century*, a scientific event on board the Elisabeth boat by Guido Pegna.

October 12, 1995, Cagliari, University of Cagliari. *Navigating Global Cultures: Marconi Open Call*, an interactive experimental on-line event made by Guido Pegna and George Chaikin, connecting New York University and The Cooper Union in New York, with presentations by Salvatore Naitza, Francesco Corongiu, Franco Meloni, Sandro Dernini.

October 15, 1995, S. Antioco, Sardinia, Harbour. *The Voyage of the Elisabeth: The Ark of the Well Being*, an art performance from the Elisabeth boat made by Piero Cianflone, with presentation by Pippo Puggioni, Alberto Soi, Sandro Dernini.

December 15-17, 1995, Cagliari, Hotel Calamosca. *The Ark of the Well Being*, within the 2°International Well Being and Reconciliation Forum, *Navigating Global Cultures: Strategies for the Well Being in the XXI Century*, organized by the Interdepartmental Well Being Center of the University of Cagliari.

March 20, 1996, Atlanta, Spelman College, Giles Hall. *The History of Plexus: An International Artist Movement*, an art presentation organized by Arturo Lindsay with speaker Sandro Dernini.

May 13, 1996, Dakar, Trois BaoBab Gallery. *Plexus at Dak'Art 96*, an art presentation and installation organized by Plexus Dakar with Youssouph Baro, Zulu MBaye, Sandro Dernini,

Kre MBaye, Kadher Diop, Assane MBaye.

November 13-20, 1996, Rome, Roof Garden of Palazzo delle Esposizioni. *From Welfare to Well Being: Eating Art, Get the Best From Your Food, Food for All*, a special art event on the occasion of the FAO World Food Summit, organized by Sandro Dernini and Mico Licastro, featuring: Giancarlo Schiaffini, Alvin Curran, Renato Manbor, Aldo Braibanti, Giampaolo Berto, Baldo Deodato, Leonardo Carrano, Amerigo Schiavo, Enrica Scalfari, Adriano Mordenti, Bruno Canova, Angelo Falciano, Vito Mirobelli, Reinhard Pfingst, Tomoko Jindo, June Di Schino, Leonora Adams, Pilar Aguirre, Miguel Algarin, Minou Amirsoleimani, Mauricio Bentes, Randa Berouti, Marcello Brizzi, William Canty, Gino Casavecchia, Piero Cianflone, Quaselle Curtis, Carlo Cusatelli, Eleonora del Brocco, Elisabetta Diamanti, Andrea di Giacomo, Baldo Diadato, David Ecker, Venera Finocchiaro, Giorgio Fiume, Nicola Froggio Francica, Volker Klein, Arturo Lindsay, Andrea Maggiar, Roberto Marino, Raffaello Paiella, Mario Palmieri, Mario Paoletti, Patrizia Pinori, Gabriella Porpora, Micaela Serino, Vadoody Soheila, Vittorio Terracina, Ilir Zefi, Maria Pia Marsala, Fabrizio Bertuccioli, Marco Fabiano, Valerio Immi, Fabiana Iacolucci, Sabrina Ceccobelli, Franco Lao-Tan, Carlo Bordini, Tony Spiller, Giuseppe Aliberti, Marco Anelli, Emilio Cafiero, Vincenzo Ceccato, Giò Cuccus, Dario Cubani, Iginio De Luca, Antonio De Pietro, Ferdinando Fedele, Elmerindo Fiore, Sabrina Foschini, Giorgio Galli, Sebastiano Guerrera, Enco L'Acqua, Enzo Lisi, Gianni Mantovani, Claudio Marini, Fabio Masatti, Francesco Melone, Michelangelo Penso, Michele Peri, Luca Piovaccari, Graziano Pompili, Paolo Radi, Maurizio Pio Rocchi, Fausto Roma, Massimo Rossetti, Juan Segua, Claudio Spoletini, Franco Ule, Mario Velocci, Daniele Mezzani, Gianfranco Biancofiore, Guido Confini, Livia Bortolini, Massimiliano Ciccotti, Mariateresa Ciammaruconi, Davide Colantoni, Nicoletta Procella, Alessandro D'Agostini, Pierluca Dal Canto, Sandro Disegni, Federico Falcioni, Rossella Fusco, Francesco Graco, Maria Jatosti, Daniele Leoni, Marco Mancini, Myriam Marino, Stefano Monteforte, Giorgio Nisini, Bruno Mattia Pascal, Orazio Poli, Alessio Porcaccia, Biagio Propato, Rossella Pugliese, Maria C. Raieta, Giampiero Ricci, Lidia Rivello, Michela Rizzo, Sergio Saritzu, Monica Savoia, Eugenia Serafini, Mauro Simonetti, Federica Terrenzio, Davide Vescia. Poster by Margaret Licastro.

