



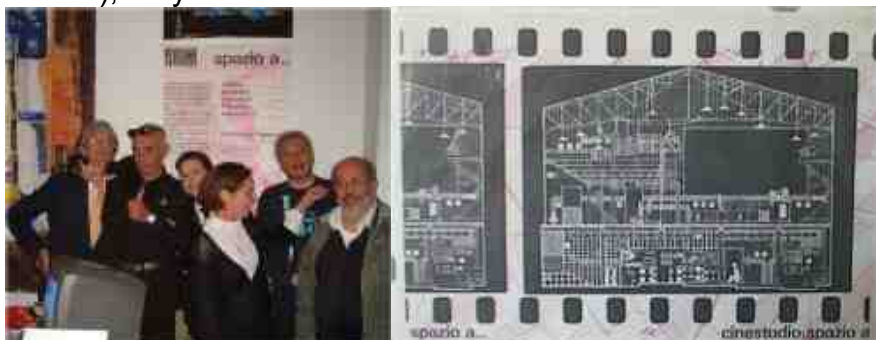
PLEXUS ILLUSTRATED CHRONOLOGY 1982-2024

PRE-HISTORY

In a series of all night talks, in the fall of 1981, in the kitchen of Sandro Dernini's, in the East 6th Street, in the Lower East Side of Manhattan, with Giancarlo Schiaffini and other two Italian musicians, Antonello Neri and Massimo Cohen, the seminal idea of Plexus came out. By discussing existing limitations of expression, within cultural institution programs, for contemporary experimental art works, they envisioned a new format of an independent multi-arts space. Where artists could have the freedom to express themselves, free to have their open critical dialogues, without filters, limitations, pressures, mediators (art critics, dealers, agents, etc.) from the artworld system. They felt, as a survival need, that it was necessary for "the artists in the first person" to create their own channels of communication, with their definitions or no definitions, in order to survive from the interferences of the art market system.



Schiaffini, Neri and Cohen were performing at the *Center for Italian Contemporary Culture* at New York University, directed by Sandro Dernini, a former biochemist at the University of Rome "La Sapienza" and cultural organizer for many years in Italy. Giancarlo Schiaffini and Sandro Dernini had a standing collaboration since the mid 70's from the **Spazio A**, an experimental alternative multi-arts cultural space opened in 1976, in Cagliari, Sardinia, by Sandro Dernini, Marilisa Piga, Pietro Zambelli, Piernicola Cocco, Annamaria Pillosu, Sandro Carboni, Paolo Cossu, Sandro Dernini, Marilisa Piga, and Emilietta. It was associated to the L.I.A.C.A. (Lega Italiana Associazioni Culturali Alternative), very active in Rome.



Spazio A was located initially in a small space of the historical centre of Cagliari, piazza Martiri 1, then it moved to a large warehouse, in via Cuoco 28, Pirri. The Cineclub programme opened with the **films** "Chant d'Amour" by Jean Genet, "Age d'Or" by Luis Bunel, and "Transfert per camera verso Virulenzia" by Alberto Griffi on the theatre of Aldo Braibanti, followed by 24 hrs no stop marathons of mythological movies. The **music** programme featured: Giancarlo Schiaffini, Alvin Curran, Steve Lacy, Muhal Richard Abrams, Frederic Rzewski, Don Moye, Marcello Melis, Michiko Hirayama Antonello Neri, Massimo Urbani, Patrizia Scascitelli, Eugenio Colombo, Paolo Damiano, Michele Iannaccone, Martin Joseph, Tommaso Vittorini, Danilo Terenzi, Bruno Tommaso, Bill Connors, Frances-Marie Uitti, Marianne Eckstein; Il Quartetto Nuova Musica: Massimo Cohen, Margot Burton, Luigi Lanzillotta, Mario Buffa, Suono Officina with Mauro Palmas, Andrea Centazzo, Danilo Rea, Strutture di Supporto, Sandro Satta, Paolino della Porta, Tomato Edda dell'Orso, Tomatocheckup con Alberto Susnik, Paolo Mereu, Alberto Cabiddu, Giovanni Piga. The **theatre** programme featured: Roberto Benigni, Remondi e Caporossi, Aldo Braibanti with Maria Cumano Quasimodo and Pilar Castel, Dominot, Daniela Gara, Giuseppe Cederna, Ludovica Modugno e Gigi Angelillo, Massimo de Rossi, Collettivo di Parma Trousse Merletti Cappuccini e Capelliere, Mario Mieli, TAG di Mestre, Erio Masina.



The L.I.A.C.A.(Italian League Alternative Cultural Associations), based in Rome, was very active, within that particular historical Italian political context of the 70's, in defending the freedom of expression and association, against the police's repression of most all alternative cultural spaces as sites of political dissent. The L.I.A.C.A. was constituted in 1976 in Rome, made initially by AIACE, *Filmstudio*, *Teatro in Trastevere*,

l'Occhio L'Orecchio La Bocca, Politecnico, Alberico, Beat 72, La Maddalena, Mago d'Oz, il Sabelli, La Comune, Cento Fiori L'Officina, il Murales, lo Zanzibar all based in Rome, *Obraz Cineclub* in Milan and *Spazio A* in Cagliari. As representative of Spazio A, Sandro was part of the L.I.A.C.A. National Secretariat with Giovanna Ducrot, Mago d'Oz, and Massimo Vincenti, Cineclub Montesacro Alto.



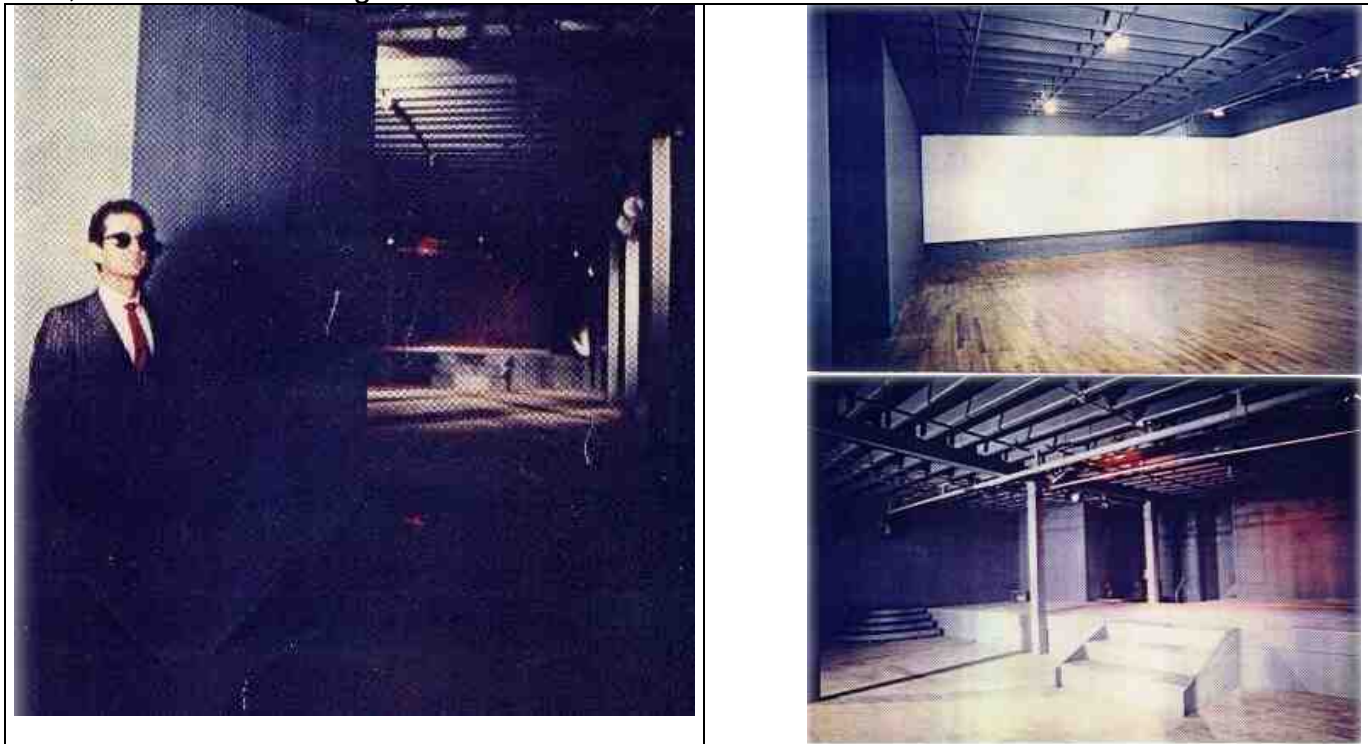
In the fall 1978, in Rome, Giovanna Ducrot, Sandro Dernini, Massimo Vincenti and other LIACA members staged a provocative controversial cultural slaves market auction happening, at the performance space Il Cielo of Romano Rocchi, in Trastevere. There Maurizio Millenotti, Rossella Manfredi, Flavio Merkel, Paola Muzzi, and Cristina Torelli, sold themselves as slaves for 24 hours in a market auction open to the general public. It was a radical action to gain attention on the police's repressive action against the freedom of association and expression in Italy in that repressive historical political period. Within the Italian political context of the 70's, with student protests and Red Brigades, the L.I.A.C.A. had a very active role on defending the rights of the Article 18 of the Italian Constitution of freedom of expression, against the police's tentative of closing most of all alternative cultural spaces as sites of political dissent. L.I.A.C.A. played also a very important seminal role in the birth of the "Estate Romana", a cultural program initiated by the Cultural Affairs Commissioner of the City of Rome, Renato Nicolini.

in early 1980, Sandro Dernini moved to New York, and with Luigi Ballerini, director of the NYU Italian Studies Program, conceived the *Center for Italian Contemporary Culture of New York University*, that was opened at the end of 1980. One of the first program that Sandro organized, as executive director, was *The Artist in the First Person*, as an open window for contemporary Italian artists operating in New York, with direct contacts with NYU departments of theatre, cinema, dance, visual arts and New York art community. Each event was conceived with the artist as independent coproducer of it. The program was started by the performance "pappa al pomodoro" of Massimo Sarchielli to introduce to the audience the Italian cultural flavour through which to view his videotape *Anna*, as a video reality made in Rome in the 70's with Alberto Griffi.



In 1981, Sandro Dernini accepted the invitation by two Italian architects, Roberto Brambilla and Gianni Longo, to create a new cultural center into a loft of 7.000 sq.ft., at 530 West 25th. Street, in the Chelsea neighbourhood of New York, which was part of a larger real estate complex under development by them. Richard Flood, art critic and at that time book editor and managing editor of the Art Forum Magazine, joined them to develop a performance space with maximum flexibility for fostering an international network of dreamers and realists, theoreticians and pragmatists.

On 13 June of 1982, the Plexus performance space project was presented in the row loft with a happening party, conceived as a modern sacrifice dedicated to the Goddess Kali, and to the modern gods of the modern cities.



December 31, 1982, 516 West 25 Street, Chelsea, New York *The Garden of Fuzz*, a New Eve Party, featuring Ann Magnuson and John Sex. But, the club had very short life, the day after the new year eve party because of many complaints from the neighbourhood. On April 19, the Plexus performance space was opened, under the registered name of Plexus International Center for Urban Resources Inc., as a non profit organization, with the world premiere of "*Turtle Dreams*" by Meredith Monk, presented as a multimedia excursion performance into a cabaret.



The Spring Plexus performance program featured: *"Cathode Cruel"* and *"Birth"*, a new music and theatre performance by Fiction Music Theatre and Susan Landau; *"Disorder/Discipline/Future"*, an art performance and 365 postcards exhibition by Gianfranco Mantegna; *"Pavlov"*, a theatre performance by Charles Guarino; *"Boomba"* and *"Mission Impossible"*, theatre performances by Ily Huemer; *"Spectre Nymph"* and *"Living Set"*, an dance performance by Ellen Fisher; Electronic Art Ensemble; Virg Dzurinko; *"Commedia dell'Arte"* by Mimoteatromovimento of Lidia Biondi; *"Bagman Theater"* by Peter Muny; and *"Labyrinth"*, an art installation and performance by Paolo Buggiani.



After it, with Arleen Schloss, an experimental multimedia artist, who was running A's, a very innovative alternative space on Bowery and Broome Street, Sandro Dernini organized *New Cohesions*, a multi-media program, featuring: *Raw Sanivlam*, a *Cruel WarGame*, an audiovisual 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; *Codes of Abstract Conduct*, a new music performance by Craig Burk Group; *Darts*, a new music performance by John Zorn.



In the summer, *Babylon Breakdown Babylon*, 3 day of Reggae Festival, was presented in collaboration with Black Nile Production, featuring: Mojanya, Thomas Pinnock, Calabash, Kwame & Jahpan, Dreaklock Chronicle, and Mutabaruka.

In the fall, with Mitch Ross as master of ceremony, as well as promoter, it was presented a new multimedia art cabaret, *Plexus 6 A Zone for the Next Zone*, featuring *Taking Off*, an environmental painting by Pierre Dorion, Myrian La Plante and Aude Simard; *The Third X-35 Hour Show* by VAP Rafael and Arnold Wechsler ; Rockercise: Rap+Breakers; Punkballet; *Fire in Progress* by Tracy Sherman; Stuart Sharp; Helene Guattary and Patrice Casanova; Joel-Sokolov; *Fight Pain and Win* by Doug Rowe; *Salome* by Maroon Azuri; and *Westoxication*, recent videos by Willoughby Sharp, Susan Britton, Julie Harrison and Wolfgang Staehle.



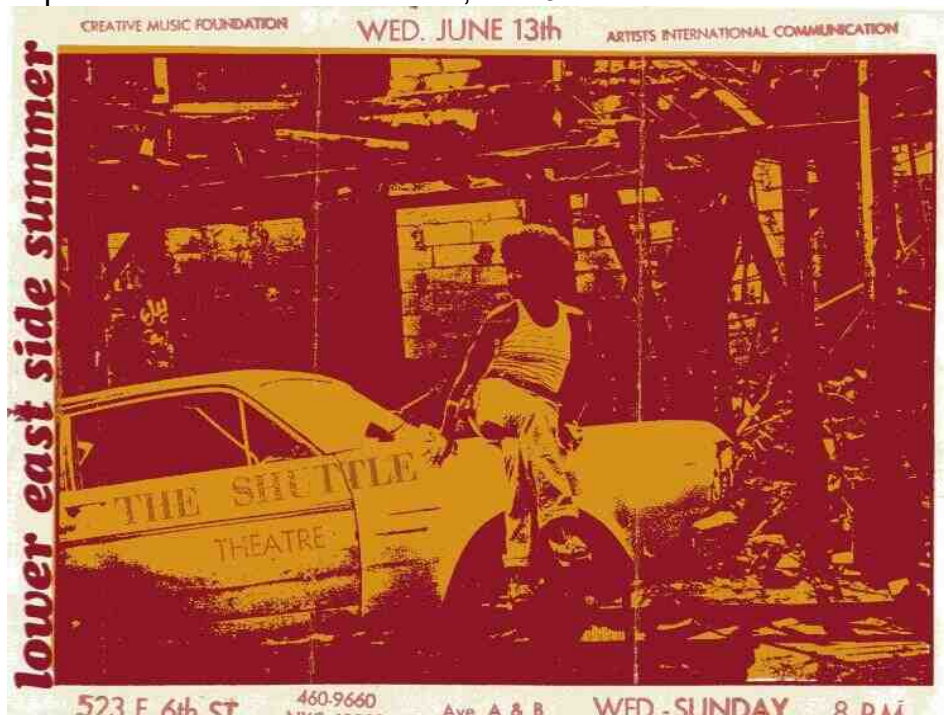
In the beginning of 1984, from 14 to 19 February, it was staged *Leap of Faith*, an epic theatre program directed by Willem Brugman, featuring: Nila Greco, Pooh Kaye, Max Blagg, Sylvie Pomaret.

On March 1, 1984, Plexus performance space closed!!, without any notice in advance, Brambilla and Longo forced Sandro Dernini to stop Plexus activities and to move out of the space where also he was living. Moving from one friend place to another one, Brian

Goodfellow, a painter as well as a model introduced Sandro Dernini to Mrs. Sarah Farley, a charismatic leader of the homesteader community organization L.A.N.D. ((Local Action for Neighborhood Development) of the Lower East Side and an old friend of Billie Holliday. She was running a thrift shop on the ground floor of a burned building, at 523 East 6th Street, between Avenue A and B, in the Lower East Side.



Mrs. Farley allowed him to move in her building and to live on the third floor. There were no glasses in the windows and only a portion of the floor and of the ceiling. There was no water and no electricity. She was a real community leader of the homesteaders in the Lower East Side where there was a large quantity of burned buildings that community peoples were trying to recover, always in big fights with the Mayor Koch. Mrs. Farley was always stating that the Lower East Side land was belonging to the Lower East Side people, "*People have the right to live*", she usually used to say. At that time, there was an incredible gathering of artists from all over of the world, living in the Lower East Side, within a strong local Puerto Rican, Black American community. On June 13, the Shuttle Theatre was opened by Sandro Dernini and Giuseppe Sacchi, with Brian Goodfellow and Karl Berger, a musician director of the Creative Music Foundation in Woodstock, associated to the Zen Arts Center of United States. Willoughby Sharp acted as the artistic director, and Julius Klein worked as bartender





One dollar was charged at the door by Nolan to get in. There was inside an unique art audience, made mainly by same artists who were playing there. Few days after, Mikey Pinero, a poet very well known in the Lower East Side community, gave to Sandro Dernini an Indian American statuette, that was the house protector of the Nuyorican Poets Cafe, in the Lower East Side, at that time was closed, founded by Pinero and Miguel Algarin This statuette was placed at the entrance of The Shuttle and its image became the logo of membership card to get in.



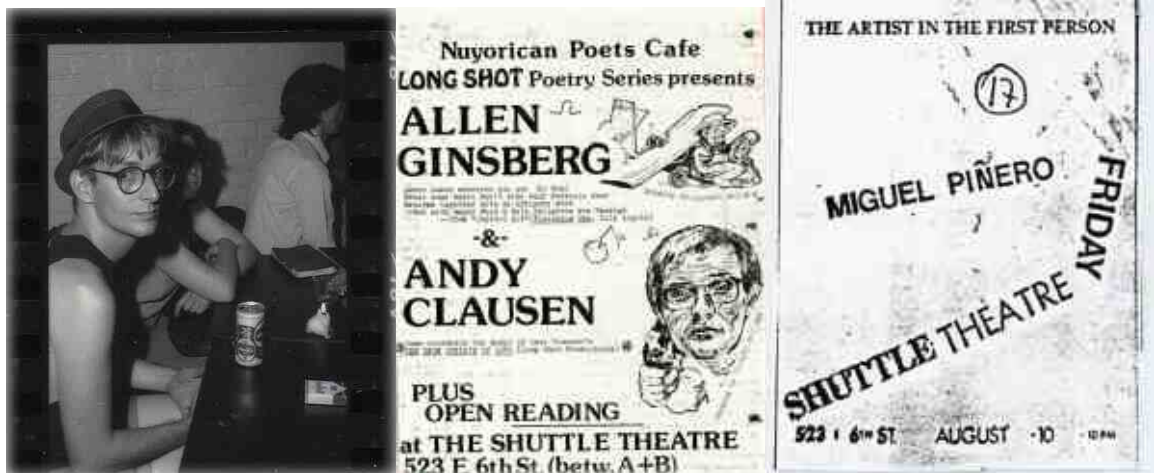
The Shuttle activities started with a weekly cabaret program, music and art performances, featuring Genevieve Waite with Robert Arron, Tony Love, Tigressa, Julius Klein, Ralston Farina, Trevor Stuart, Gary Goldberg, Arleen Schloss, Billy Bang, Jemeel Moondoc, Rashid Al-Akbar, Petra Plecko, Rrata Christin Jones, the Gamala Taki Band with Karl Berger, Babatunde Olatunji and Alfa Diallo. Followed by a weekly music performances by Genevieve Waite with Robert Arron; *Love Songs, Nothing Else, Love Songs*, a weekly music cabaret performance by Tony Love; and *Tigressa*, the all-female rhythm explosion.