July 23-25, 1997, Rome, Festa dei Noantri. *Viaggio nel Pianeta Arte*, an art event organized by the Metateatro, with performances and installations by Alvin Curran, Giancarlo Schiaffini, Eugenio Colombo, Michele Innacone, Adriano Mordenti with his Hadash Klezmer Orchestra, Pippo di Marca, Silvana Mariniello, Khadidja Sow, Mory Thioune, Ndeye Boury Gadiaga, Baldo Deodato, Dario Petino, Giancarla Ceppi, Marina Laurenti, Marcello Brizzi, Fabrizio Bertuccioli, Micaela Serino, Giorgio Fiume, Eleonora del Brocco, Sandro Dernini, Valerio Immi. Poster by Micaela Serino.

October 16, 1997, Sidney, Culture Lab. *Eating Art*, an art installation and performance, on the occasion of the World Food Day, organized by Culture Lab and coordinated by Willem Brugman.

October 16, 1997, Dakar, School de Ceur de Saint Mairie. *Eating Art*, an art and food education event, on the occasion of the World Food Day, organized by Plexus Dakar, with Anna Bathily, Youssouph Baro, Kader Diop, Assane MBaye.

September 25-27, 1998, Carloforte, Teatro Cavallera, Sardinia. *The Ark of the Well Being*, within the 3° International Well Being Reconciliation Symposium, *From Welfare to Well Being in the XXI Century: Rights, Duties and New Values in the Next Millennium*, on the occasion of the 50th Anniversary of the Universal Human Rights Declaration, organized by the Interdepartmental Well Being Center of the University of Cagliari.

November 26-28, 1999, Cagliari, University of Cagliari. *The Ark of the Well Being*, within the 4° International Well Being Reconciliation Symposium, *Toward A Food Security for All*, organized by the Interdepartmental Well Being Center of the University of Cagliari.

November 14, 2000, Rome, San Michele a Ripa. *Voyage Through the Door of No*

Return, a round table with Achille Bonito Oliva, Dante Balboni, Pietro Monni, Karim Diuff, Katia Miranda-Saleme, Glauco Benigni, Sandro Dernini.

December 10, 2000, Dakar, Goree Island, House of the Slaves. *The Return of the Ancestral Slave*, an art performance by Arturo Lindsay with Assane MBaye and Youssouph Traore.

July 15, 2001, Rome, Metateatro. *In Order to Survive : An Other World is Possible*, an art event to protest against the G8 in Genoa. Poster by Micaela Serino.

November 29, 2001, Rome, Campo dei Fiori, and Yellow Rock in Australia. *Buy Nothing Day*, an art action against consumism organized by Plexus International and Culture Lab. Cards by Micaela Serino.

June, 2002, Medina, Dakar, Old City Hall. *The Triangle of Art*, a community biennial art event, within the section DakArtOff of the Biennial of Contemporary African Art, organized by Assane Mbaye and Gallo Thiam with Omar Ndiaye, Souleymane Pouye, Kre Mbaye, Youssouph Traore, Adama Ndyaye, Awa Mbaye, Fatoumata Coulibaly, Groupe Black Thioussan de la Medina, Petit Alain Xosluman Groupe, Sandro Dernini, Micaela Serino, Silvana Maraniello, Alberto Soi, Eraldo Ridi, Luisa Di Gaetano, Simona Lanzoni, Andrea Corti, Michel Pellaton, Silvia Pellegrini, Egidio Grasso, Tore Soi. Poster by Luisa Mazzullo, cards by Micaela Serino.

November 29, 2002, Yellow Rock, Australia. *Buy Nothing Day*, an art action organized by Culture Lab with Willem Brugman, Catherine Hassall, Graham Bird, John Brisbin.

December 10, 2002, Rome, Outside the Colosseum. *The Alphabet of Peace*, an art happening against the war, with Gianpaolo Berto, Massimo Bagarotto, Fabrizio Bertuccioli, Eleonora del Brocco, Pilar Castel, Egisto Catalani, Annamaria Chio, Stefano Cossu, Giovanna Dalla Chiesa, Franca D'Angelo, Sandro Dernini, Karen Elliot, Roberto Federici, Marco Fioramanti, Giorgio Fiume, Joseph Fontano, Melo Franchina, Nato Frascà, Valerio Immi, Valentina Macrina, Silvana Mariniello, Maria Monti, Roberto Morellini, Vito Palladino, Lorenzo Poli, Emanuele Profumi, Ilario Rezzi, Micaela Serino, Ernesto Stalkern.

January 18, 2003, Rome, Dromo Social Space. *Cave Canem*, in an art event with Massimo Bagarotto, Giam Paolo Berto, Carlo Antonio Borghi, Pilar Castel, Egisto Catalani, Eleonora del Brocco, Sandro Dernini, Valerio Immi, Silvana Mariniello, Luisa Mazzullo, Maria Monti, Roberto M. Federici, Giorgio Fiume, Raffaello Paiella, Micaela Serino, Alberto Soi. Posters by Micaela Serino.

May 29-June 7, 2004, Medina, Dakar, Old City Hall. 2° *Triangle of Art Festival*, within the section DakArtOff of the Biennial of Contemporary African Art, organized by Assane MBaye, Gallo Thiam and Sandro Dernini, with the participation of Mamadou Kaly Niang, Kre Mbaye, Youssouph Traoré, Seni MBaye, El Hadji Cheikh MBaye, Jérôme Dos Santos, Morin Diop, Magoné Ndiaye, Daouda Ndoye, Awa Mbaye, Fatoumata Coulibaly, Moussa Kandji, Laye Sy, Cissé Dia, Pape Moussa, Moussa Kandji, Abdou Souleye Diakhaté, Mapathé Sow, Alioune Coulibaly, Hamidou Sall dit Sall Amewa, Alioune Badara Fall dit Prof, Alain Coulibaly, Groupe Beug Fallou, Groupes Etoile Bi Rappeur de la Médina, Ballet Sangomar Maissa Thioub, Ababacar MBaye LY. Plexus International staged *Erosions and Renaissance_Show*, with virtual artworks by Amir Hanza, Alite Thijsen, Luisa Mazzullo, Micaela Serino, Eleonora del Brocco, Valerio Immi, Fabrizio Bertuccioli, Beatrice Bolletta, Giorgio Fiume, Roberto Maria Federici, Ernesto Stalkern, Monica Lisi, Antonio Mazzotta, Antonio Tamburini, Giampaolo De Filippi, Giovanna Dell'Anna, Ilaria De Blasi, Maurizio Muscettola, Nico Carone, Paivi Aala, Paola Spagnolo, Pasquale Urso, Pietro Liaci, Rita Tondo, Ugo de Filippi, Marco Caldarone, Pilar Castel, Arleen Schloss, Frank Shifreen, Barnaby Ruhe, Kathleen M. Chaikin, George Chaikin, Ocean Earth Development Corporation, Garick Beck, Joanee Freedom, Rolando Politi, Alfa Diallo, José Rodriguez, Arturo Lindsay, David Boyle, Miguel Algarin, Eve Vaterlaus, Lucia