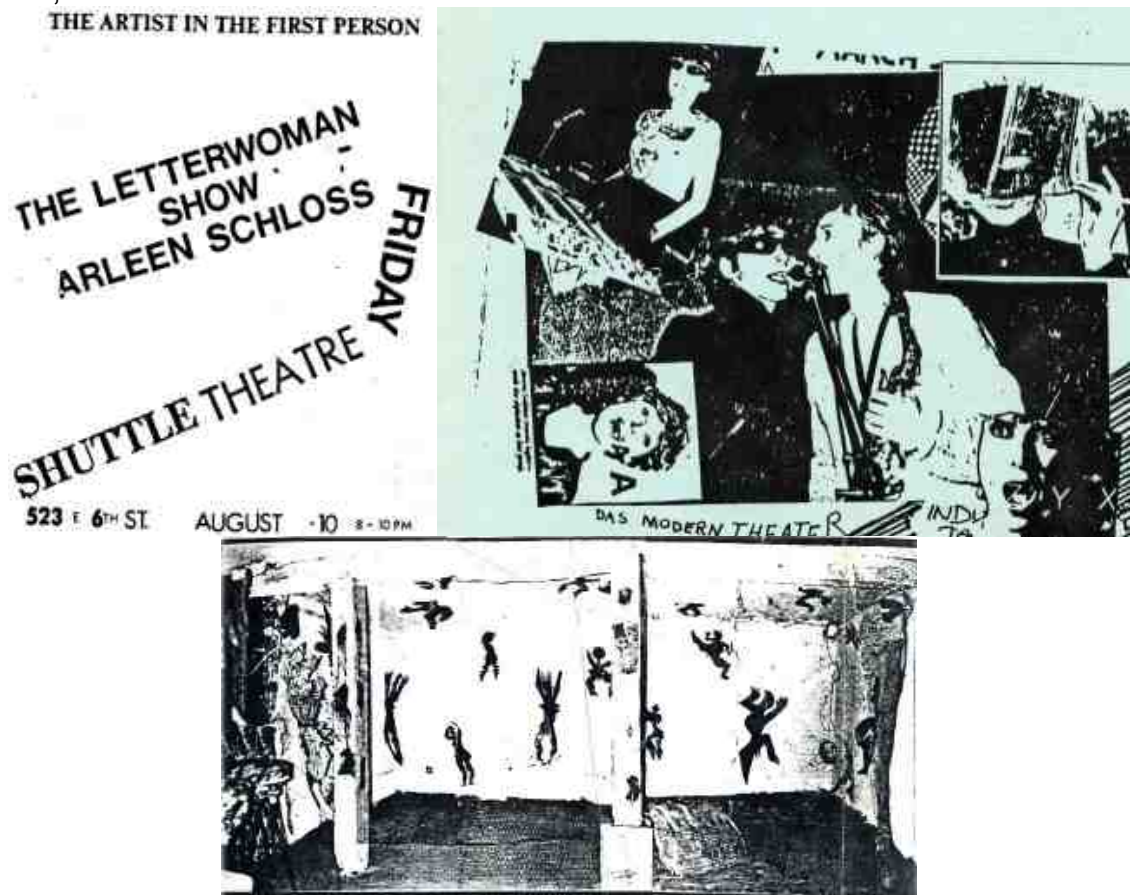
Through a very close collaboration with the bass player William Parker, the collective *Sound Unity* presented an intense community-based music program, featuring: Dennis Charles, Peter Kowald, Charles Gayle, Rashied Ali, William Parker, Roy Campbell, Daniel Carter, Rashied Bakr, Karen Borca, Jackson Krall, Ellen Christi, Alex Lodico, Patsy Parker, John Hagen, Dicky Dworkin, Dave Hofstra. Miguel Algarin curated a weekly poetry reading program *Long Shot*, presented by Nuyorican Poets Cafe, featuring Allen Ginsberg, Mickey Pinero, Amiri Baraka, Pedro Pietri, Quincy Troupe, Robert Press, Bernadette Mayer, Andy Clausen, Miguel Algarin. *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 Iw, Caren Scarpulla, Nina Seligman, Jo Shane, Kiki Smith, Stacie Teele, Christine Zounek, Rhonda Zwillinger; Bernd Naber and Peter Grass, art exhibitions curated by Steve Kaplan; *The Pirates of Techno Hell* and *The Final Upside Down Shown*, art performances by Julius Klein; *Time Art*, performance by Ralston Farina.



From July to December, A *music program* by Sound Unity coordinated by Willian 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; *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.



The Art World is a Jungle, a crazy happening of 60 performances within one hour of 60 seconds each, directly staged by all performers as the producers. *The Artist in the First Person* made by the same artists acting as curators as well as producers of it. The first artist was Joan Waltemath, followed by Arleen Schloss, Mickey Pinero, Ralston Farina, Julius Kein, and Luca Pizzorno.





August 25, block association 6th east street community event ***In Order to Survive. A Statement***, by William Parker (Sound Unity).



IN ORDER TO SURVIVE: A STATEMENT by William Parker, 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. Avant garde jazz contemporary improvised music coming out of the Afro-American was at a peak of creativity and motion. ABC Impulse was recording Coltrane and Archie Shepp, ESP Disk was recording the music of Albert Ayler, Sunny Murray, Sonny Simmons, Giuseppi Logan, Noah Howard, Frank Wright, Marion Brown, Henry Grimes, Alan Silva and many other exponents of the music. Blue Note and Prestige Records were recording Andrew Hill, Eric Dolphy, Sam Rivers, Ornette Coleman and Don Cherry among others. Radio stations such as WLIB now called BLS and WRVR which now plays pop music were both playing jazz 24 hours a day including some of the new music of Coltrane, Shepp, Ayler, and Ornette Coleman. 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.

In Order to Survive was a call to draw attention to the condition of the starving status of artists in the community. Miguel Algarin, Billy Bang, William Parker, Alfa Diallo, Karl Berger, Jeemeel Moondoc, Roy Campbell, David Street, Arleen Schloss, performed on the street. Bruce Richard Nugent together with Ms. Farley, L.A.N.D., chaired the community event. Bruce Richard Nugent was the last artist in life of ***FIRE !!***, the historical black renaissance magazine published in Harlem in 1926.



Few days after this community event, Don Cherry, a well known world musician, who was performing at the Shuttle Theatre, gave to Sandro Dernini a little metal statuette of a Buddha that he brought from Tibet, as his contribution in support to the call *In Order to Survive*.



The following day, very early on the morning, Sandro Dernini who was living in the 3rd floor of the Shuttle building was awakened up by an old friend of his father from Sardinia, Prof. Raimondo Demuro, just arrived from the island of Sardinia, Italy at the centre of the Western Mediterranean sea and my native country. He spoke only in Italian and Sardinian, and it was very mysterious how he got up by himself to knock my door, on the 3rd floor of a burned building, very dangerous, in the Lower East Side New York .



Prof. De Muro talked to Sandro about his “Nuraghic” identity of the Sardinian people, who during the bronze age, around 1600 B.C. built all over the island a system of 17.000 stone towers, *nuraghes*, that were connected in a “dematerialised” way, one through collective rites. Prof. De Muro asked Sandro to find a publisher for his book *The Tales of Nuraghilology (I Racconti della Nuraghelologia)*, related to these ancient oral tales of Sardinia. Stephen Di Lauro, a playwright, helped him by writing a book introduction, renamed *The Towers of Power*.

The Shuttle had a very intense multi-arts summer/fall programme, featuring: *Body Driven*, a dance project by Betsy Hulton and Patricia Nicholson Parker, featuring: Judith Renlay, Susan Seizer, Peggy Vogt, Betsy Hulton, Edrienne Altenhaus, Diane Torr, Eva Welchman; *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 Ralson Farina, *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 Louis E. Griffith; *Rent a Coffin* by Pedro Pietri; *Mephistopheles: The Artist in the First Person*, featuring Ralston Farina and Luca Pizzorno; *Mountains Men, Dreams, Magic Music* by Leoponar Witlarge; *Slimming Window* by Julius Klein, *Samarcanda* by Luca Pizzorno, and Liz & Val; *Cantos*, a poetry program, with a open reading, curated by Miguel Algarin, featuring: Miguel Pinero, Den Shot, Ray Bremser, Louis E. Griffith, Quincy Troumpe, Robert Press, Eilee Miles, Bob Holman; and *Magic Flutes*, a music program, featuring Butch Morris Ensemble, Graic Burg, Leo Panar, Gary Taylor, Earl Cross, Snoky Tate, Dennis Charles Trio, Jemeel Moondoc Quartet. Butch Morris and Will Connel joined the Lower East Side Music Committee *Second Lower East Side Music Festival* featured: 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, Sound Concept by James McCoy, Art Jam by Arturo Lindsay.



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. *Voice of Ammericka*, a cabaret program featuring: *Uncle Sam* by Dave Street; *Taxi Cabaret* by Rockets Redglare; *The Poet Himself* by Marty Watt; *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 Louis 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 Leopold Witlarge; *Slimming Window* by Julius Klein and *Samarqanda* by L. Summer/fall uca Pizzorno, *Cantos*, a poetry program; and *Magic Flutes*, a music program, with Don Cherry.

On January 16, 1985, Angiola Churchill, co-director of the International Center for Advanced Studies in Art at New York University, and chairperson of the Department of Art and Art Education of New York University, invited Sandro Dernini for the lecture "*The Artist in the First Person*", to present his Plexus experience as a cultural organizer.



After this lecture, Angiola Churchill invited Sandro to join her department as graduate assistant with a NYU grant for a Ph.D. study in his field of interest of "eating art".

In March, at The Shuttle Theatre, Valery Oisteanu staged *DADA*, a poetry music workshop with Otto Von Ruggins and Lubisha Ristici. In that occasion, Nilda Cortez, director of C.U.A.N.D.O. (Culturas Unidas Aspireran Nuestro Destino Original), a community civic cultural center, located on 9 Second Avenue, on the corner of Houston Street and the Bowery, in the Lower East Side. invited Sandro Dernini to organize some community events there. C.U.A.N.D.O. was a 5 floors building, where in the mid of the century the Church of All Nations operated. After, the building was left in abandon. The huge building was in very bad conditions.



There was a big gym, kept in good shape, a chapel with an organ from the old church, an incredible long dry swimming pool in the basement, a roof garden with a playground with a cover gate, and many other rooms. In early 70's a group of Puerto Rican community people, among them Carlos Diaz and Tony Feliciano, moved in and they started to develop there C.U.A.N.D.O., with recreational activities for children. Some cultural groups, like The Family Theatre Company of Felix Camillo and the Alfa Omega 1-7 Theatrical Dance Company of Donald Prat then joined them.



In May, the *Third Lower East Side Music Festival* was held at CUANDO 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, Christi-Hellen-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.

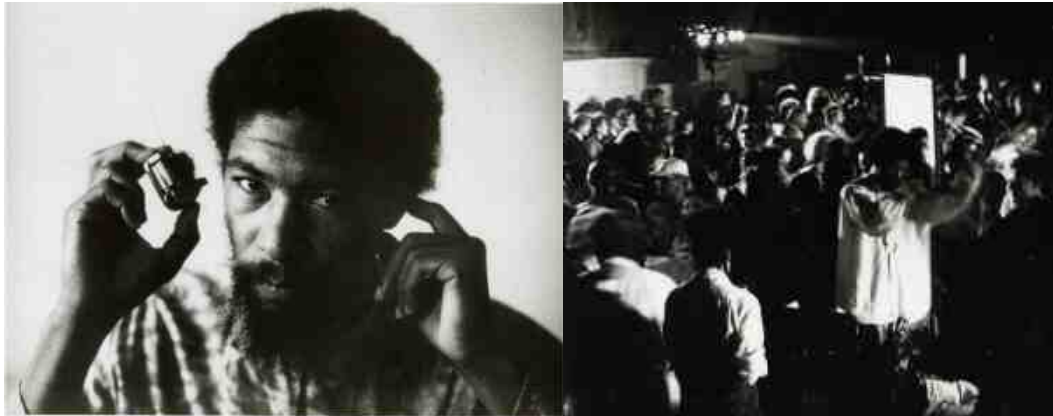
PLEXUS
GRETTA, SANDRO DERNINI, BUTCH MORRIS
p r e s e n t
GOYA TIME, 1985, NEW YORK
LA MAJA by GRETTA
LOS CAPRICIOS by BUTCH MORRIS
TIME: A WAY TO FLY by SANDRO DERNINI
Featuring
THE ATELIER DES ARTS by
Elvio Bacheroni, Pedro Cano, Franco Ciarlo, Baldo Deodato, Gretta, P. Michael Keane, Anne Jepsen, Julius Klein, Jorelle Kraus, Raken Leaves, Judy Levy, Joe Lewis, Mike Lewis, Arturo Lindsay, R.T. Livingston, Luca Pizzorno, Jill Lynne, Bernd Naber, Vernita Nemec, Vasey Orlanau, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger
THE ROYAL FAMILY and THE INQUISITION with
Iana Abramovich, Michael Corte, Antonia Iacchia, Francisco Gutierrez, Lynne Kanter, Karen Kuykendall, Michael Mayer, Dan Smith, Julie Towkistry, Edward Weiss
LOS CAPRICIOS SPIRITS Choreographed by Gloria McLean; Performed by Life Dance
ORCHESTRA, conducted by BUTCH MORRIS
Music by Butch Morris; Lyrics by Elaine J. Cohen; Church Chants by R. T. Livingston; Flamenco guitar by Richard Heider; Slides by Ingo Probenauer; Costumes and Set by Riniakko Sertori; Art Market Graphics by Ceyobal Senior; Lighting by Michael Warren Powell; Public Relations by Jill Lynne; Theatrical Direction Hajas Fischer; Artistic Direction by Sandro Dernini, Butch Morris, Gretta.
A reception as a "Modern Sacrifice" will be held at the Roof of the Chapel at 12.
CUANDO, 9 SECOND AVENUE (NEAR HOUSTON) \$5.00
THURSDAY, JUNE 13, 1985; 9 PM



On June 13, at *CUANDO Cultural Civic Centre*, the Plexus art opera n.1 "*Goya Time, 1985, New York*" was conceived by Sandro Dernini, Gretta Safarty and Butch Morris, as a multi artform, made by three collaborative pieces: *La Maja* by Gretta Safarty; *Los Capricios* by Butch Morris and *Time a Way to Fly* by Sandro Dernini. More than 80 artists participated, among musicians, poets, singers, dancers, actors, visual artists, focused on freely conducted interpretations of the same theme: *La Maja*. 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.



In the gym there was in progress an *atelier des art* where artists Pedro Cano, Franco Ciarlo, Baldo Deodato, Michael Keane, Anne Jepsen, Julius Klein, Jrelle Kraus, Raken Leaves, Judy levy, Joe Lewis, Mike Lewis, Luca Pizzorno, Jill Lynne, Mekki Schmidt, Berns Naber, Vernita Nemec, Robert Parker, Barnaby Ruhe, Eve Vaterlaus, Robert Younger, were working on the Maja's theme, while on the stage Gretta was posing as la Maja model.

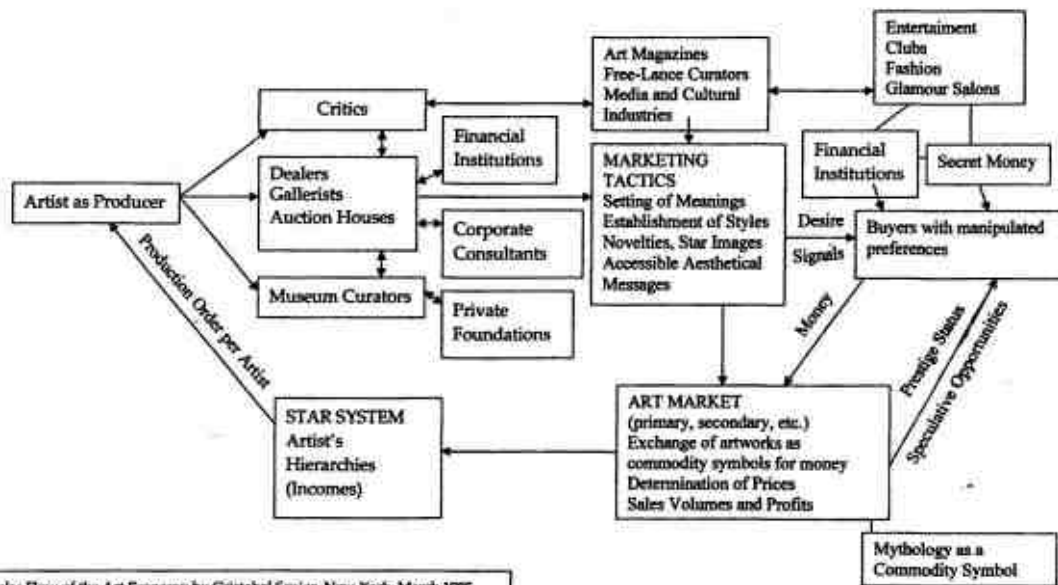


While images of famous historical paintings of a reclined nude figure were projected, against the walls of the gym, as stereotype model utilized in art schools, in the atelier free interpretations of *La Maja* were performed.



Economic diagrams by Cristobal Senior, a Columbian economist, on the structure of the art market and circular flow of the art economy were projected against the wall.

THE STRUCTURE OF THE ART MARKET



Dancer /choreographer Gloria Mc Lean performed with her dance company LifeDance on the theme of *los Capricios* by Goya while a theatrical group, directed by Rajaa Fischer, made by Lynne Kanter, Antonia Iacchia, Karen Kuykendall, Melva Max, Michael Mayers and others, performed the Spanish Royal Family dressed with XVII century's costumes, borrowed from the Costume Collection of the New York Opera House.

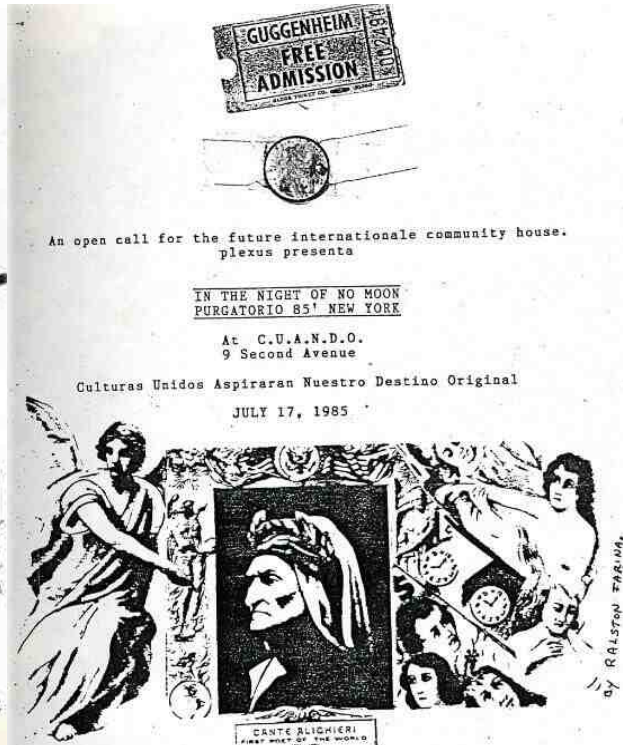
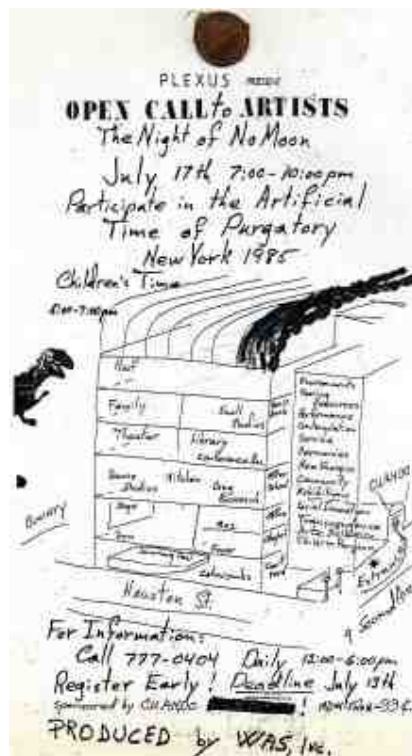


In the beginning of June, a group of friends of Ralston Farina, made by Leonard Horowitz, Arleen Schloss, Willoughby Sharp, Albert DiMartino and Sandro Dernini, after several meetings at Willoughby Sharp studio, decided to organize at C.U.A.N.D.O. a large community art event dedicated to Ralston and to his dream to escape, through art, from time and gravity.

On July 17, "In the Night of No Moon, *Purgatorio Show '85, New York*" was performed by 350 artists as a 3 hours exhibition open call for a future cultural community house in the Lower East Side.

It was dedicated to Ralston Farina and addressed to draw more public attention on the Lower East Side gentrification which was leaving the community and artists without work and living places. Sandro Dernini and Ray Kelly directed the event with associated producer Ivy Winick, and contributions of Leonard Horowitz, Willoughby Sharp, and Al Di Martino.





Featuring: Ray Kelly, Sandro Dernini Willoughby Sharp, George Chaikin, Leonard Horowitz, Eve Vaterlaus, Ellen Christi, Stephen Di Lauro, Jim C, Luca Pizzorno, 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, 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, Inghild Karlsen, Yakya Alail-Majial, 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, Krzyszto Zarebski, Krystyna Jachniewicz, Jared Shithead, Arleen Schloss, Julius Klein, Dave Street, Debbie Crowell, Suckcess, Regina Smith, Nelson Oceundy, Sal Frinzi, Paul Fanfarillo, Richard Milone, 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, 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, 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, Robert Parker, Joseph Nechvatal, Rhys Chatham, Bradley Eros, Aline Mare, Anne Jepsen, Tenesh, Amir Bey, Fabio Della Sala, Wes Power, Snuky Tate, Hanne Laurdisen, R.T. Livingston, Mark Hooper, Willem, Samoa, Luis Tropic, 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, Kali Susan Faistenau, Melody D'arnell, Dana Simon, Susan Britton, Zwicky Hagglum, R.V. Ardsol, Al Dimartino, Courtney Harmel, Dab and Angela.