Pizzani, Zach Pine, Willem Brugman, Catherine Hassall, Steve Lalor, Graham King, John Brisbin, Juno Gemes, Geoff Buchan, Trudi Latour, Stuart Vaskass, Susanna Kalk, John Archer, Massimo Lorusso, Marcello Brizzi, Raffaello Paiella, Sandro Dernini, Stefania di Carlantonio, Franco Meloni, Carlo Antonio Borghi, Simona Sarti, Jerome Dos Santos, Atelier Dos Santos, Morin Diop, Sall Amewa, Salomon Tourè, Alain Coulbary et Alioune Badara dit Prof, Liz-N-Val. Poster by Luisa Mazzullo, cards and brochures by Micaela Serino.

November 29-December 5, 2004, Ballarat, Australia, Grainery Lane Theatre Gallery. *Erosions and Renaissance Show Act 2*, on the occasion of the *Eureka Rising Festival*, organized by Culture Lab with Willem Brugman, Catherine Hassall and Graham Bird and virtual artworks by Geoff Buchan, Juno Gemes, Graham Bird, John Archer, Trudy Latour, Stacey Johnston, John Brisbin, Dale Fort, Alejandro Thornton, Graeme Dunstan, John Peace, Lady Boddha Gwen, Frame and Josh, Santithitho, Nicolas Moll, Shane Van den Acker, Khail Edgar Jureidini, Stuart Vaskess, Suzanne Kalk, Melissa Proposch, Steve Proposch, Chrissy Mildren, Karen Heap, Alison Thomson, Desley Beechy, Alice Mills, Fraser MacKay, Joanne Davis, Larry Apendale, Susan Hawthorne, Caroline Taylor, Michelle van Gerrevink, Jim McIlroy, David Fred, Susan Truss, Arleen Schloss, George Chaikin, Zach Pine, Lynne Kanter, Rolando Politi, Hanne H7L Lauridsen, Arturo Lindsay, Joanne Freedom, Garrick Beck and Gerald Damiano, Luisa Mazzullo, Micaela Serino, Monica Lisi, Beatrice Bolletta, Raffaello Paiella, Fabrizio Bertuccioli, Sandro Dernini, Adamo Verena, Eleonora del Brocco, Simona Sarti, Susan Dutton, Gian Pietro Carrozza, Alberto Soi, Ivan Dalla Tana, Carlo Antonio Borghi, Giampaolo De Filippi, Giorgio Viva, Paivi Aala, Carlo Culatelli, Giovanna Gandini, Cosetta Mastrogostino, Pilar Castel, Roberto Pisello, Stefano Nuti, Gianni Villella, Kré Mbaye, Jérôme Dos Santos, Seni MBaye, Titi Ray, Badara Diop dit Badau, Assane Gningue, Ibou Dos Santos, Alain Coulibaly, Alioune Badara Fall dit Prof, Tamsir Gueye, Fadel Lo, Djibi Diop, Luis Gomis, Secka, Mamadou Dione, Makhou Pouye, Babacar Sadikh Traorè, Mayoro, Seynabou Sakho, Allohoulou De Babacar, Assane MBaye, Alite Thijsen, Reta Reinl, Brigitte Hoppstock-Neufahrn, Dani Diaz, Angela Ibanez, Paloma Negra, Viviana Macias, Antonio Damarko, Niz Jabour. Poster by Luisa Mazzullo, cards by Micaela Serino.

May 28, 2005, Lecce, Italy, Academy of Fine Arts. *Erosions and Renaissance Show Act 3, Part 1*, an art event organized by Raggio Verde Edition and curated by Monica Lisi with an art exhibition by Paivi Aala, Renato Centonze, Nico Carone, Ugo De Filippi, Giampaolo De Filippi, Pietro Liaci, Antonio Mazzotta, Maurizio Muscettola, Ilaria De Blasi, Pasquale Urso, Giorgio Viva, Enza Patera, films screenings by Giuliano Capani and Piero Cannizzaro, and virtual artworks by Luisa Mazzullo, Rolando Politi, Beatrice Bolletta, Anna Saba, Eva Rachele Grassi, Simona Sarti, Morin Diop, Marco Fioramanti, Micaela Serino, Kre MBaye, Roberto M. Federici, Vittorio Terracina, Fabrizio Bertuccioli, Serena Colucci, Antonello Dessi, Angelo Ermanno Senatore, Sandro Dernini, Badou, Jerome Dos Santos, Seni MBaye, Seynabou Sakho, Cheikh Diop, Lassana Gassama, Moussa NDiaye, Valerio Immi, Carlo Antonio Borghi, Zach Pine, Gianni Felle, Djibi Diop, Angela Carotenuto, Louis Gomis, Joe Ouakam, Maurizio Cesarini, Mamadou Dione, Maria Lucia Pugliese, Viviana Macias, Angela Ibanez. Poster by Luisa Mazzullo, cards by Il Raggio Verde.

September 29, 2005, Rome, Rector Hall University Sapienza of Rome. *Eating Art*, an art exhibition organized with the Institute of Food Science of the University of Rome "La Sapienza", artworks by Hadassan Berry, Fabrizio Bertuccioli, Carlo Antonio Borghi, Marcello Brizzi, Bruno Canova, Eleonora Del Brocco, Nino De Luca, Antonello Dessi, Angelo Falciano, Roberto Maria Federici, Franco Ferrari, Venera Finocchiaro, Marco Fioramanti, Giorgio Fiume, Nicola Foggio Francica, Valerio Immi, Volker Klein, Ferdinando Lopez, Roberto Marino, Franco Massimo, Luisa Mazzullo, Vito Miroballi, Raffaello Paiella, PierPaolo Pianigiani, Reinhardt Pfingst, Yoschinori Sakai, Anna Saba, Lillo Santoro, Simona Sarti, Fabrizio Serangeli, Micaela Serino. Cards by Micaela Serino, brochures by Daniele Comelli.

October 1, 2005, Rome, National Academy of Dance. *Eating Art*, an art event

organized by the Institute of Food Science of the University of Rome "La Sapienza", directed by Joseph Fontano, featuring performances by Luca Di Paolo, Maria Grazia Lanzafame, Sebastian Comelli and Giuseppe Albinati, Giancarlo Schiaffini. Artworks by Bruno Canova, Eleonora Del Brocco, Nino De Luca, Antonello Dessi, Angelo Falciano, Roberto Maria Federici, Franco Ferrari, Venera Finocchiaro, Marco Fioramanti, Giorgio Fiume, Nicola Foggio Francica, Valerio Immi, Volker Klein, Ferdinando Lopez, Roberto Marino, Franco Massimo, Luisa Mazzullo, Vito Miroballi, Raffaello Paiella, PierPaolo Pianigiani, Reinhardt Pflingst, Yoschinori Sakai, Anna Saba, Lillo Santoro, Simona Sarti, Fabrizio Serangeli, Micaela Serino. *Erosions and Renaissance Show Act 3 Part 2*, with virtual artworks by Viviana Macias, Daniel Diaz, Paola Culiersi, Hamidou Sall dit Sall Amewa, Hadassah Berry, Michele Costantini, Julianna Joos, Beatrice Bolletta, Maurizio Cesarini, Rolando Politi, Kerstin Lichblau, Raffaello Paiella, Maria Elisabetta Piu, Graciela Ciampini, Matilde Algamiz, Paulo and Fernando Zornitta, Vera Milsztain, Frank Pio, Dalit Sharon, Nava Koresh, Rahul Gajjar, Angela Ibanez, Eve Vaterlaus, Valery Oisteanu, Garrick Beck Willem Brugman, Simona Sarti, Maria Forleo. Poster by Luisa Mazzullo, cards by Micaela Serino