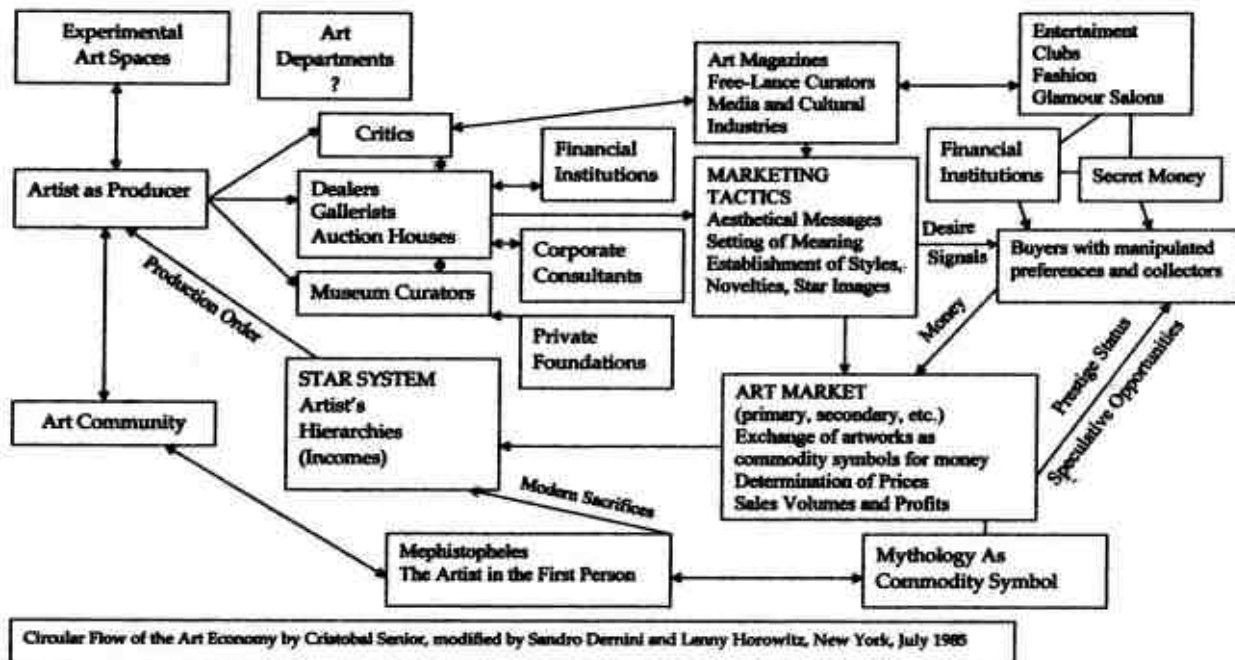
Simultaneous performances occupied the entire 5 floors building of C.U.A.N.D.O., including the ruined basement with an old dry olympic size swimming pool and the sidewalk in front the building, 350 artists transformed the community centre into a cultural art adventure, billed as "The Artificial Time of Purgatorio in New York, 1985". Dedicated to Ralston Farina's TimeArt, the CUANDO space was divided in "Time Areas". At the entrance from the street, it was performed *MoneyTime*, where 99 cents was charged as admission fee. It was painted in yellow a large quantity of pennies as money art to be given back as admission change against a dollar.



"Learning Time: The Future of C.U.A.N.D.O.", a discussion panel with Willoughby Sharp as time moderator of short presentations by: Bruce Richard Nugent on "From Harlem 1926 to Now"; Carlos Diaz on "How C.U.A.N.D.O."; Mohammed on "University of the Streets"; Max Hardeman on "Shelters for People"; Paul J. Goldstein on "N.D.R.I."; Maxim Felix Camillo on "The Family Theatre"; Kyong on "Storefront for Art and Architecture"; saint Mark's Women on "Health Cooperative"; Cristobal Senior on "The Trade Off of Art"; Jemeel Moondoc on "The Lower East Side Community Music Workshop"; David Boyle on "Barbarian Historia"; Willoughby Sharp on "Artificial Intelligence"; Leonard Horowitz on "The Voice"; Nilde Cortez on "C.U.A.N.D.O. Now"; Wess Power on "No Moon on July 17 1985"; James Oliver Jones on "Time Suspended in Air"; Eve Vaterlaus on "Nude in Watercolor"; Billy Bang on "String Instruments"; Tessa Huxley on "Green Gorillas Gardens"; Arleen Schloss on "New Language"; Yuri Karpalov on "7 Loaves"; Sandro Dernini on "Mephistopheles: The Artist in the First Person"; Karen Yager on "How to Catalogue Contemporary Art".

PLEXUS COMMUNITY-BASED ART MARKET STRATEGY

Plexus Purgatorio Show, New York 1985



All artists involved in “Purgatorio Shows” expressed a great range of personal visions and aesthetic commitment. One of the common denominators was that the current East Village art explosion had to be enjoyed not only by the wealthy uptown patrons, but also by the people in the neighbourhood. Responding to a gentrification crisis in the Lower East Side, in a long hallway and a large lobby, before the gym entrance, it was created an exhibition space devoted to homeless, collecting signatures for a petition by L.A.N.D. (Local Action for Neighbourhood Development) of Mrs. Farley, in support of the homesteader movement in the Lower East Side.



The event started from the sidewalk on Second Avenue, where David Boyle and his Outstanding Renewal Enterprises (O.R.E.) placed the Purgatorio of the homesteaders. In the huge Gym there was “Body Machine Time” curated by Arleen Schloss and “Moving Time” and “Before and After Time” made by installations and performances displaced around along staircases among all 5 floors.



In the basement, there was "Eros Time", "Alien Time", "Electric Time" and "Fluxus Time"; "Time Now for Ralston" was performed in the dried swimming pool, where Eve Varterlaus installed large photos.





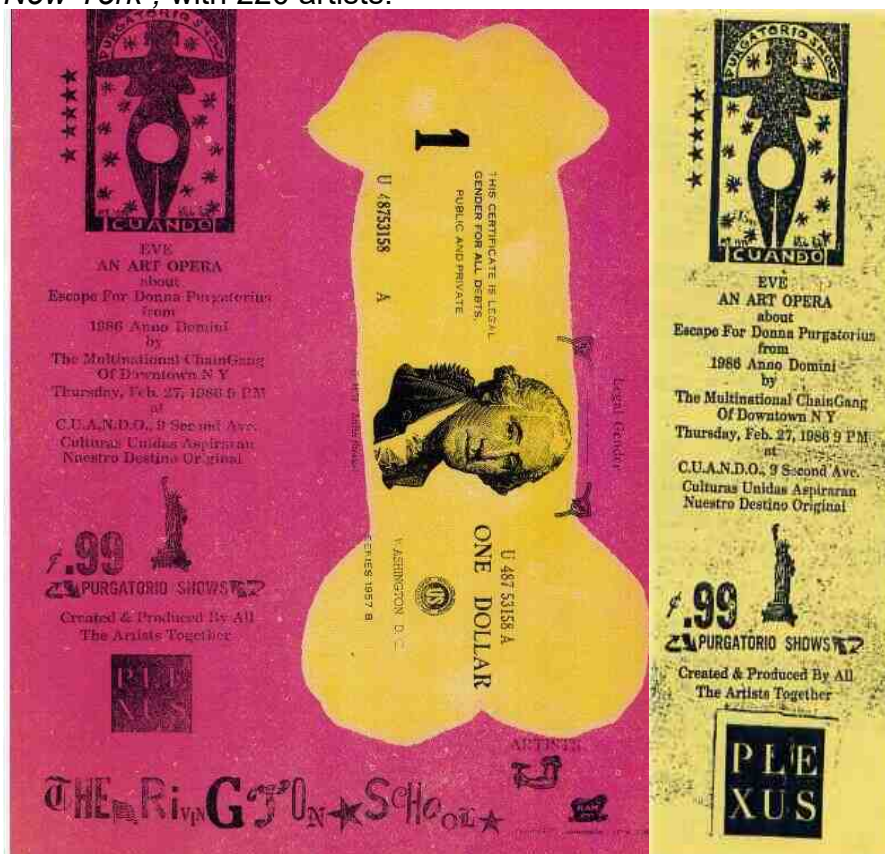
In the courtyard there was the "Onion", an onion installation by Hanne Laurdisen, while Amir Bey, Fabio della Sala and Wess Power measured the "No Moon in the time of New York July 17, 1985". In the roof "Time suspended in Air" was staged.



At the end of November 1985, the entire building of the Shuttle, at 523 East 6th Street, burned in a fire accident, exploded in the living space of Sandro Dernini on the 3rd floor. He lost everything, while the Shuttle Theatre and the entire building were closed by the Fire Department.



On February 27, 1986, at C.U.A.N.D.O. Plexus presented its art opera n.3, "Eve: Escape for Donna Purgatorio from 1986 Anno Domini by the Multinational Chain Gang of Downtown New York", with 220 artists.



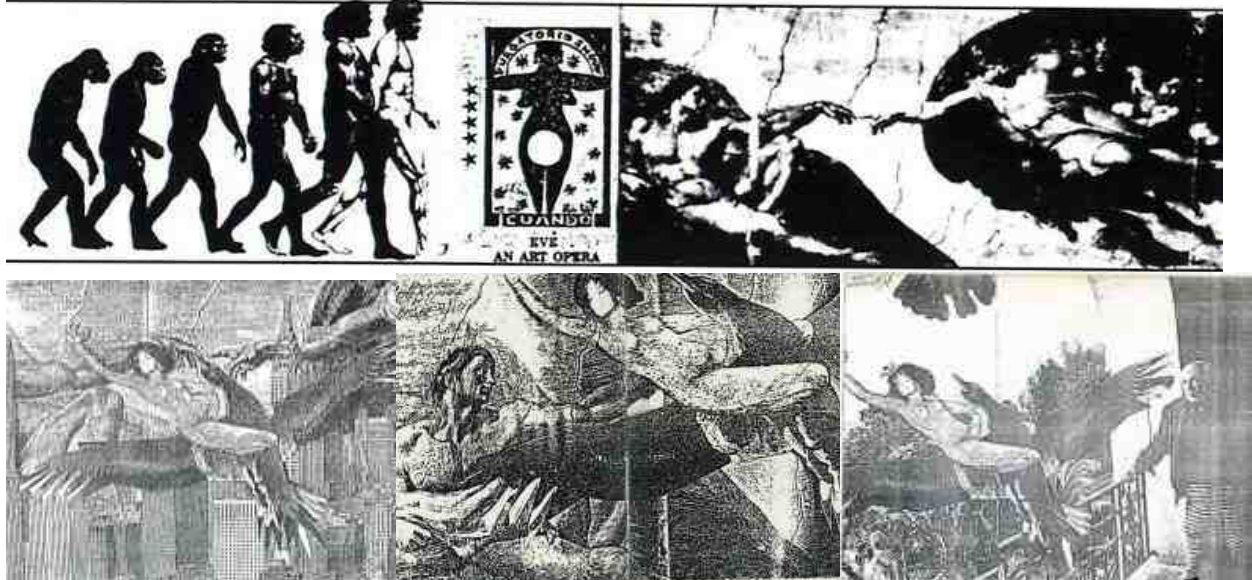




Featured: Alfa Diallo, Alpha Omega 1-7, Theatrical Dance Co., Francis Alenikoff, Miguel Algarin, Nancy Alvsick, Yoshiki Araki, Jane Aruns, Tom Bahring, Bernadette Baptists, Erica Baum, Margaret Bazura, Tsvi Ben-Aretz, Winnie Berrios, Dean Benosh, Benta, Nicholais Bergery, Jeff Berren, Silvio Betti, Karen Borca, David Boyle, Yvette Braithwaite, Marion Branjls, 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, I, 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 KieltykaJulius 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,

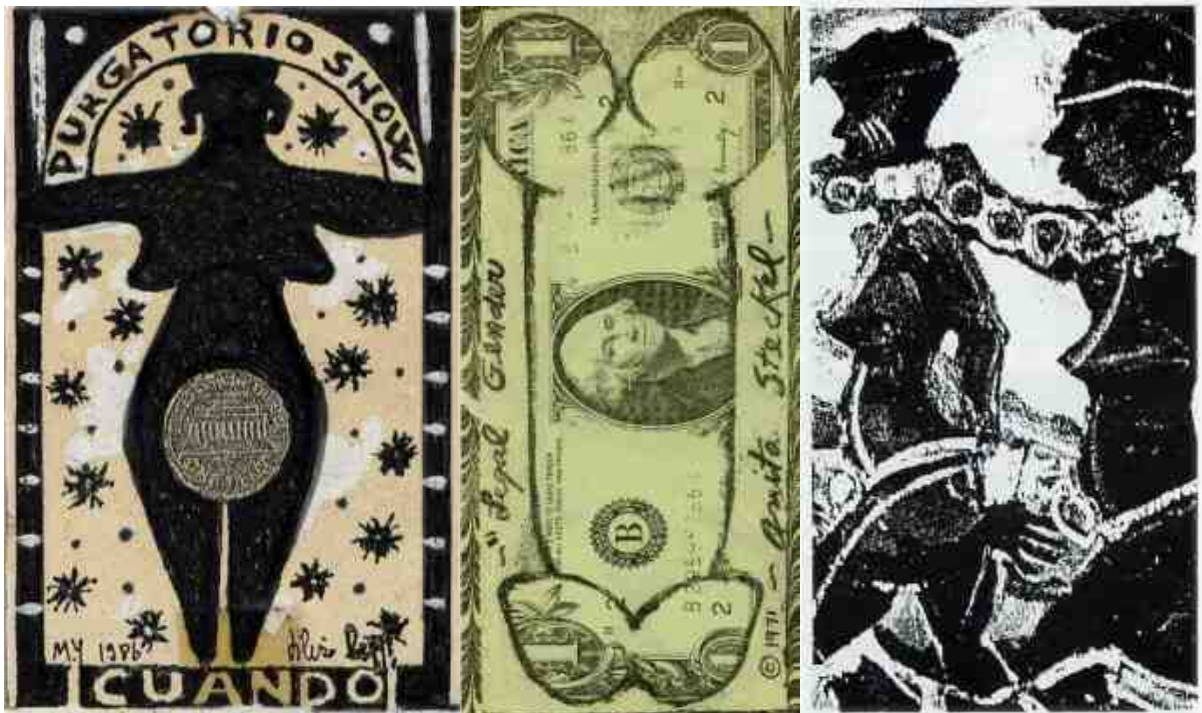
Seth Tobacman, Tomoko Toki, Toyo, Tovey, Katsuu Tsujii, Carline Vago, Helene Valentin, Juilius Valiunas, Angela Valorio, L. Van Binder, Claude Van Lingen, Eve Vaterlaus, Penny Ward, Willem Brugman, World Famous Blue Jays, Karen Yager, James Zoller, Michael J. Zwicky

Sandro Dernini and Butch Morris wrote again the Plexus art opera libretto, with inspiration from Anita Steckel's art works.

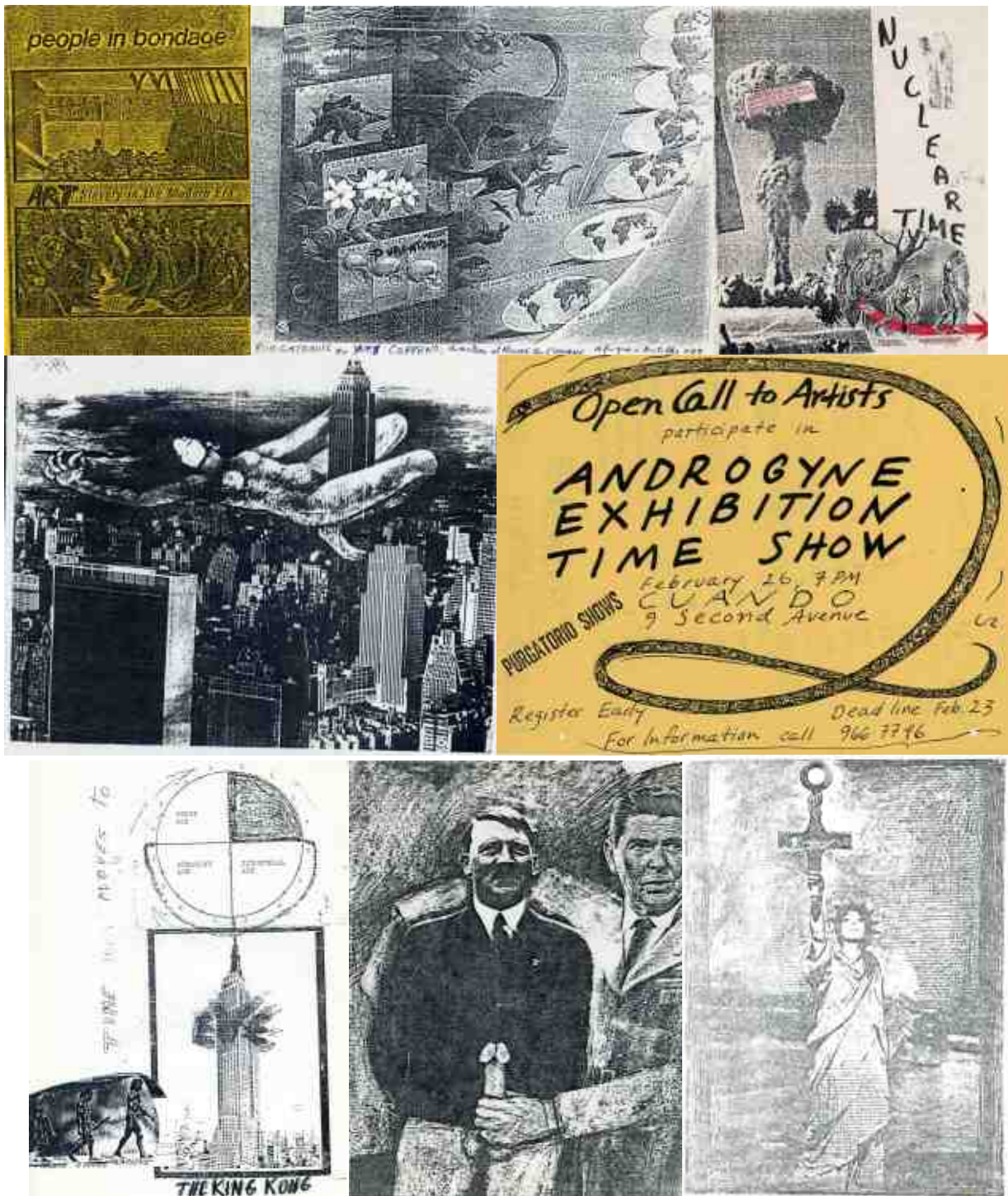


The storyline of Plexus art journey, through history, creation and evolution, was inspired to the work of Anita Steckel, about the escaping of Eve from the written history of art before to land between the two fingers of Adam and God in the Sistine Chapel.

At the entrance, for the admission, it was charged 99 cents with a penny, to be given back to the public, painted in red as money art, with an admission ticket, designed by Silvio Betti, with the figure of a woman, *Donna Purgatorio* with an hole placed on her sex, with the size of the painted penny to be inserted in the hole.



Rife with symbolism, the story line of the art opera was about the journey of an art slave ship, on its travel through art history, escaping from the contemporary New York artworld.

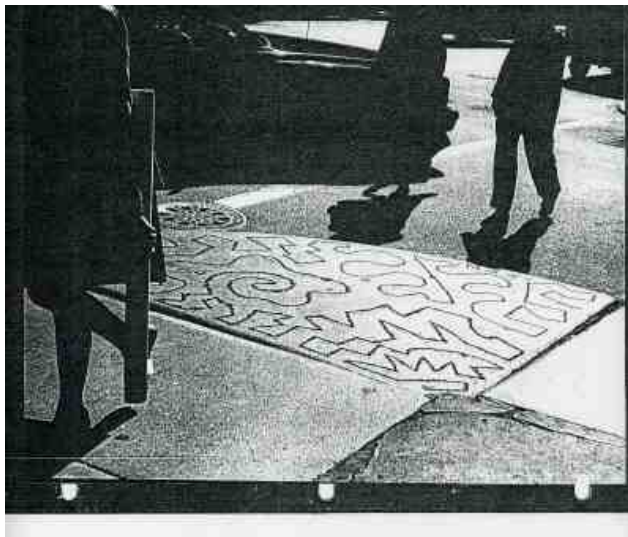


It was only one hour spectacular event for the public, built for a week through an atelier des arts, performed by a cast of 220 musicians, poets, actors, dancers, videomakers, performers and visual artists, featuring many prominent figures on the N.Y. downtown avant-garde scene. This interarts event was conducted by Butch Morris and Sandro Dernini as artistic director, within the synergetic working art structure of Ray Kelly, through the theatrical modular construction by Willem Brugman, the lyric form of Miguel Algarin, the modern mythology of Leonard Horowitz and his compressionist photo group shots, the eye interacting voice of Arleen Schloss, the dramaturgy of Steven Di Lauro, the choreography of Alpha-Omega 1-7 Theatrical Dance Company, the lighting of Michael Warren Powel and the documentation of Albert Di Martino. It was performed in a poetic organizative time constructed by David Boyle, inspired by Anita Steckel, dedicated to Ralston Farina, staged with Bruce Richard Nugent and his black

renaissance time of the magazine *"Fire!!"* Harlem 1926, and addressed in support to Sarah Farley's L.A.N.D. community-based effort, to stop the gentrification in the Lower East Side. The atelier des arts for the art opera's construction was opened by a ritual photo shot of participant artists, following Lenny Horowitz's idea to recall the group photos made by historical avant-garde movements.



For a week, with doors closed to the public, 220 and more artists worked together to pull up, together, the Plexus event as an journey of an art slaved ship, escaping from New York City Art World. In front the entrance of the CUANDO building on 9 Second Avenue, Ken Hiratsuka had sculptured from the sidewalk to inside the gym a long line, *One Line*.



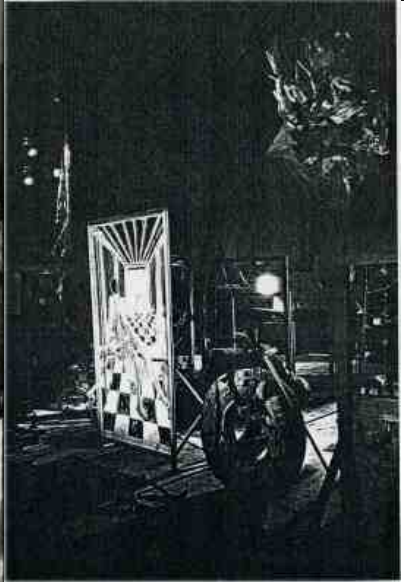
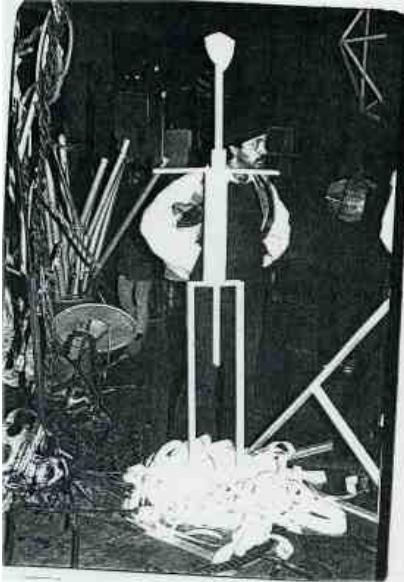
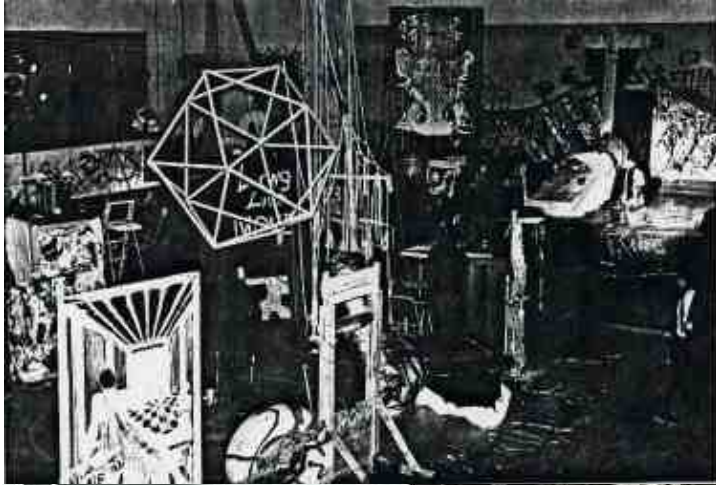
As opening act, the Alfa Omega 1-7 Theatrical Dance Company, directed by Donald Prat, dressed with costumes of prehistoric animals from the Costume Collection of the New York Opera House, arrived from the street and following the *One Line* moved into the C.U.A.N.D.O. building, passing through the exhibition “*Androgyne Time Show*”, curated by Margaret Bazura, to open the doors of the gym to the audience. In the gym, after the two doors, *The Gates of Paradise*, made like old bronze cathedral doors by Eve Vaterlaus, 220 and more artists were working with high energy, since they started a week before the audience’s entrance.



The doors were controlled by a group of squatters from East 13th Street, directed by David Boyle and dressed like roman centurions, samurai and other military figures and the audience to get inside the gym had to cross a low passage through a metal rubbish installation by David Adams.

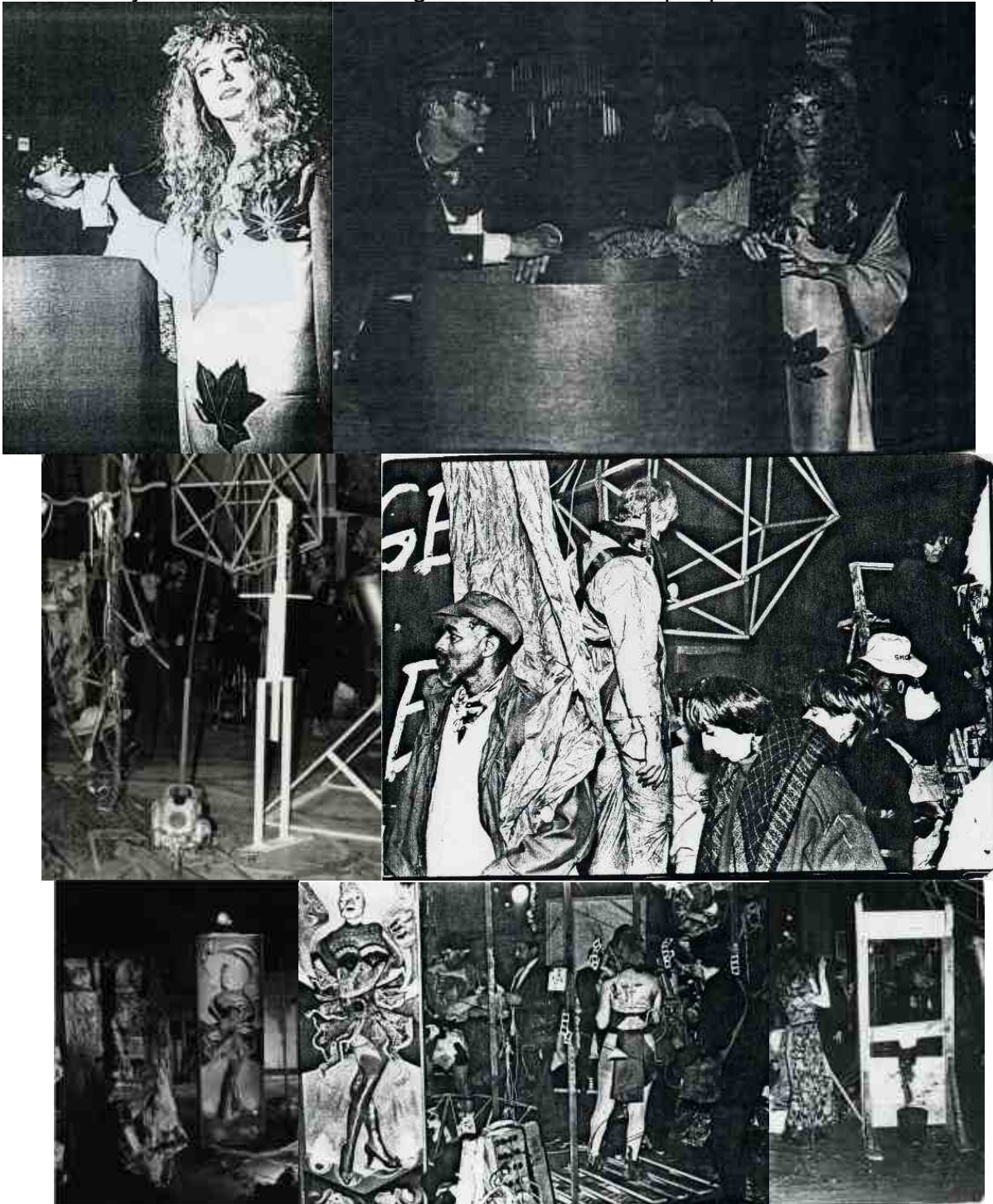
At the stern of the boat, Butch Morris as the maestro conducted a 14 piece orchestra, presenting an original score to accompany the lyrics written by Miguel Algarin, American Book Award winner, and singing by a chorus of 5 singers. Next to the Maestro, Arleen Schloss performed “E”, a metaphorical, alphabetical reflection.

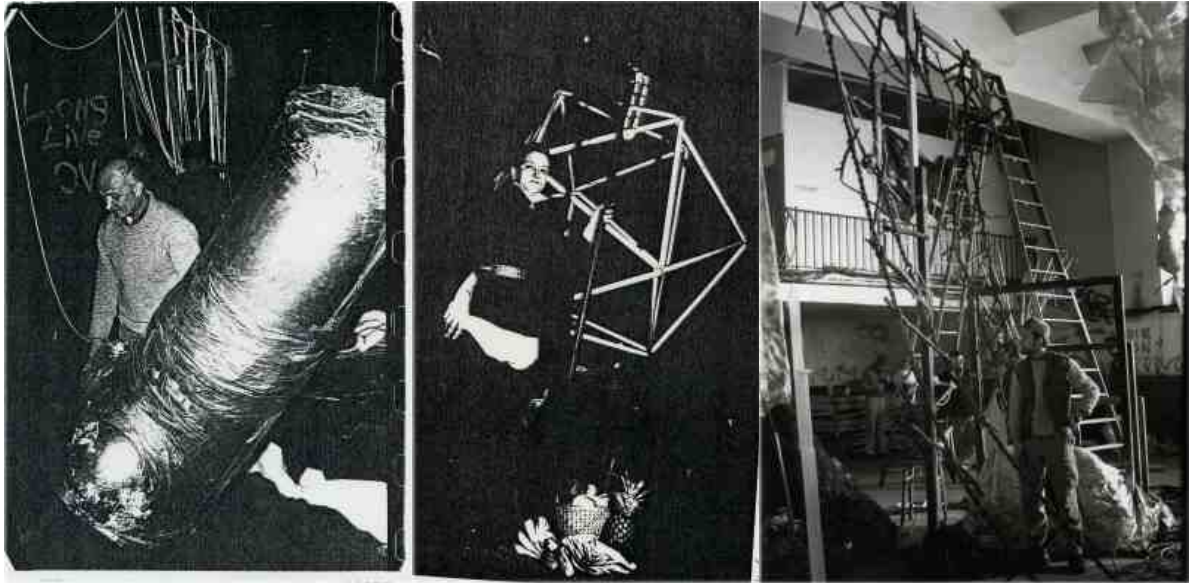
On the stage, Bruce Richard Nugent played the role of the Black Pope, at the World Art Trade Center in the Vatican City, sitting upon a throne in front of which four actors dressed as cardinals were eating a bread woman, performed by Hanna Homler.



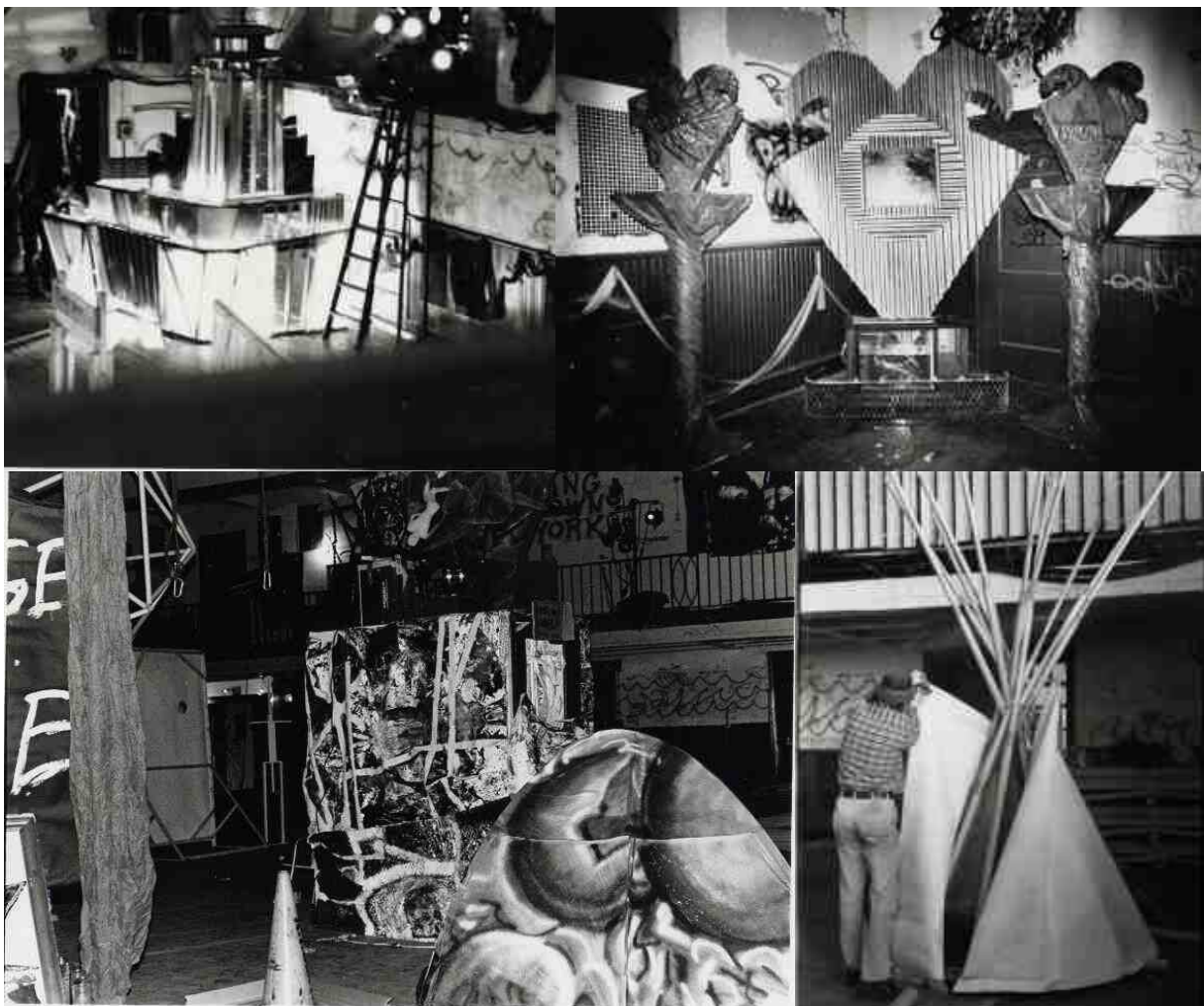
Installations of almost 100 artists were placed, one next to the other one, as the borders of a metaphoric art slave ship, with Ray Kelly at the centre as the captain of the boat, under his huge suspended Bucky Fuller sculpture. Helene Valentin, next to her "*Vulcan*" installation, was at the prow of the boat, and its borders were made by: Freddie the Dreamer with his "*The First Slave*", Ann Amstrom with her "*Dante*", Deborah Ossof with her "*Vortex*", Michelle Siboun with her "*Picasso*", Shalom Newman with his "*Muses*", Anita Steckel with her "*Art Journey*", Gianfranco Mantegna with his "*Airplane*" dedicated to Joseph Beuys, Lorenzo Pace with his "*Move*", Lenny Horowitz with "*The Marlboro Man*", Eve Vaterlaus as "*Eve*", Joe Strand as "*Capt. Nemo*", Bernd Naber with his

"Abstract Apple", Marcos Margal as "Colombo", Leniod Sokof with his "The Penis", Kate Tastrophe and Toyo with "The Guillotine", David Mora Catlet with his "Stone Wheel", Nico Smith with his "Socrate", Arturo Lindsay with his "Ancestral Messenger", Robert Parker with his "Machine", and at the center the "Trojan Horse" by Paolo Buggiani, protected by Barnaby Ruhe with his boomerang and Sandro Dernini, dressed as a Nuraghic warrior, burning different kind of incenses, following instructions by Paolo Maltese. The gym was over crowded of artworks, artists, audience, sounds, theatrical lights and smoke machines. Artists and installations were linked together by the *One Line* wire by Ken Hiratsuka, creating more difficulties for people to move.

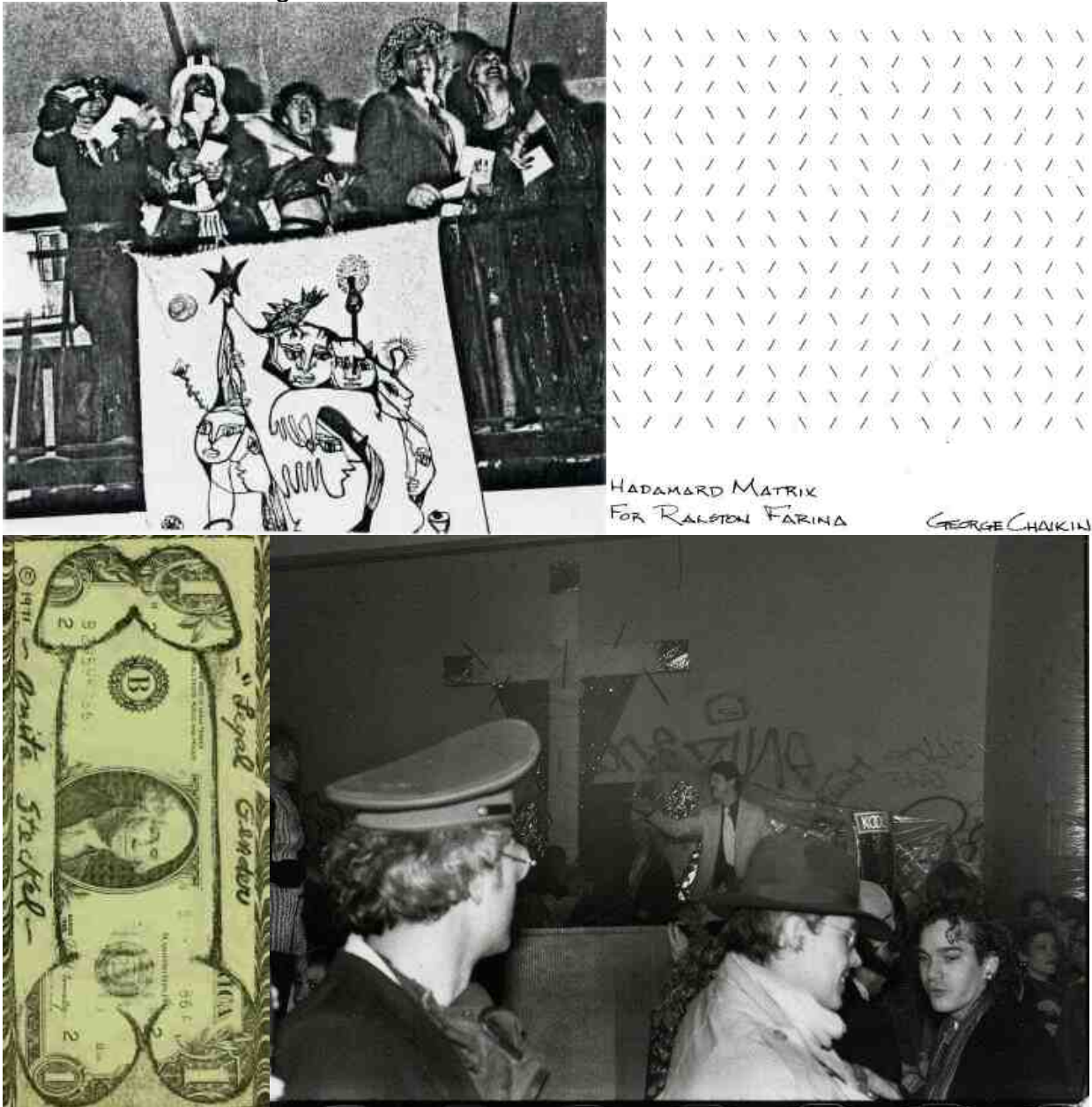




On the right side of the stage, Joe Strand built *The House of Mephistophele*, a huge installation with the shape of the Empire State Building, with Kirsten Randolph playing Lady Liberty. On the left side, there was *TV God Fish Tank*, an installation made by P. Michael Keane and the *Indian Teepee* made by Wes Power and Fabio della Sala.