December 10, 2005, New York, S.Mark Church in the Bowery. *Erosions and Renaissance Show Act 4 Part 1*, a community art event, on the occasion of Human Right Day and of the 100th anniversary of Albert Einstein's relativity, organized by Rolando Politi with Sandro Dernini, featuring Father Frank Morales, George Stonefish, Joannee Freedom, Amoeba Technology, Arleen Schloss, Miguel Algarin, Alfa Diallo, Valery Oistenau, Dee Pop, Vittorio Terracina, Patricia Geri Russell, Eveleena Dann, Erin Kelly, Kirk Peterkin, Lo Galluccio, Lou Rossi, Will Di Martino, Uke and Isabella Jackson, Willoughby Sharp, George Chaikin, Franco Meloni, Anna Saba, Ray Kelly, Lorenzo Pace, Patricia Nicholson Parker, William Parker, Arturo Lindsay, Lynne Kanter, David Boyle, Jose Rodriguez, Eve Vaterlaus, Barnaby Ruhe, Jim C, Frank Shifreen, Anita Steckel. Rodolfo and Salvatore Dernini, Bara Diokhane. Virtual artworks by Errica Tramcere, Fant Anaf, Viviana Macias, Monica Lisi, Roberta Venanzi, Elisabetta Piu, Marco Fioramanti, Silvina Romano, Simona Sarti, Beatrice Bolletta, Raffaello Paiella, Angela Ibanez, Rolando Politi. Poster by Luisa Mazzullo, brochures by Micaela Serino.

March 8, 2006, Barcelona, Alimentaria Fair, VI International Congress on the Mediterranean Diet. *Erosions and Renaissance Show Act 4 Part 2*, an art installation, on the occasion World Women Day, by Sandro Dernini and Anna Saba. Virtual art works by Rolando Politi, Viviana Macias, Giovanna Gandini, Carlo Antonio Borghi, Matilde Algamiz, Maria Ibanez, Elisabetta Piu, Eleonora del Brocco, Alberto Soi, Simona Sarti. Poster by Luisa Mazzullo, brochures by Micaela Serino.

March 8, 2006, Rome, Teatro il Vascello. *Erosions and Renaissance Show Act 4 Part 2*, an art event, on the occasion World Women Day, by Micaela Serino and Luisa Mazzullo with Luisa Morgantini, Nadia Cervoni, Silvana Mariniello, Caterina Merlino. Poster by Luisa Mazzullo.

May 9, 2006, Rome, Solea Club. *Nutrire l'Arte: Gagarin Asta*, a fundraising art auction organized by Mario Giancotti, Micaela Serino and Sandro Dernini, featuring Glauco Benigni, Selen Milcot Project by Sebastian Comelli and Leonardo Milani, Roberto Palermo, and artworks by Kre MBaye, Seni MBaye, Morin Diop, Alioune Badara Fall dit Prof, Hamidou Sall dit Sall Amewa, Alain Coulibaly, Micaela Serino, Luisa Mazzullo, video recording by Gabriel Benigni. Cards by Micaela Serino.

May 11, 2006, Cagliari, Pietro Zambelli Garage. *Nutrire l'Arte: Gagarin Asta*, a fundraising art auction organized by Pietro Zambelli, Carlo Antonio Borghi and Sandro Dernini, with artworks by Kre MBaye, Seni MBaye, Alain Coulibaly, Alioune Badara Fall dit Prof, Morin Diop, Hamidou Sall dit Sall Amewa. Cards by Micaela Serino.