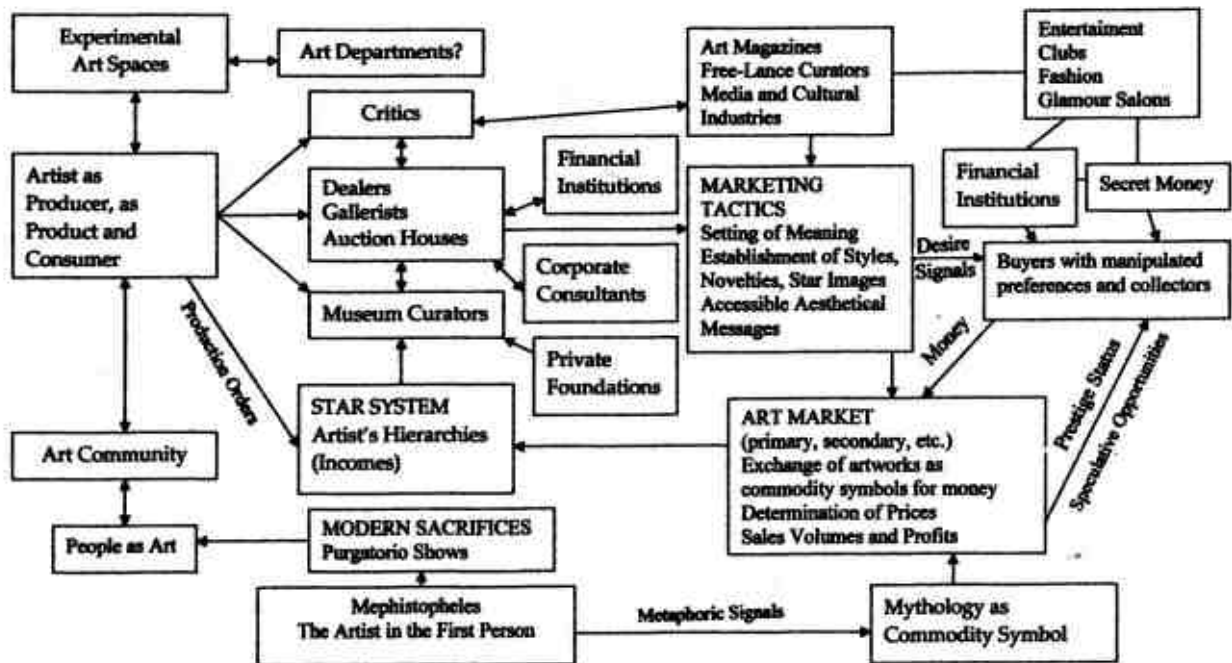


On the balcony the Freak Art Jet Set was performed by a group of artists, with Stephen Di Lauro in the role of Lorenzo dei Medici, Dave Street as Uncle Sam, and Antonia Iacchia as Cleopatra. They played the Artworld buying, with the penis dollar, *Legal Gender*, made by Anita Steckel, artists sold as slaves in an art auction conducted by E.F. Higgins III. Thousands copies of the artificial intelligence *Haddamard Matrix* by George Chaikin, dedicated to Ralston Farina, were given away from the balcony to the audience, free of charge.

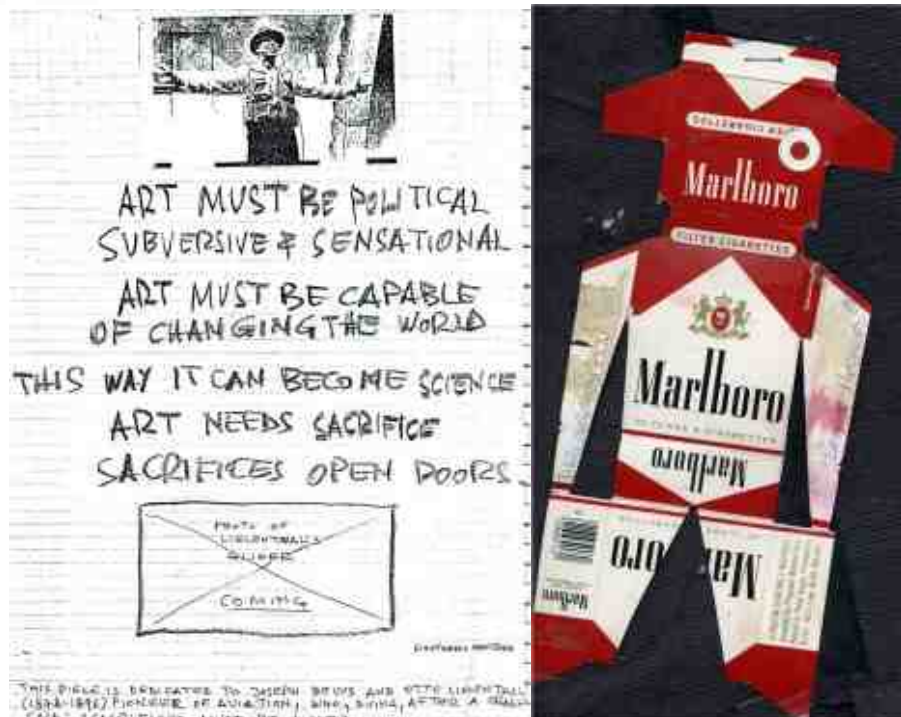


While on the back of the stage it was projected a new art market modified diagram that I and Lenny Horowitz further developed from that one made by Cristobal Senior for the art opera *Goya Time New York 1985*.

PLEXUS COMMUNITY-BASED ART MARKET STRATEGY Modern Rites

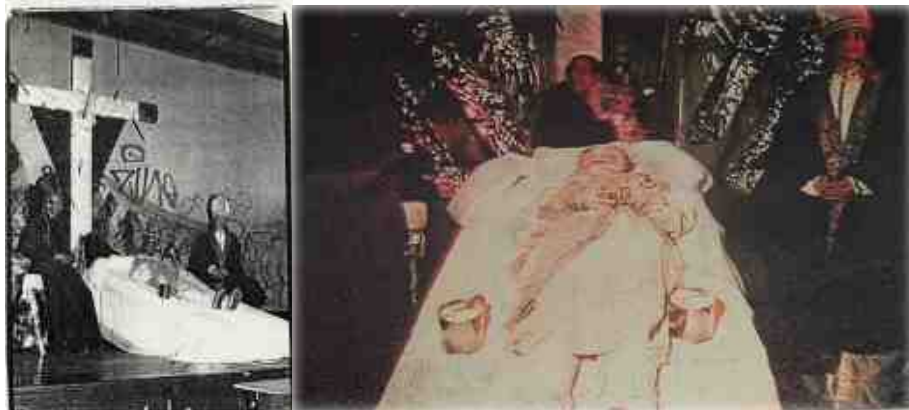
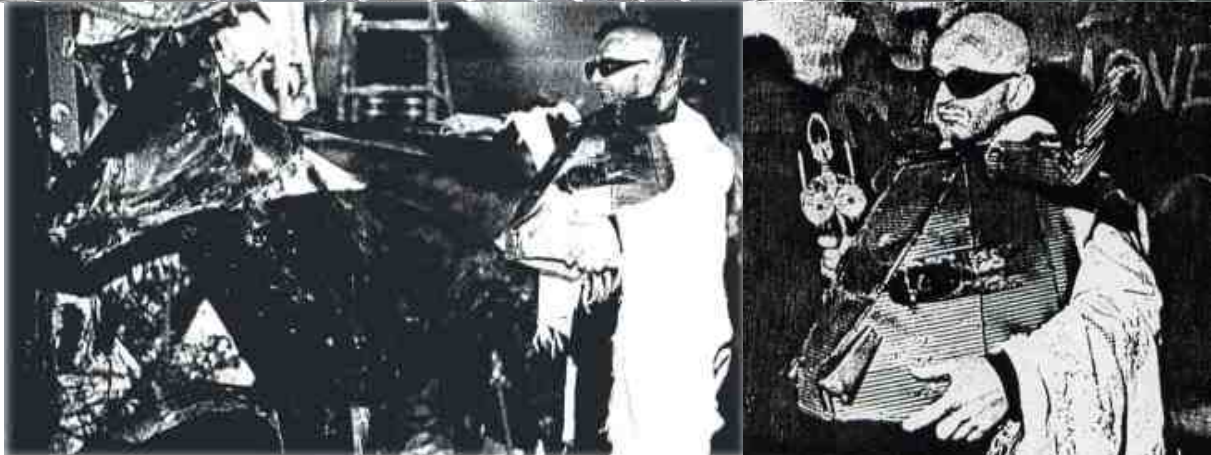


From the Circular Flow of the Art Economy by Cristobal Senior, modified by Sandro Demini and Lenny Horowitz, New York, February 1986



During the art slaves auction, Sandro Dernini and Barnaby Ruhe from the centre of the boat installation ritually moved the *Trojan Horse* in direction to Lady Liberty to attack the Western culture and the Artworld. Sandro had half of his head shaved and the other part left with long hair, holding a green bronze statuette of a Nuraghic mythological warrior, with 4 eyes, 4 arms, and 2 antennas. He wore also an iron mask sculpture *The Minotaur*, made by Paolo Buggiani, and white Italian line sheets by Patrizia Anichini Line, painted as a work of art. "Lady Liberty" performed, as Billie Holliday, by Kirsten Randolph, holding a torch in fire, put in fire the Paolo Buggiani's *Trojan Horse*, followed by Barnaby and Sandro pushing the big iron sculpture on wheels, in fire, through the art

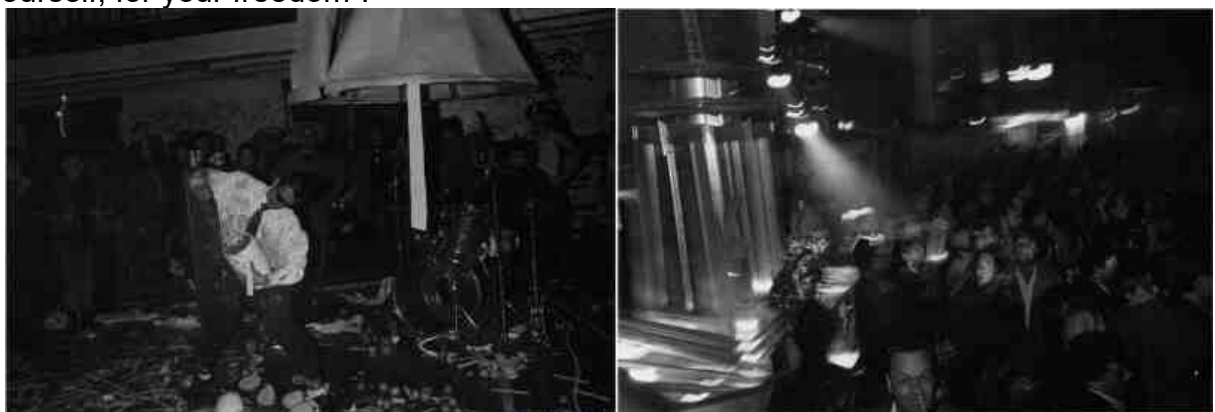
slave ship installation. Then they performed on the stage a mythological attack to the Artworld Trade Center at the Vatican to free the artists.



Alfa Omega Theatrical Dance on stage performed the escape of the black Eve from the World Trade Art Center, while the breadwoman raised from the table, and a black Eve was raised up by dancers.



At that moment, the Indian Teepee made by Wess Power was turned up into a performing stage by an Japanese artist and an American country band, while on the stage, Lenny Horowitz as Marlboro Man danced the Charleston. As Closing act, the poet Miguel Algarin took out his knife and threw it to the audience by saying "protect yourself, for your freedom".



In the printed program, it was announced the escape of the Plexus art slave ship from the New York Artworld's control and its international arrival in Sardinia in the summer of 1987.

Sardinia, at the centre of the western Mediterranean Sea, was identify as the first landing place of Plexus art journey because of its "nuraghic" heritage, not part of the

western Greek-Roman culture. It was agreed to use Sardinia as a mythological mask to not mention Africa and the House of the Slaves in Goree, off Dakar, in Senegal, as the real destination of the voyage, because at the time too many communication campaigns had speculated on the name of "Africa" for their own self promotion.

On March 1, on 93 Avenue B, at the studio of Joannee Freedom, a co-founder of the Rainbow Family, Sandro Dernini, Lenny Horowitz, Butch Morris, David Boyle, Alfa Diallo, Arturo Lindsay, Lorenzo Pace, Maggie Reilly, Garick Beck and Joannee Freedom, gathered together to write a presentation of Plexus for the continuation of its art slave journey.



They spent all night discussing about what was Plexus and how could define it. Each one of them had our own different vision. Finally, after hours of non stop discussion, they arrived to agree on the following six lines statement:

Plexus is a framework for global art projects.

These projects are simultaneous and syncratic presentations of science and art. Plexus respects and encourages the creative process of research, actualization and documentation. In essence, Plexus is an interdisciplinary multinational network for artists in the first person related together by art logic.



In April, Sandro went to Carloforte, a small island off Sardinia, where there was the only Catholic church dedicated to the Madonna of the Slaves and where also his brother Carlo was living. On board the Elisabeth, his brother Carlo's coral fishing boat, Sandro placed the Don Cherry's Buddha statuette, together with William Parker's call *In Order to Survive* and the *Eve's* program, announcing the continuation in the summer 1987 of the art slaves ship voyage from New York to Sardinia. After, Sandro went to Dakar with Gianni Vilella and I met Mangone NDiaye, a close friend of Gianni, who connected them with Laungouste Mbow and Kre Mbaye. After many discussions, they went in Casamance, a southern region of Senegal, with a strong animistic tradition, to be inspired in writing a presentation of Plexus and of its metaphoric mythological art slaves journey. The metaphor of the serpent was identified as an universal mythology to be used in the Plexus journey to communicate through cultural separations. On May 15, Kre M'Baye and Langouste organized at the African Cultural Center Malick Sy, in the Medina, a presentation of the Plexus 1987 event planned in Sardinia "*Voyage de l'Art dans la Mithologie Universelle: du Purgatoire au Paradis*"



Then, in Cagliari, Sandro with Gaetano Brundu and Carlo A. (Cicci) Borghi, after again long discussions, "la pietra" (the stone)" was identified as the mythological symbol for the Plexus event to be held in Sardinia in 1987, to be called *The Serpent of Stone*.

On September 1, at the Cooperativa Centro Storico, they organized an exhibition performance presentation *Fire!! Il Serpente di Pietra, An Universal Mythological Art Journey* announcing the arrival of the Plexus international traveling art co-opera in Sardinia in the summer 1987, as a three acts event: New York-Dakar-Sardinia.

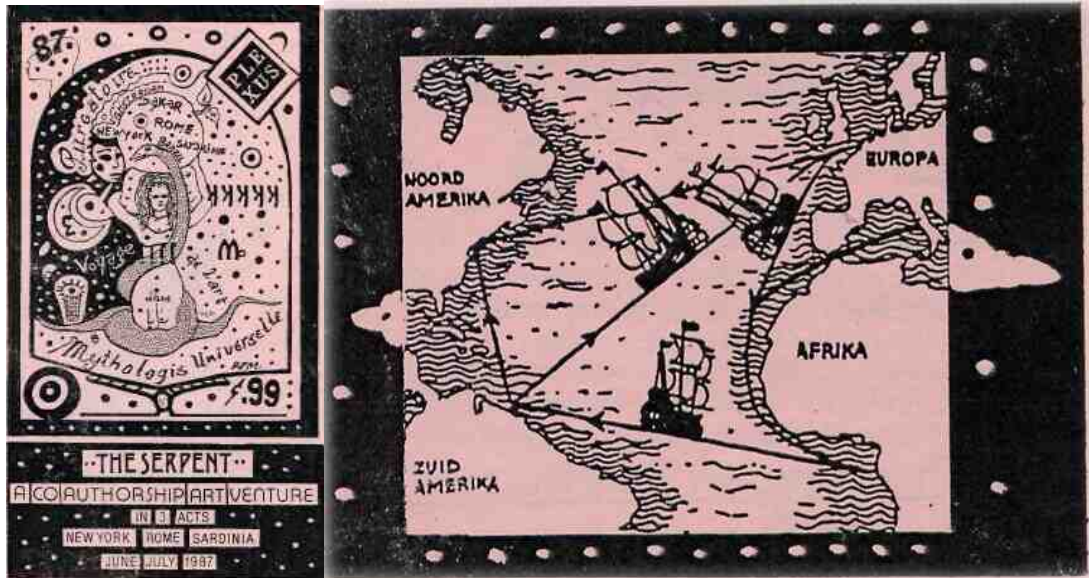


Gaetano Brundu strained thin threads across the walls and hanged up, with clothes pins, Plexus photos and relics documenting the Plexus history, recalling his first installation made in Cagliari, in 1979, at Spazio A when he did the same by hanging totally blank typewriting sheets and then inviting the audience to take part by writing or designing on it. Sandro stressed out how Plexus event had its roots in past experimental activities of Spazio A, and in the historical slave market show organized in Rome in 1978 by the L.I.A.C.A.

On September 4, in Rome, at Magazzini Generali numerous artists attended a Plexus presentation organized by Armando Soldaini, an other former L.I.A.C.A., with Gianni Villella to promote the Plexus art journey from New York to Sardinia, Magazzini Generali in that time was organizing the art exhibition *Africa Project Against Apartheid*, conceived and coordinated by Silvio Betti, and many iartists became also interested to join the Plexus Serpent journey against art slavery.

Coming back in New York, at Frank Shifreen's studio, in Little Italy, Sandro Dernini with Leonard Horowitz, Helen Valentin, Arturo Lindsay, David Boyle, Mitch Ross, Marcos Margal and Frank Koufman launched out the *Plexus Serpent Open Call*, inviting all artists to participate to the *Serpent of Stone*, in July 1987, in Sardinia.

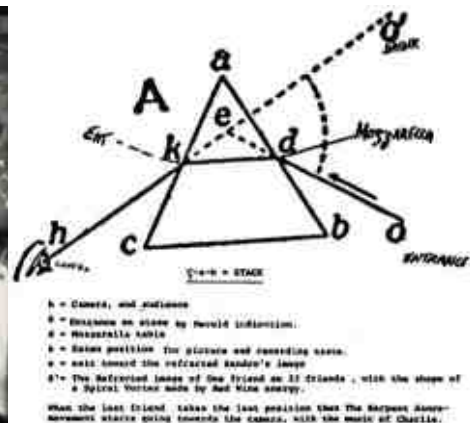




In October, Sandro started his PhD scholarship at the Art and Art Education Department of New York University on “Art as Food” as a biological need for the evolution of human beings, a nutritional element to be studied, consumed, and eaten with artlove



On October 25, at Fusion Art space, in Stanton Street, on the occasion of the closing act of his performance *Eating Art: A Refracted Self-Portrait*, that I conceived for my final paper of “Art as Food” for the NYU course “Phenomenology and the Arts,” conducted by Prof. David W. Ecker, 23 artists were invited to eat a “bocconcino” mozzarella piece hand-made by an Italian living traditional master, Mr. Di Paulo, in Little Italy.



One after one, they expressed their individual taste, while photographed by Lynne Kanter, to be collated together as my refracted self portrait. As ending act, in a collective serpentine movement, Sandro gave out the *Serpent Open Call* to the audience as an invitation to participate in the summer of 1987 in Sardinia to the Plexus Serpent art co-opera, as a co-authorship art venture.



Then, on a billboard all 23 photos by Lynne together with a photo portrait of him, and his comic portrait of made by Mitch Ross, following a optical refraction diagram through which his overall identity could be phenomenologically perceived as refracted by his cultural social context. Invited artists: Eve Vaterlaus, Joan Waltmath, Arturo Lindsay, Franco Ciarlo, Paolo Buggiani, Lenny Horowitz, Lynn Kanter, Cosimo Di Leo-Ricatto, Slalom Newman, Charlie Morrow, Eve Taitelbaun, Angela Dryden, Carol Drury, Donald Sherman, Patrizia Anichini, Gaby Ciarlo, Mitch Ross, Alfa Diallo, Eric, Hilary, Herald Vogl, Block, E. Panzer.

In the beginning of January 1987, Willem Brugman presented the arrival of a Plexus working station in Amsterdam, develop Plexus as a multi-lateral interdisciplinary recall network, created and produced by artists and scientists in the first person, travelling on board the Plexus art slaves boat, in its journey on the triangle route of New York-Europa-Africa. The Plexus presentation was staged at the Cosaai Production of Hans Harlos, who had built a huge ark in the center of the harbor.



THE ARK IS A MEDIUM AND BUILT AS AN ANSWER TO THE QUESTIONS RAISED BY OUR TIME



"THE EVIL FORCES OF THE WHITES CANNOT DESTROY THE ARK, IT WILL BE REVIVED BY OUR OWN CHIEFS AND SPIRITS TO BRING US BACK TO THE SOURCE OF LIFE AFRICA"

In the same time, in New York, at Fusion Arts in Stanton St., Shalom Newman organized a party-event with a fire performance by Paolo Buggiani and his *Minotaur*, to present the *Plexus Purgatorio Book*, made by one single original artwork page by many artists from the 1986 Plexus Art Opera "Eve", to support the continuation of art slaves journey from New York to Sardinia.

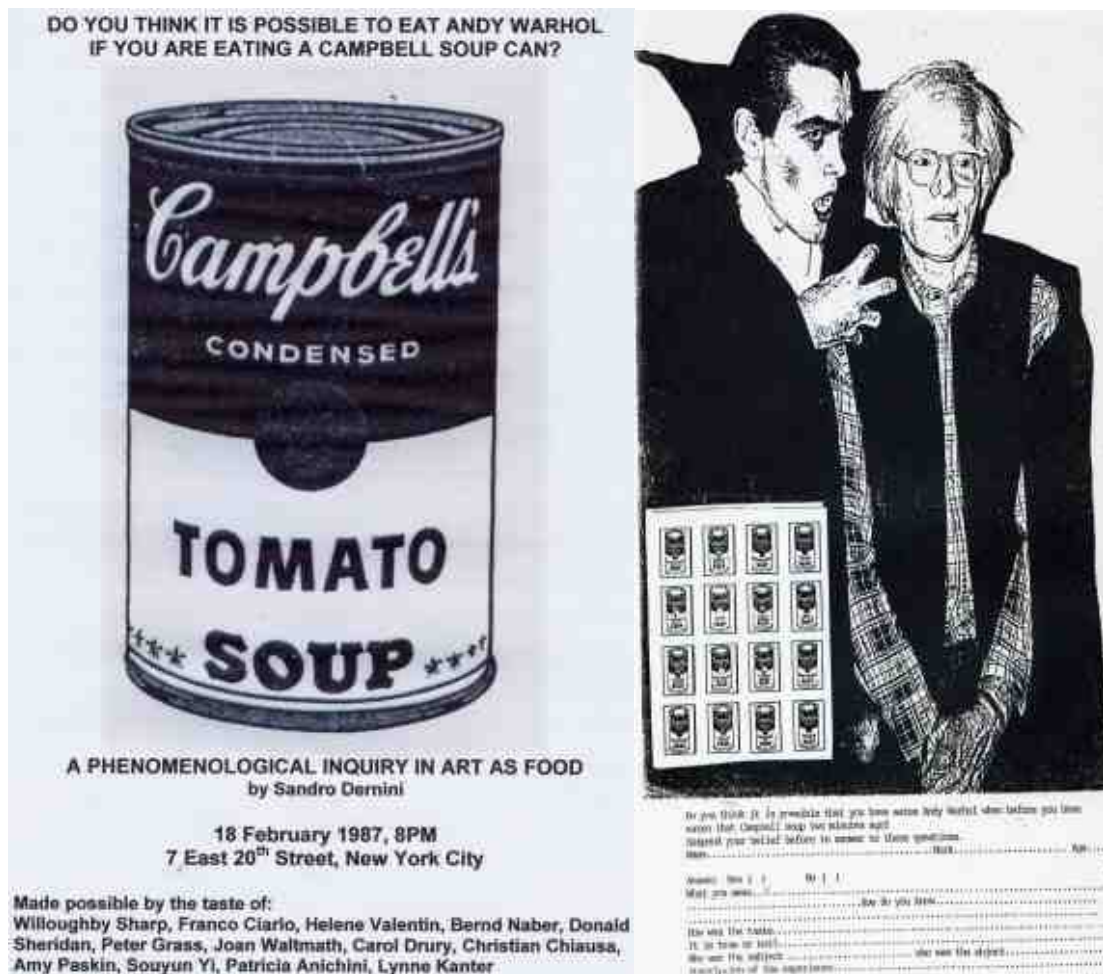


At Fusion Arts, Bruce Breland, director of the DAX (Digital Art Exchange) Group of Carnegie Mellon University, joined the proposal for a collaboration between the Dax Group and Plexus to connect internationally via a computer network the art event in Sardinia with artists from all over the world. The Dax Group was invited at the XLII Biennial of Venice, dedicated to "Art and Science", in 1985 collaborated with NASA to exchange art images with the shuttle Challenger using slowscan television imagery VHF radio.

Around the same time, in Sardinia, at the studio of Antonello Dessi in Cagliari, on February 13, Gaetano Brundu, Franco Meloni, Cicci Borghi, Anna Saba, Randi Hansen, Luigi Mazzarelli, Antonello Dessi, Piernicola Cocco, Luciano Rombi and Enrico Pau, held the art exhibition *Bring Your Serpent*, to promote the landing in Sardinia of the Plexus Serpent Art Co-Opera.



In New York, at Patrizia Anichini Gallery, on February 18, Sandro performed the inquiry *Do you think it possible to eat Andy Warhol if you eat a Campbell soup?* I was inspired by the upcoming symposium “*The Dematerialization of Art*”, organized at New York University by Angiola Churchill and Jorge Glusberg, co-directors of ICASA (International Center for Advanced Studies in Art), in which I was part of the organization as a NYU graduate assistant. My performance was conceived as continuation of his inquiry for the prof. David W. Ecker's NYU course “Phenomenology and the Arts”.

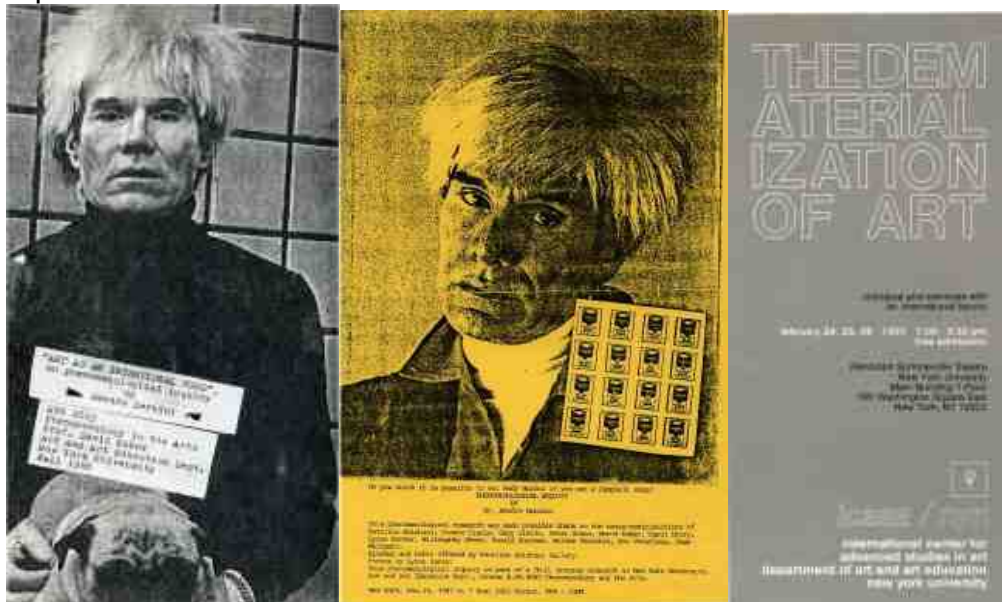


13 artists, Willoughby Sharp, myself, Lynne Kanter, Souyun Yi, Franco Ciarlo, Joan Waltermath, Peter Grass, Carol Drury, Amy Paskin, Donald Sheridan, Bernd Naber, Patrizia Anichini, Helen Valentin, and Christian Chiausa, were invited to eat a Campbell soup and to answer to a written questionnaire that I made as a phenomenological inquiry: *"Do you think it is possible that you have eaten Andy Warhol when before you have eaten that Campbell soup two minutes ago? Suspend your belief before to answer to these questions: Answer- yes or nor? What you mean? How do you know? How was the taste? Is it true or not? Who was the subject? Who was the object? Description of the experience"*.





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.

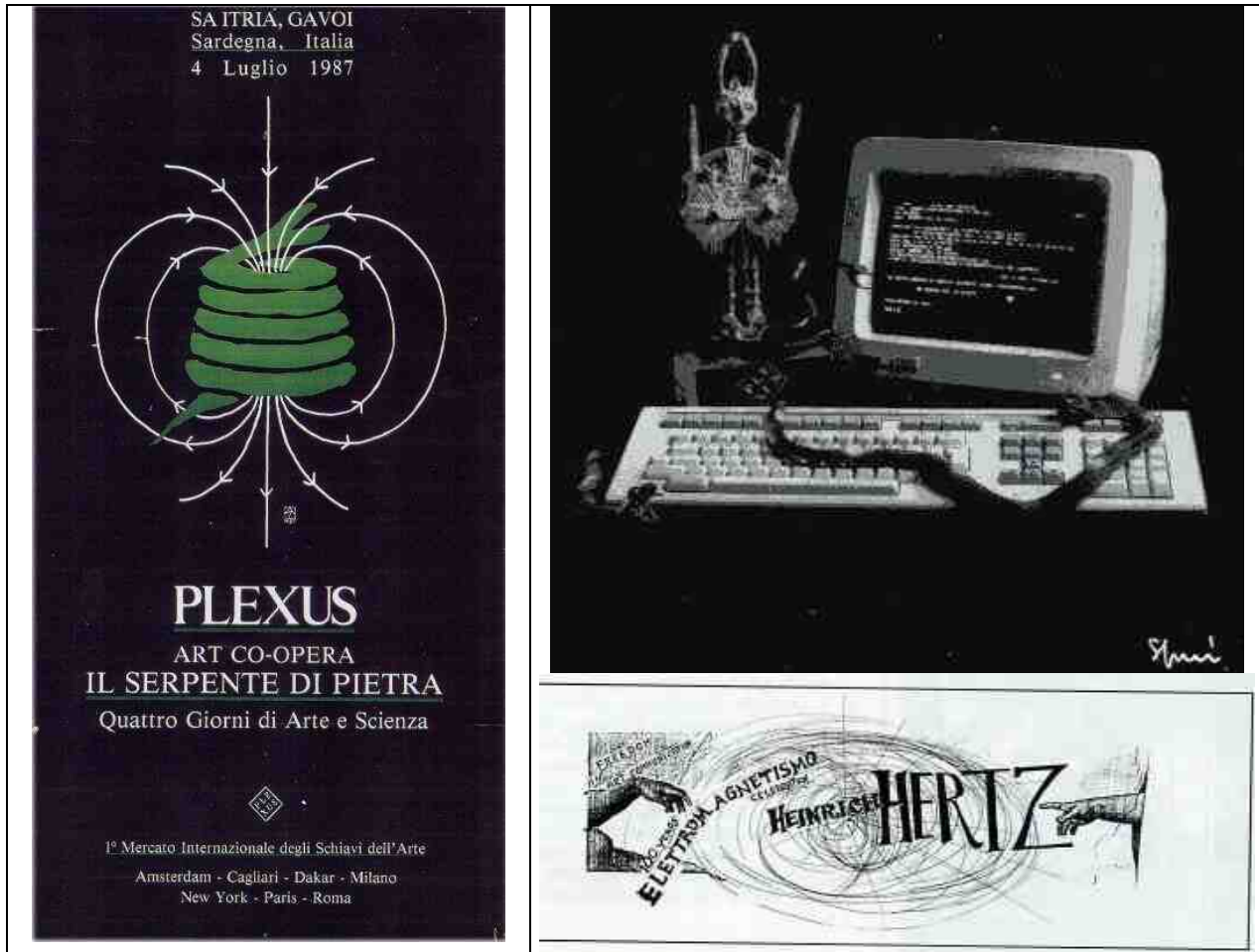


The day after, at the opening of the ICASA symposium on the Dematerialization of Art, it circulated what happened at the Anichini Gallery. Nam June Paik was one of the panelists with Jean Baudrillard, Donald Kuspit, Vito Acconci, Judy Barry, George Chaikin, Dennis Oppenheim, Billy Kluver, Nancy Holt, Paul Taylor, Bruce Breland, Flor Bex, Rene Berger, Eika Billeter, Alan Bowness, Julie Lawson and Hervé Fischer. Nam June Paik by replying to a question by Lenny Horowitz and Stephen Di Lauro, as participants of Plexus, from the audience, said that for him it was possible that artists have dematerialised Andy Warhol in their intentional act of eating his commodity art symbol. The Andy's dematerialization performance, therefore, became a Plexus controversial event for promoting the upcoming 1987 Serpent art co-opera in Sardinia.

Finally, after 14 months of pre-production, the Cultural Commission of Sardinia and the City of Gavoi offered full hospitality for all artist participants, paying for their own travelling costs. On June 30, in Rome, at the Theatre in Trastevere, an old L.I.A.C.A. place, it was organized a press conference to present the Plexus art co-opera // *Serpente di Pietra*, as the first international art slave market show in modern art history, with more 160 artists as art slaves coming from 23 different countries, in Sardinia, at the megalithic sanctuary of Sa Itria in Gavoi, from 1 to 4 July.



Il Serpente di Pietra was presented as four days of art and science, connected via a computer network by the Bruce Breland and Robert Dunn of the Dax Group of Carnegie Mellon and Franco Meloni of the University of Cagliari, as a multi-media fractal show dedicated to the Heinrich Hertz's 100 years electromagnetic celebration and to Bruce Richard Nuggett, the black pope of the 1986 art slaves ship, who died few months before.



A serpentine parade happening was held in the streets of Trastevere, starting from Sandro's house in Piazza San Giovanni della Malva, where the first 1978 L.I.A.C.A. slaves market was conceived, going to the performance space *Il Cielo*, to end to *Il Mago d'Oz* of Giovanna Ducrot, crossing Piazza Santa Maria in Trastevere.



The day after, more than 100 artists departed together from the harbour of Civitavecchia to the island of Sardinia, creating an unexpected happening on board of the ferry boat, transformed symbolically into the Marconi's Electra ship, in order to transmit a radio message for the freedom in art communication, dedicated to the 100 Years Celebration of Heinrich Hertz's invisible electromagnetism.



The Mayor of Gavoi Salvatore Lai welcomed all artists and presented them to the local community, before to start their activities at the megalithic sanctuary of Sa Itria, few miles distant.

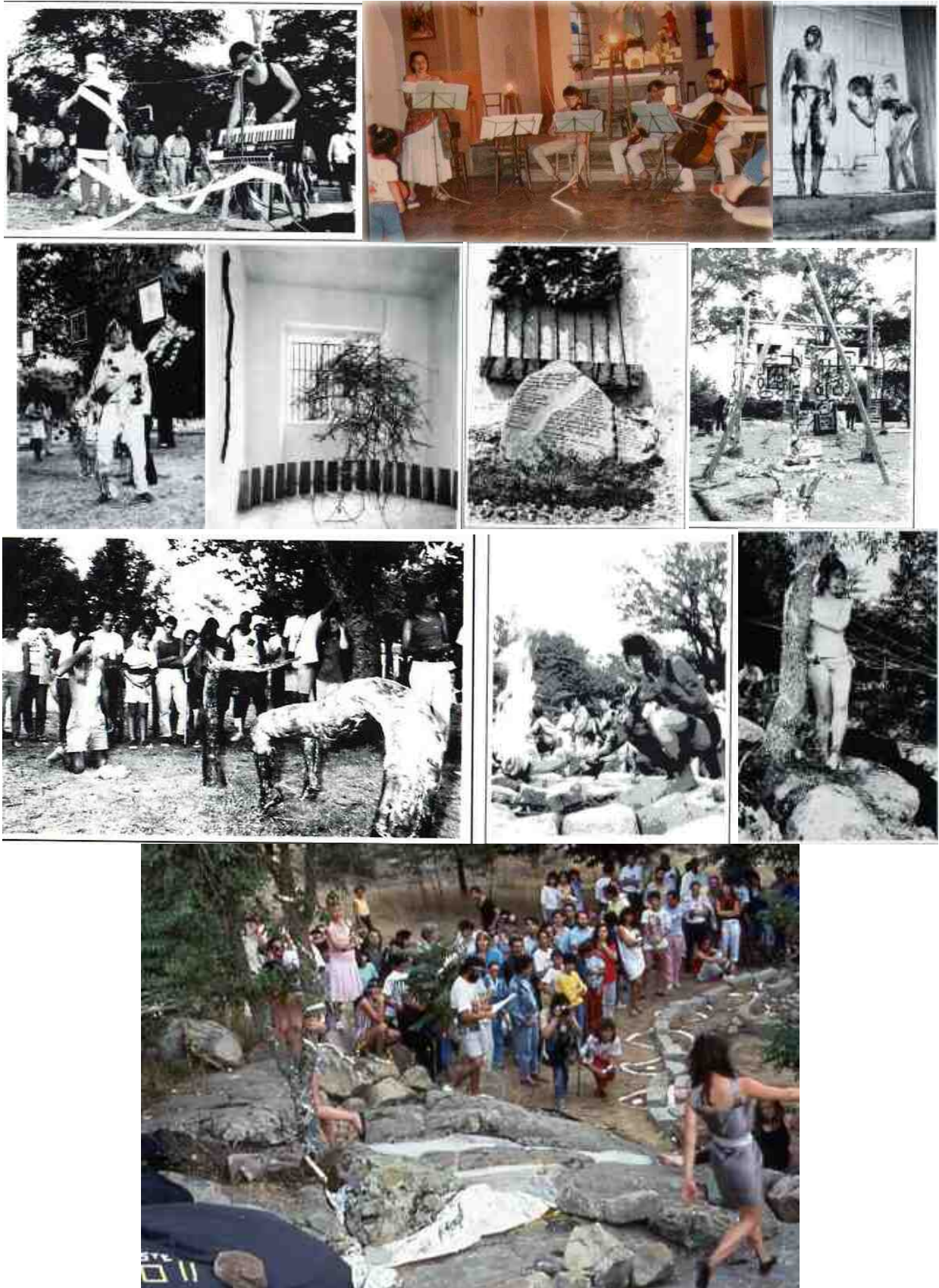


Over a week long period, 160 artists from various art fields and cultures, coming from 23 different nationalities, answering to the Plexus International call sent out from New York City in 1986, worked and lived together in Sa Itria, within an intense collaborative art environment, to celebrate the Serpent's metaphor, interacting with the magic panorama of the wild mountains of Sardinia, the time-space of the megalithic stones of Sa Itria, and the times-spaces of so many artists speaking different languages and codes, free to express themselves without curators, mediators and critics.



All over the open environment of Sa Itria, with at the centre a standing megalithic stone, there were artists working on the deconstruction of the myth of the serpent. Their interpretations were freely placed with none giving an art direction in a truly collaborative joint effort. All place was full of activity and creative energy which in short transformed the archaic sanctuary into a coloured open stage, framed by *The Serpent of Telega*, a 150 metres of a long serigraph coloured rolled paper, by Luigi Mazzearelli, Gaetano Brundu, Gabriella Locci, Annamaria Caracciolo, and by the performances of Willem Brugman, Miguel Algarin, I, Antonio Caboni, Claudio Prati and Tita Leoni, Luis Lopes, Rudy Baroncini, Sabina Maccuri, Marco Vella Brega, Assane MBaye, Lorenzo Pace, Arturo Lindsay, Alesl Figurelli and Aliki Thrumulopulos coordinated by Armando Soldaini and Gianni Villella. All over around an interactive creative art environment was created by the installations of Anna Saba, Antonello Dessi, Diagonale Espace, Shalom Newman with Orange, Fabrizio Bertuccioli with Salvatore Rossello, Micaela Serino with Dino Candelo, Carlo Cusatelli, Vinicio Passatelli, Gruppo Polmone Pulsante, Gianfranco Quadrini, Marco Fabiano, Luisa Brunetti, Giuseppe Rizzutto, Nilla Simonitto and Paolo Gallina, Luigia Martelloni, Fabi Bandini, Laura Squarcia, Artemis, Vito Lella, Lello Albanese, Fakher Al Koudsi, Faramarz Janhangir, Leonardo e Vittorio Fava, Lamberto Manganello, Susanna Micozzi, Elvi Ratti, Isabelle Baeckeroot, Berit Jansen, Nanni Cortassa, Antonello Ottonello, Randi Hansen, Wanda Nazzari, Stefano Grassi, Massimo Zanassi, Daniela Fantini, Loredana Melis, Gianni Atzeni, Giovanni Delogu, Andrea Portas, Arturo Lindsay, Lorenzo Pace.





On July 4, USA Independence Day, the remote Gavoi, in the middle of the wild Barbagia mountains of Sardinia, became worldwide connected through BITNET with many artists exchanges from Kassel, Sidney, Vancouver, Wien, Wales, New York, and many other places in the world, all celebrating and interpreting free deconstructions of metaphor of the Serpent of Stone for art freedom and independence.



As scales of the Serpent broadcast slow-scan graphic interpretations of the theme linked artists and scientists around the world. Bruce Breland and Robert Dunn of the DAX Group in Pittsburgh established an interactive text/network, with Franco Meloni of the Department of Physics of the State University of Cagliari, bridging across the IP Sharp, Bitnet, E.A.R.N. Networks, connecting Gavoi, in Sardinia with the rest of the world. The DAX Group was represented in Gavoi by Philip and Marcia Rostek. In Pittsburgh, DAX acted as an editorial node for a text/images exchange, over computer communications links, weaving any converging international art contribution and forwarding it to the remote Sardinia event site during the co-opera.

In the night, in a ritualistic performance, Lorenzo Pace as the shaman moved around all installations followed by a serpentine artists parade to awake the spirit of art, then Willem Brugman read Miguel Algarin's *Body Bee Calling (from 21st Century)* poem, with Alesl Figurelli, as second voice, translating it in Italian for the audience, while an old masquerade Sardinian sheep man, holding in his hand the green nuraghic warrior statuette, from the 1986 mythological attack at the *Eve Art Opera* in New York, was moving around following a ritual Sardinian path.



As closing act, in a modern rite, dedicated to the Bruce Richard Nugent's *Fire!! Harlem 1926*, Sandro ritually burned his white suite clothes, symbolically ending his image of Plexus artistic director, with Assane M'Baye, identified in Dakar by Kre M'Baye and Langouste Mbow as their representative.