May 19-21, 2006, Medina, Dakar, Old City Hall. *3°Triangle of Art Festival*, within the section DakArtOff of the Biennial of Contemporary African Art, organized by Cosefit and Plexus International Forum Onlus in collaboration with ADEME and International Sports and

Entertainment Connection, featuring Amadou Niang, Sandro Dernini, Assane Mbaye, Kre Mbaye, Youssouf Traorè, Ibrahima Sar, Seni Mbaye, Mangoné NDiaye, Hamidou Sall dit Sall Amewa, El Hadji Cheikh Mbaye, Gallo Thiam, Fatoumata Coulibaly, Galerie Serigne Fallou de Madame Awa Mbaye, Alain Coulibaly, Kadher Diop, Morin Diop, Jerome Dos Santos, Pape Diop, Babacar Traoré, Omar NDiaye, Souleymane Pouye, Khatib Faye et son groupe, Ndeye Kassé , Groupe Assico Médina, Beug Fallou, Batip Faye et son groupe, Sing Sing Rythme, Dj Moiza, Etoile bi de Médina, Fafadi, 5ème Underground, One-Bi, ATI (Eyti Ey), Rebe Deugue, Cartel Flow, Victim's, KTD, Sen Koumpe, Kamikaze, Sunu Système, Kid Killer, Médina Afro, Zaire Ak Batine, Bisbi Clean, Def Cat, Indice, Fata, Ben Rakim, 10000 Problèmes. *Erosions and Renaissance Show Act 5 Part 2*, an art installation made by Sandro Dernini. Poster by Luisa Mazzullo, cards by Micaela Serino.

June 27-29, 2006, Cagliari, Galleria Capitol Arte Contemporanea. *Nutrire l'Arte*, a fundraising art auction organized by Carlo Antonio Borghi with artworks by Kre Mbaye, Seni Mbaye, Morin Diop, Alain Coulibaly, Awa Mbaye, Fatoumata Coulibaly. Cards by Micaela Serino.

July 21, 2006, Las Palmas de Gran Canaria, House of Columbus, within the training seminar *Advancement on Nutrition and Obesity* by the Investigation Group on Nutrition of the University of Las Palmas, in collaboration with Nutricion sin Fronteras. *Erosions and Renaissance Show Act 5 Part 2*. Installation by Sandro Dernini with art works by Seni Mbaye, Kre Mbaye, Morin Diop, and children drawings from the Medina of Dakar curated by Amewa Sall. Poster and cards by Micaela Serino.

November 24-25, 2006, Sassari, Sardinia, Pavilion Tavolara. *Erosions and Renaissance Show Act 6.* Installation by Sandro Dernini with art works by Carlo Antonio Borghi, Seni Mbaye, Kre Mbaye, Morin Diop, Gaetano Brundu, Silvio Betti, Micaela Serino, Luisa Mazzullo, on the occasion of World Food Day, within the conference *L'Identità Mangiata* organized by the Commissioner of Social Affairs of the City of Sassari. Virtual artworks by Beatrice Bolletta, Giosue Loj, Roberto Rey, Raffaello Paiella, Nicholas Bergery, Luisa Mazzullo, Ray Kelly, Gabriella Viana, Angela Ibanez, Simona Sarti, Elisabetta Piu, Rossana Luisetti, Archivo Vivo, Carlo Antonio Borghi, Zach Pine. Poster by Luisa Mazzullo.

December 4-5, 2007, Viterbo, Italy, University of Tuscia. *Erosions and Renaissance Show Act 7*. installations by Luisa Mazzullo, Micaela Serino, Paola Iglori and Massamba Fall Sy, Sandro Dernini, on the occasion of World Food Day Italian Celebrations, within the 1° international CIISCAM conference *New Frontiers for Food Security in the Mediterranean*. Virtual artworks by Simona Sarti, Archivo Vivo, Zach Pine. Poster by Sebastian Comelli and brochures by Daniele Comelli.

April 1, 2008, Rome, Stardust Café. *Plexus Youtube Channel Maisondes esclaves*. Presentation by Glauco Benigni and Sandro Dernini. Installation by Gabriel Benigni. *Let's Say Poetry* performance by Sebastian Comelli.