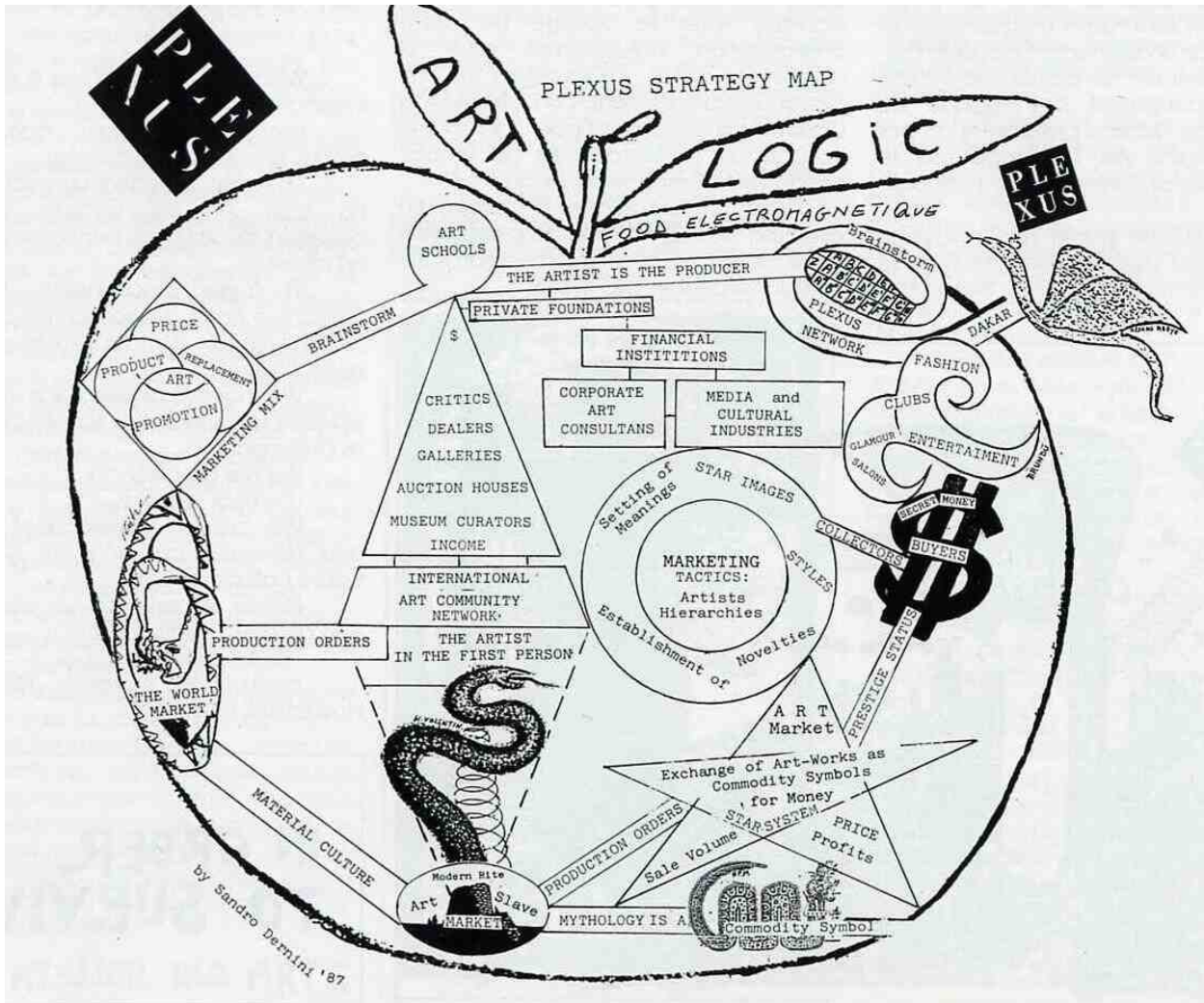
Assane Mbaye invited all artists to go in 1988 to Dakar-Goree, as continuation of the Plexus art slaves voyage. As closing act Arturo Lindsay as the ancestral messenger set on fire a box containing all participants' signatures.



Strong critical dialogues and confrontations came out among participants divided between two different artistic conceptions: the art coopera made by the co-authors of "the anti-libretto", conceived as an unitary and compressed presentation of synchronized collective deconstructions; and the art opera by the authors of 'the libretto' as a modular and selective construction of individual art-works. It was an open encounter of so many artists, outside the conventional and official 'roads' of the international art scene, without art critics or curators as mediators or giving credibility to the Plexus event, made for the first time outside New York City, the most compulsory and important shipping place in the contemporary art world, usual stage of the past Plexus events.

Behind many personal conflicts and organizational difficulties, the presence of so many artists coming from many different places, free to have an open and critic dialogue with their work of art, working at the same time-space on the same subject/object (the serpent), was a positive result to keep on the Plexus voyage in direction of Africa and to continue to explore the metaphor of universal myths, such as the Serpent, as a shuttle for a faster multi-lateral art communication.

Sandro designed a Plexus strategy map, as the Eve's apple, with inside a cultural navigation from past art market graphics 1985-86. with an entrance/exit in Dakar, covered by the image of the Ningka Nangka serpent by Assane Mbaye, and an other exit/entrance on the image of the Quetzacoatl plummed serpent by Richard Milone, a mythology as commodity symbol. The Plexus coproduction structure, always in evolution, was represented as a truncate cone of a Nuraghic tower, built by the artist coproducers, associated together as in a modern rite.



In the fall of 1987, thanks to the artworks by Gaetano Brundu, Antonello Dessi, Luigi Mazzearelli, Anna Saba, Gabriella Locci, Annamaria Caracciolo, donated in exchanged to the printer Franco Girina, an art collector, the art booklet "*Passport for Plexus Serpent*", 24 pages in English, Italian and French, was printed by Celt Editions, with Sandro as editor, with graphics by Gaetano Brundu and photos by Stefano Grassi, documenting the Serpent Plexus Art Co-Opera 4, In Gavoi, Sardinia.

On December 23, in the Medina, at the Auditorium INSEPS, at the Iba Mar Diop Stadium, Sandro with Assane M'Baye organized a press conference with Youssouph Traore, president of the Club Littéraire David Diop, and with Pathe Diop, chief of Golf Sud and new "impresario" of Plexus in Dakar, to present the Plexus art voyage into universal mythology to the local authorities and the representative of the Mayor of Dakar.



Coming back from Dakar, in New York, on February 20 of 1988, on the occasion of the first anniversary of his 1987 dematerialization performance of eating Andy Warhol, Sandro organized the happening "*An Art Redefinition of a Campbell Soup Can*". I made it as a Plexus report to the Lower East Side community, about developments of the Plexus journey of the art slaves boat, two years after its departure from CUANDO for the "1986 Eve" Plexus art opera n.3.

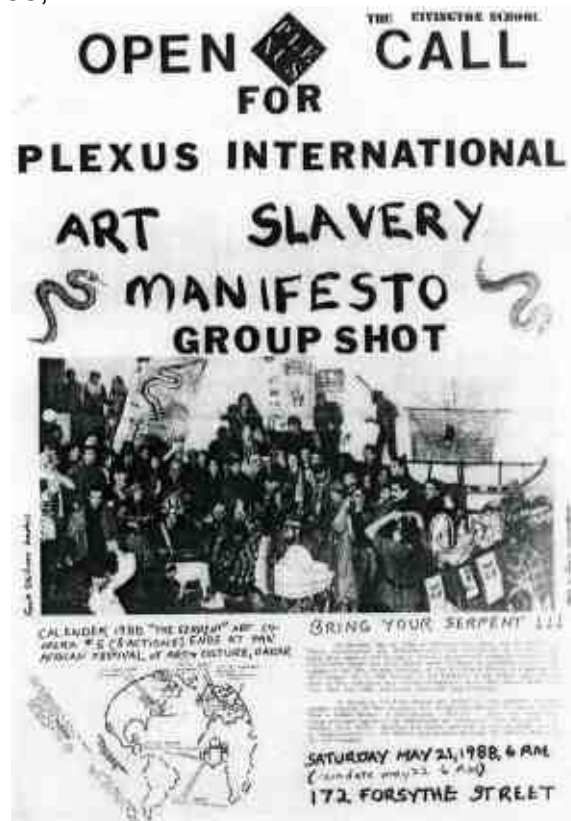
For this Andy's Plexus recalling event, Sandro was again inspired by the second ICASA symposium, *The Redefinition of Art in the Collision of Cultures in the Post-Modern World*, held in the same period at New York University at New York University, where he was always graduate assistant.



On the swimming pool board Sandro made an art altar installation with Plexus relics and records, with at the centre as a recall a new red copy of the Mickey Pinero's Indian American statuette, lost in the fire accident of The Shuttle building. The arrival of Lorenzo Pace, the shaman of *Il Serpente di Pietra* opened the Plexus happening. In March, the legal non profit entity of Plexus International Art Urban Forum Inc., registered in New York, was reactivated by Sandro with a new board of directors, made by Hope Carr, Joi Huckeby, Frank Shifreen, Lenny Horowitz, Franco Di Castro, Alfa Diallo, Arturo Lindsay.



On April 11, Plexus International received the official invitation from the FESPAC. Then, in New York, on May 21, from the Rivington School, the *Open Call for Plexus International Art Slavery Group Shot Manifesto* was launched to make a multi-fractal artists faces photo, from New York to Dakar, Sardinia, Rome and Amsterdam, to be sold in a public auction by Plexus at the Pan African Festival of Arts and Cultures in Dakar, in December 1988, for the freedom of art.

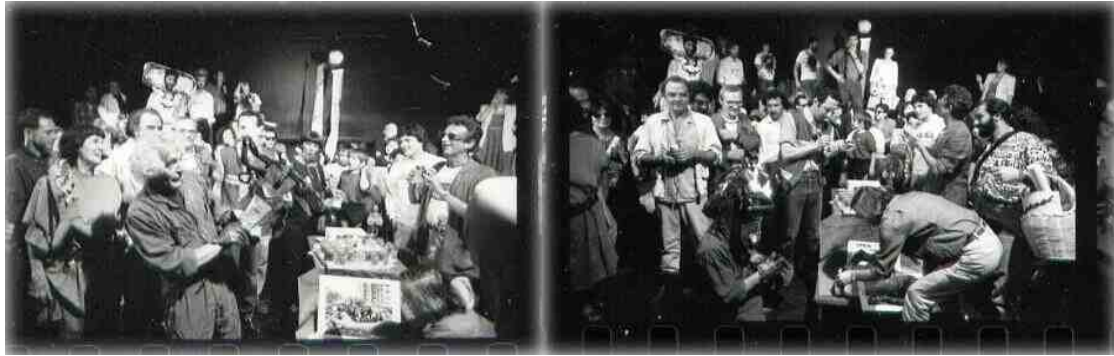


Rivington School was a radical art urban project, founded by Ray Kelly as a workshop of metal sculptors, in an empty ruined parking lot, at 172 Forsythe Street, in downtown of Manhattan. A large number of historical Plexus participants answered to the *Open Call*, and Ivan Dalla Tana took the first historical art group photo shoot.



In Rome, on June 15, at the Metateatro, a second group shot was taken with many historical participants of the L.i.A.C.A. and of the Roman avant-garde of the 70's. It was taken at the center of the stage framed with boxing ring posters of a past Metateatro play by Adriano Mordenti, in front of a large photo of Ivan Della Tana, at the first Rivington School Group Shot.





Paolo Buggiani performed the continuation of his 1986 Minotaur travelling and Fabrizio Bertuccioli gave out copies of his *A Manifesto Chiamata Aperta di Plexus International per gli Schiavi dell'Arte*.



On June 18, the third group photo was taken in Carloforte, S. Pietro Island, Sardinia, on board the Elisabeth boat, as the Plexus art slave boat.

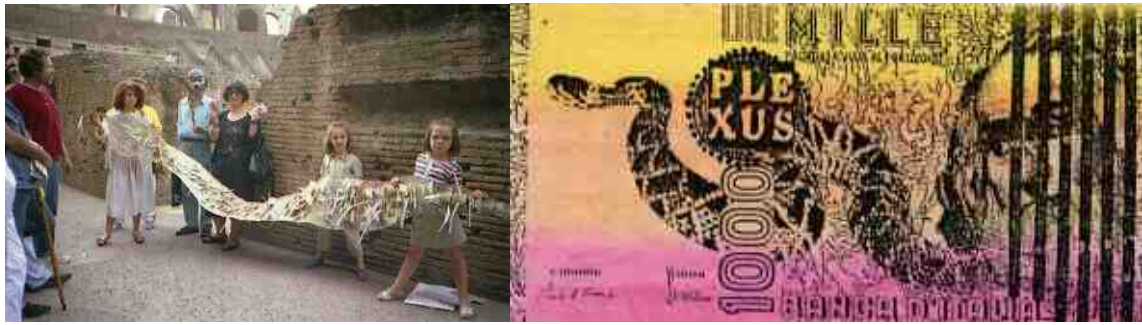




On June 25, another photo group shot was made as an happening inside the Colosseum of Rome.



On that occasion, Micaela Serino performed the *Plexus Money Serpent* made by hundreds of her one mille lire art money, distributed, free of charge, to the public.



Few days later, at Sandro 's house in piazza della Malva, Trastevere, as a recall dematerialisation action for the first anniversary of *Il Serpente di Pietra*, a wood tall drum, carried from Cagliari, labelled ironically il “*Bidone (rubbish bin) Made in the 80’s for the 90’s*” together with a 16mm negative film box of Spazio A, were filled with Plexus relics, documents, Campbell cans from previous performances, and several copies of the exhibition booklet “*Made in the Sixties*”, at the Downtown branch of the Whitney Museum in New York.



On July 4, Sandro carried “ *Il Bidone*” and the 1976 Spazio A 16mm negative film box with the little art boat by Gaetano Brundu, full of Plexus photos and records. A small happening parade was staged with the participation of Annetta Ducrot, Paola Muzzi,

Bionca Florelli, Micaela Serino, Fabrizio Bertuccioli, Roberto Federici and Massimo Sarchielli, from Sandro's house in Piazza della Malva to piazza S. Egidio, at Il Mago d'Oz, managed by Giovanna Ducrot, former secretary of the L.I.A.C.A.



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

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



After it, in Cagliari, Luigi Mazzarelli gave to Sandro two big mail art envelopes specially made for Plexus art journey to Dakar.



In Dakar, Sandro was informed that the FESPAC Pan African Festival was cancelled and there was no more invitation for Plexus International to come in Dakar in December. Anyway, it was decided to continue the Plexus art journey.

Then, with Langouste MBw and Assane Mbaye, Sandro went to the mosque of Touba, distant 200 km outside Dakar and holy capital of the Mourides Islamic brotherhood, to meet the marabout Serin Karim M'Backe, to obtain consensus for performing, within a theatrical art parade from the Medina to the House of Slaves in Goree, the exile in early XX century from Senegal to Gabon of Cheick Ahmadou Bamba, the spiritual father and founder of the Mouridism.



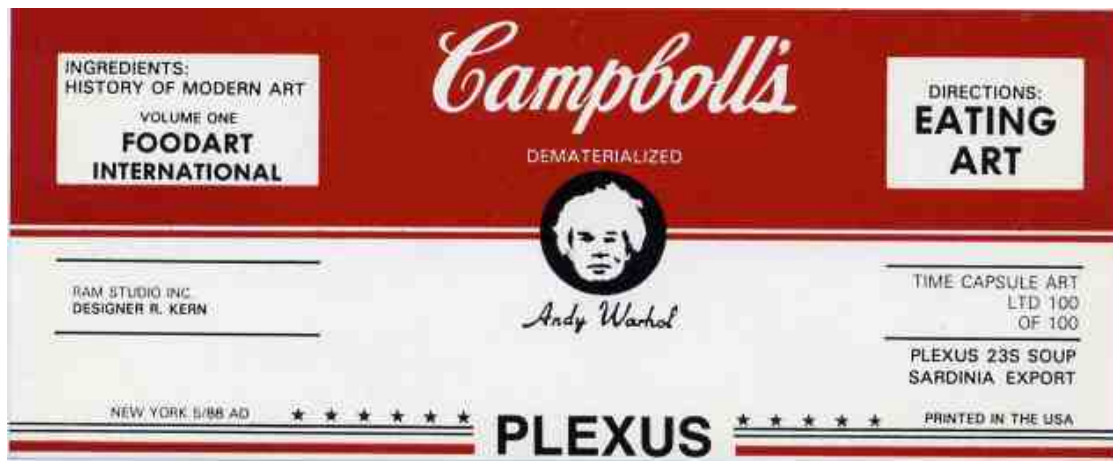
On August 26, a serpentine art procession parade of hundred participants, performing ritually the exile to Gabon of Cheik Amoudou Bamba, was theatrically directed by Omar Seck of the National Theatre Sorano, moving from the studio of Kre MBaye, at rue 17 angle 8, in the Medina, going through the streets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



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

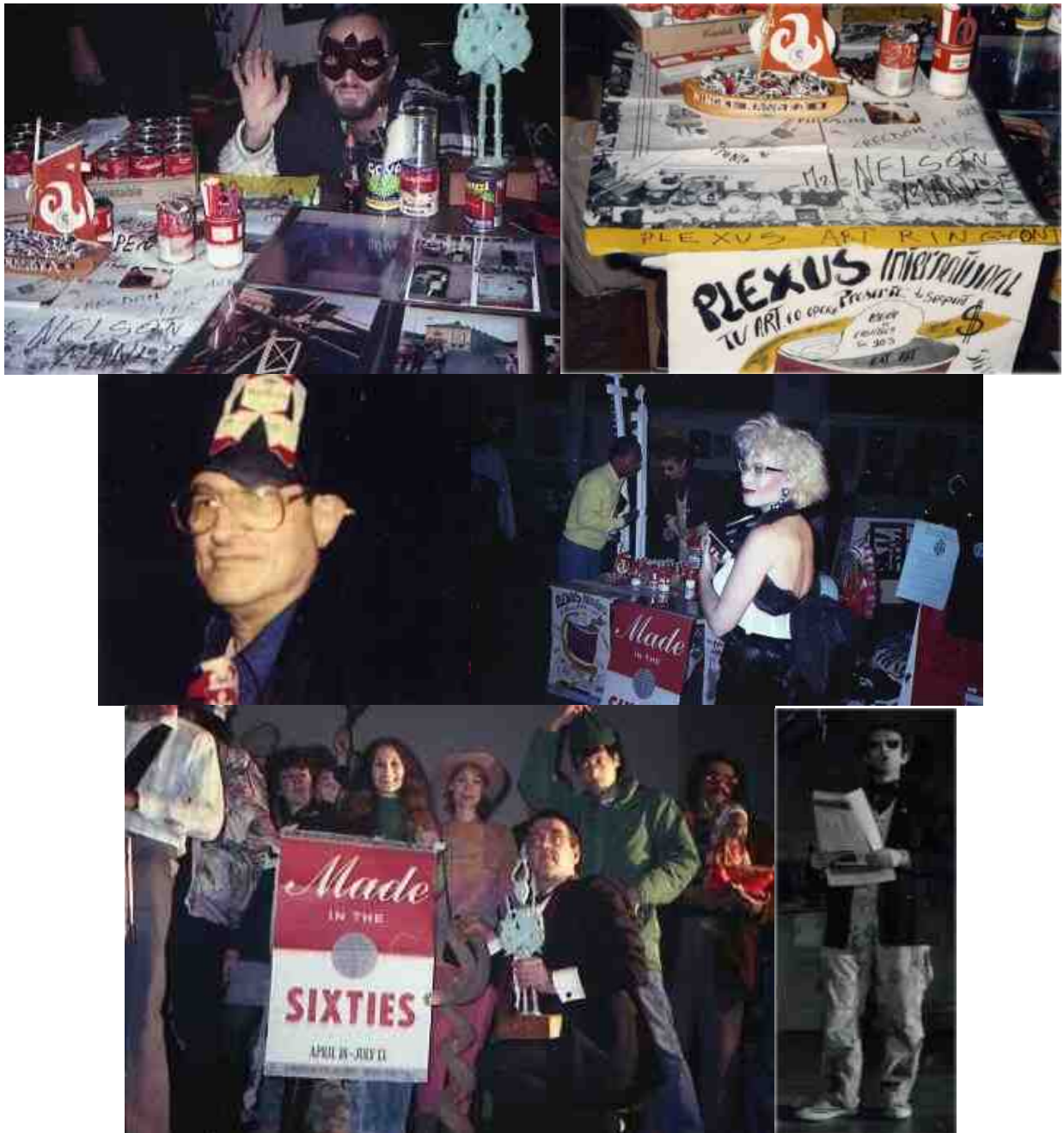


In New York, on September 23, in Soho, in the loft of Carmen Miraglia, Sandro presented his limited edition of 100 labels of *Plexus Campbell Soup Can*, printed by Maggie Reilly, RAM Studio, and designed by Robert Kern.



On 3 November, in New York, at C.U.A.N.D.O Cultural Civic Center, The *Serpent's* first act *Purgatorio Show '88* was staged as a community call to promote the Plexus Art Co-Opera final event in Dakar, planned for the end of December.