May 12, 2008, Dakar, Goree Island, House of the Slaves. *Erosions and Renaissance Show Act 8*. Sandro Dernini, Seni Mbaye, Assane Mbaye, Omar Seck, Amadou Koly Niang, Youssouph Traorè, Fatoumata Coulibaly, Amewa Sall, Awa Mbaye.

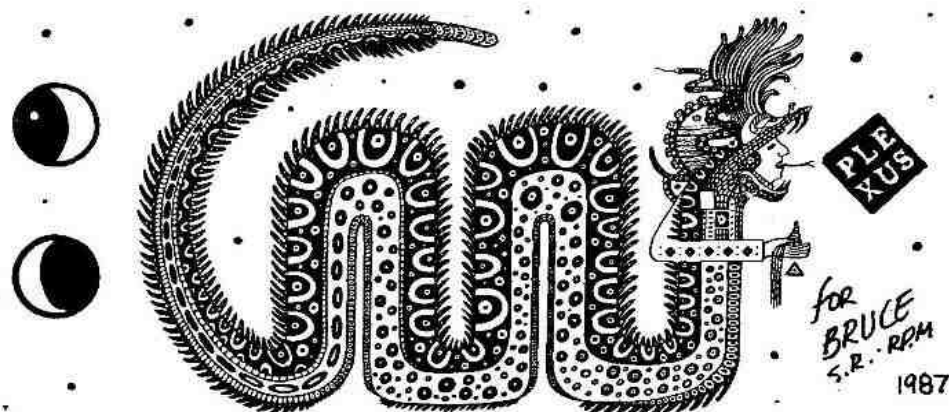
December 10, 2008, Rome, S. Cecilia Auditorium, Parco della Musica. *The Ark of the Well Being*, within the event *Food for All*, on the occasion of the World Food Day Italian Celebrations and of 60th Anniversary of the Universal Declaration of Human Rights, promoted in Italy by the Associazione Rinascimento. *Change of Route* music by Giancarlo Schiaffini.

ACKNOWLEDGMENTS

I am aware that there are so many people, who did and do so much and with whom I shared the experience of Plexus, that I have not fully mentioned in this book. Therefore, I apologize for it and give them my commitment for a new *Plexus* book, reporting all missed and related credits. I owe my indebtedness to all copyright holders of the works that have been quoted in this book as well as of the photos, artworks and texts. I am grateful to them to have made possible the realization of this book and the continuation of the undertaken voyage.

I would like to acknowledge all Plexus "insiders" for their indispensable contributions and critical discussions. The survival artists' struggle was our common motivational force to continue the Plexus voyage reported in this book.

I am grateful to Luigi Migliaccio, director of the Academic Press of the University of Rome "La Sapienza," for the publication of this book. I would like to express my gratitude to Carlo Cannella, current president of the National Institute of Research on Food and Nutrition, to have supported my efforts in these last years. I would like also to acknowledge my friend Elliot Berry who, since when in 2005 I showed to him the first draft of this book, has continuously encouraged my Plexus efforts.



Artwork by Richard Milone, New York 1986

Biographic Note on the Author

Sandro Dernini, a former biochemist researcher, has focused his interest on multicultural interdisciplinary exchanges between science and art. Born in Cagliari, Sardinia, he received in 1974 a Doctorate in Biology from the University of Cagliari. In New York, in 1997, he completed his Ph.D. in Art Education at the New York University. Since 1982, Sandro Dernini as founder has participated in the development of Plexus towards the achievement of a heightened understanding of alternatives enhancing human experience. Currently, he is a FAO consultant and coordinator of the Forum on Mediterranean Food Cultures as well as of the C.I.I.S.C.A.M. (Interuniversity International Studies Center on Mediterranean Food Cultures) at the University of Rome "La Sapienza." Since 2007, he is also the head of the president's office of the INRAN-Italian National Research Institute on Food and Nutrition.

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