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



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



George Chaikin exchanged art images via fax with a group of artists gathered together at Franco Meloni's studio. At the same time, in Cagliari, Franco and Valeria Meloni, Antonello Dessi, Giovanna Caltagirone, Anna Saba, Andrea Portas, Grazia Medda, Stefano Grassi, Annamaria Caracciolo, Antonio Caboni, and Francesco Aymerich, were also receiving and transmitting art images in Pittsburgh via fax and computers with Bruce Breland, Robert Dunn, Daniel Goldman, Jim Kocher, Philip Rostek, Nathania Vishnevsky, Matt Wrbican of the Dax Group of Carnegie Mellon.



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



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





On December 1, in Cagliari, as fourth act *Chiamata Aperta: Incontri tra Artisti (Open Call, Encounters among Artists)*, was organized by Antonio Caboni and Tommaso Meloni, on the theme of tradition, modernity, and revitalization of the historical centre. It was staged outdoor in a “piazza”, San Sepolcro, in abandon state, at the centre of the city.



On December 31, 1988, the Plexus Serpent art journey landed in the Medina of Dakar. But with only few artists arrived. The cancellation of the Pan African Festival became a disaster for Plexus international, arrived at the end in Dakar with no relevant participation and no money to deal with the very poor economic reality of the Medina artists.

On January 3, 1989, the fifth act of *the Serpent* was realized, finally, at the House of the Slaves of Goree as an happening, without any authorization. Assane M'Baye coming from the rocks at the ocean side, where slaves used to be deported in the direction of the Americas, performed the arrival a little art toy boat to the Door of No Return, in front of which were displaced on the rocks all artworks, records and relics collected during the Plexus travelling art journey.



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





Sandro presented to the press and the Minister Aliasse Ba the project of an Art World Bank in Goree, created and managed directly by the artists in the first person, in order to survive and to resist to the economic-political control of the artworld of the Western market. As a symbol of the historic struggle of all artists in their life the poor economic life of Van Gogh was pointed out together with art market artists quotation, placed at the center of the installation, with last bits from Sotheby's auctions-

Sandro underlined the controversial bid of 57 millions dollars paid for the Van Gogh's painting *Iris*, on which in the New York came out some "rumours" about a substantial, under the table to the bayer Mr. Bond, as an insider participation of the same auction house.

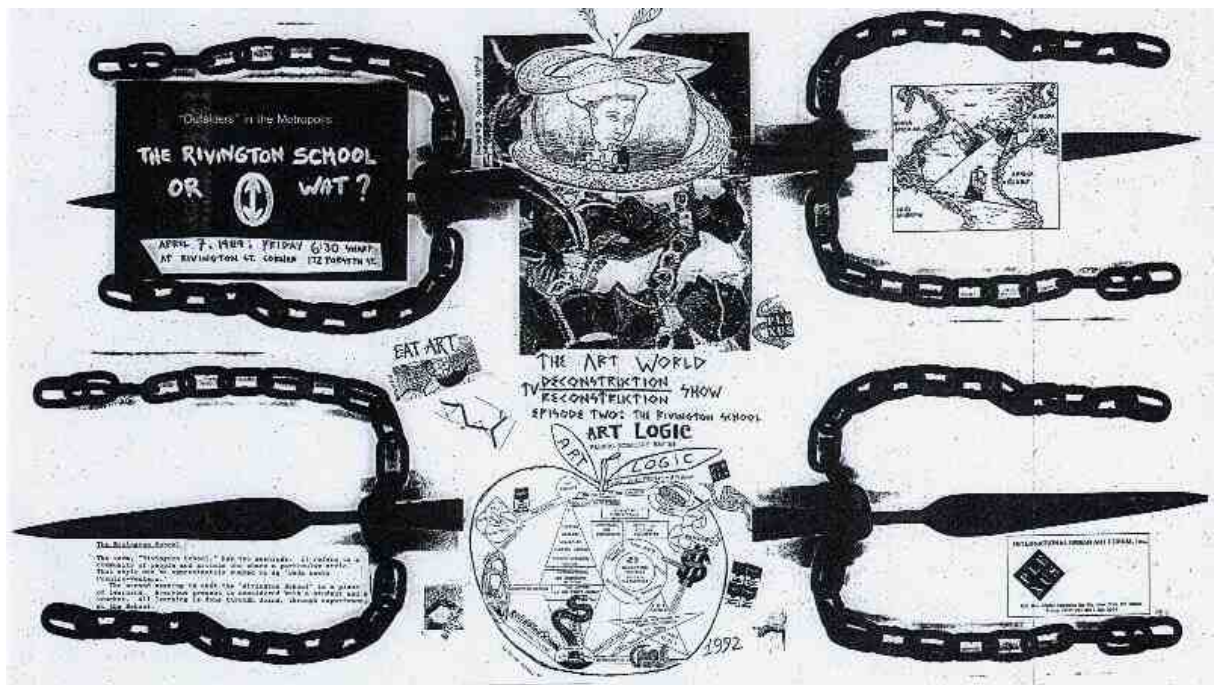
At the end of January 1989, Sandro discovered at the Bobst Library of New York University, a book intitlled *The Life of Christopher Columbus* by his son Ferdinand, in which was reported a controversial story of a "route correction", in front of the Island of San Pietro, off Sardinia, made by Columbus,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

San Pietro was the island where the Elisabeth boat was still waiting to depart for Dakar with on board the Don Cherry's Buddha and other Plexus relics and records. Therefore, Sandro felt that it could be a good opportunity to developed a proposal to organize in the Island of San Pietro, in the 1992 on the occasion of the the 500th anniversary of Columbus's landing in the Americas, in order to restart the Plexus art journey.

On March 10, at New York University, it was held a meeting, with the purpose to investigate how a group of interested universities, agencies and individuals could cooperate to develop a program to mark the 500th Anniversary of Christopher Columbus's landing in the Americas. After a full day session, it was decided by the participants to establish *The 1992 Christopher Columbus Consortium*, with the purpose to develop a variety of projects of voyages of cultural navigation, within the global vision of the living planet. In the evening, at CUANDO, Sandro staged *A Plexus Campbell Soup Can Escaping from the Art World Control*, as a community report happening.



On April 7, after the second general meeting of the 1992 C. Columbus Consortium at New York University, it was staged at Rivington School an other report to the community as a Plexus happening "*The Art World TV Deconstruction/Reconstruction, Episode Two: The Rivington School*".





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

It also happened that the NYU Deputy Vicepresident for Academic Affairs requested to stop to any Consortium meetings inside NYU buildings. This fact was creating a big impasse for the Plexus Reconciliation Columbus Cultural Navigation project development.

On May 25, at the Institute of Computer Art of the School of Visual Arts, in New York, Sandro, George Chaikin, Stephen Di Lauro presented the event: *"1992: The Departure of An Art Human Shuttle for Freedom Journeying to the Realm of a New Planet Called Time-Art"*. George Chaikin, with a scanner camera connected to a computer station tried to transfer on-line to Franco Meloni at the University of Cagliari, with no success, a wood canoe from Senegal. Therefore George gave Sandro to bring two computer disks containing these dematerialized canoe data to be re-materialized in Cagliari at the Physics Dept.



In the end of June, at the Department of Physics of the University of Cagliari, in Sardinia, it was performed by Sandro Dernini, Stephen Di Lauro, Sara Jackson, Willem Brugman, Tanya Gerstle, Antonio Caboni and Matthew Schwartz, the delivery to Franco Meloni of the computer disks with the data of the de-materialized canoe, as preview of the *1992 Christopher Columbus -Voyage in the Art Planet*, produced by Stephen Di Lauro, going on stage in the next days in Rome.



On 1-2 July, at the Metateatro, in Rome, Stephen DiLauro's Perfect Production presented *1992 Christopher Columbus -Voyage in the Art Planet*, as an art opera by Plexus artists in the first person.





It was directed by Tanya Gerstle, on a storyline by Stephen Di Lauro, with music by Giancarlo Schiaffini, featuring: Sara Jackson, Willem Brugman, Stephen DiLauro, Matthew Schwartz, David Boyle, Tanya Gerstle, Maria Pia Marsala, Fabrizio Bertuccioli, Antonio Caboni, Sandro Dernini, Annetta Ducrot, Roberto Federici, Loreto Papadia, Micaela Serino, Lello Albanese.



At the end, Brugman's Columbus turned into the mythological unicorn and Sandro wearing the antigas mask performed the opening the cylinder box "*Fatti negli Ottanta per i 90s*" (*Made in the 80s for the 90s*), made in 1988 at the Mago d'Oz. Because of the non resolved internal discussions on the 1992 Columbus event, it was decided to "freeze" Plexus into a "black box," for a period of time until when a larger Plexus consensus was again gained and a new art strategy was defined for the survival of Plexus International



Sandro took out from the Bidone all Plexus other relics and records contained inside the cylinder box. I started with the L.I.A.C.A. stamps and the 1984 Open Call *In Order to Survive Open* by William Parker, while Paola Muzzi was reading her text "Una scattola da regalare alla storia. At the end, the audience was invited to join Plexus Open Call against Art Slavery by signing the Plexus Boxing Ring for Freedom Manifesto.

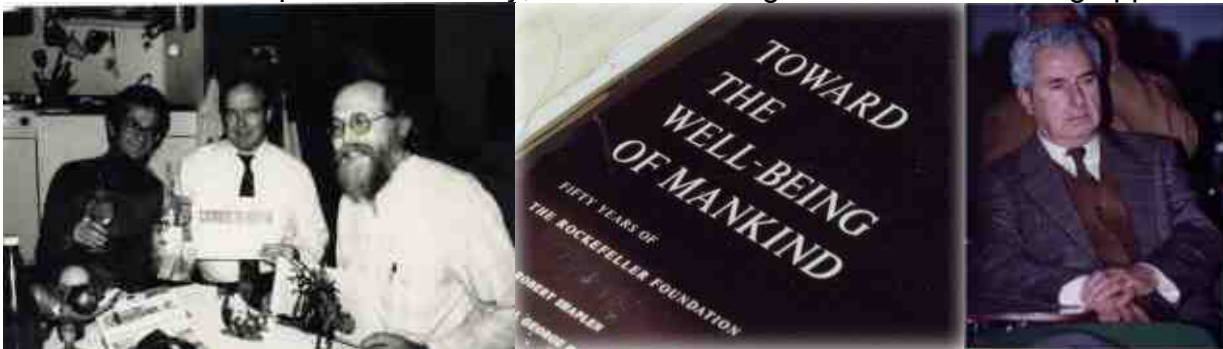


As closing act, as continuation of the art journey towards Goree, all participants walked out the stage through a painted door by Fabrizio Bertuccioli on which was written "*Open the door of the heart to go into the future.*"



On July 4, from the Physics Dept of the University of Cagliari, Franco Meloni issued the Open Call "*Plexus Black Box*", to define what Plexus was and what it could be in the future.

In January, Prof. David Ecker came to Rome to check with Sandro the further development of the Columbus Reconciliation project. They met Giancarlo Schiaffini and prof. Carlo De Marco, former Sandro's professor, at that time dean of the Medical School of Rome Sapienza University, who found linkages with the well-being approach.



On February 3, Rome, at Metateatro, 1992 *Cristoforo Colombo: Viaggio nel Pianeta Arte, part two: The Telematic Team* was staged as a performance happening for Loreto Papadia's birthday party, by Ciro Ciriaco, Glauco Benigni, Sandro Dernini, Giancarlo Schiaffini, Maria Pia Marsala, Fabrizio Bertuccioli, Micaela Serino, Loreto Papadia.



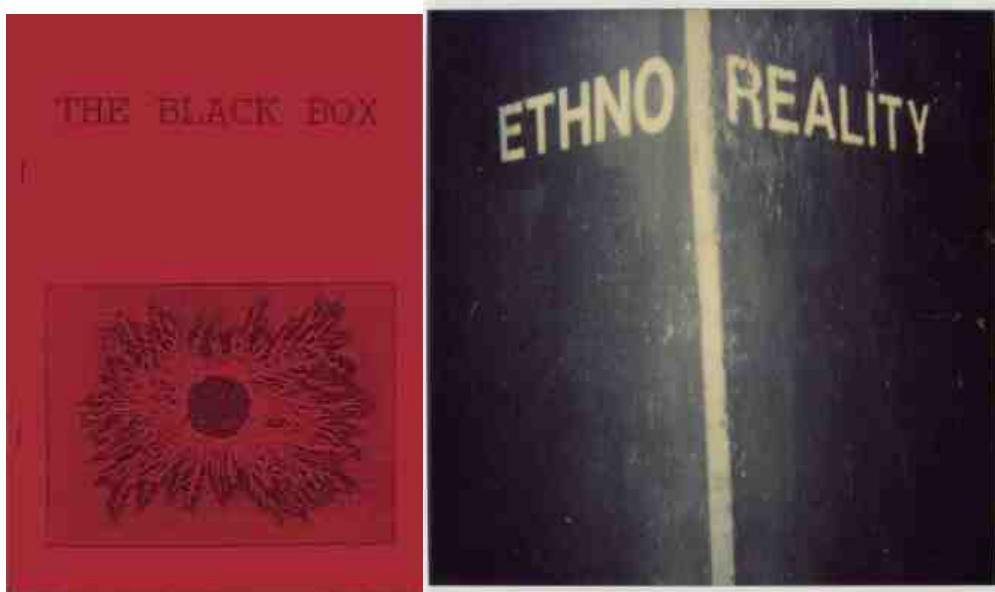
In February, in Calcata, near Rome, *Carneval*, a street performance by Maria Pia Marsala, Micaela Serino, Sandro Dernini, Loreto Papadia.

In May, in Cagliari at the Gaetano Brundu's studio, it was performed the departure of his artwork "Plexus Sudario Sail" to be carried by Sandro to the Plexus performance

planned in July in Rome, passing cross the Archeological Museum of Villanovaforru, directed by Ubaldo Badas.



In June, in Amsterdam, at Polen Theatre *Ethnoreality: Plexus Black Box Ethnoreality*, was staged as a performance by Willem Brugman, Frans Evers, Scott Rollins, Jeroen Heuvel, Nadine Lavern and Regina Willense.





At the end of June, prof. David Ecker came back to Rome and at the Sandro's house cooked a welcome Ganesh dinner for the continuation of the Plexus journey.

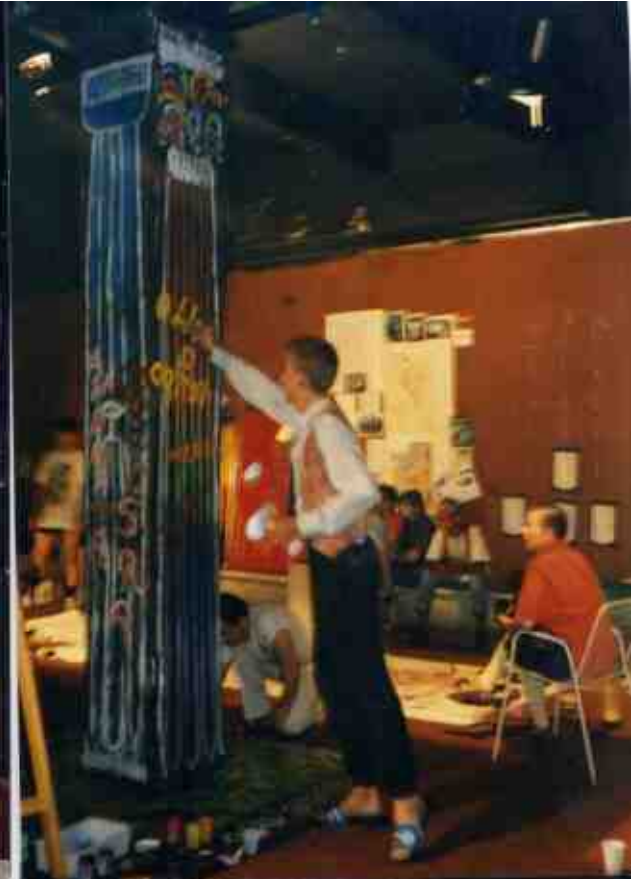


On June 30–July 1, Rome, Ridotto del Colosseo, 1992 *Cristoforo Colombo: Viaggio nel Pianeta Arte*, part three: *Plexus Black Box*, was staged as a multi-arts atelier.

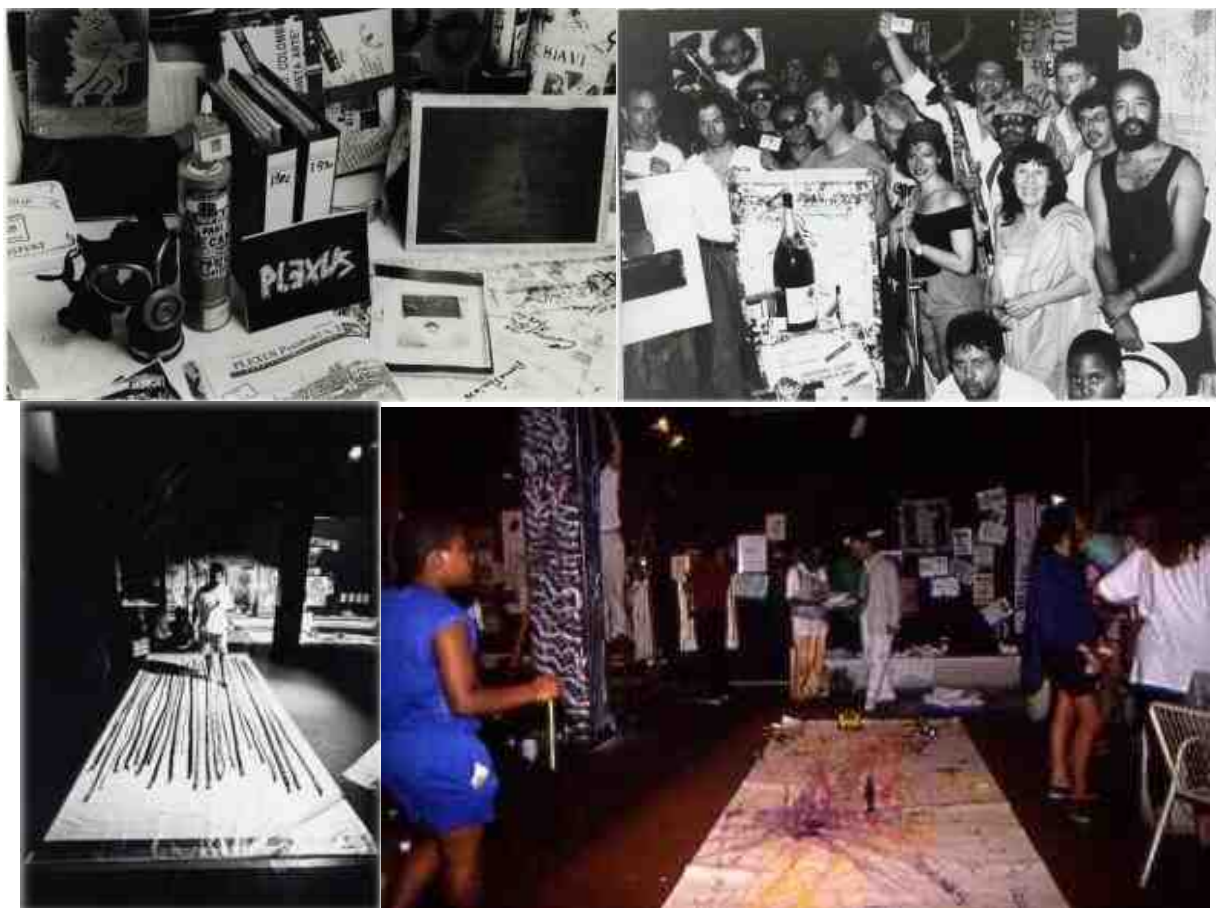


With Willem Brugman, Frans Evers, David Ecker, Arturo Lindsay, Odita Okechukwu, Lynne Kanter, Frank Shifreen, Karl Geiringer, Jeroen Heuvel, Ciro Ciriaco, Fabrizio Bertuccioli, Roberto Federici, Piero Cianflone, Carlo Cusatelli, Vittorio Terracina, Fabi, Anna Piccioni, Mauro Brusà, Elsa Rizzi, Victor 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.









On 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, Okechikwu Odita, Arturo Lindsay, Frank Shifreen, Fabrizio Bertuccioli.

ELISABETH :
La Caravella dell' Arte

PLEXUS

Carloforte 4 Luglio 1990 !
ISOLA DI SAN PIETRO

BLACK BOX

1992

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

PLEXUS BLACK BOX
Incontro a Carloforte con la Propaga Sarda
Un Festival di Poesia e Musica - 15 e 16 Luglio

BRING YOUR SERPENT
A CARAVELLA DELL'ARTE
UNO DEI TEMI DELLA CARAVELLA DELL'ARTE

PLEXUS
BLACK BOX: A NEW
CULTURAL EXPERIMENT
MANAGED BY THE
SARDA BOAT
COLLABORATION
SARDA BOAT

On July 4, 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.

On December 29, Rome, Teatro in Trastevere. *1992 Cristoforo Colombo: Viaggio nel Pianeta Arte, part four: Columbina La Caravella Telematica*, a presentation performance to Mons. Dante Balboni in charge of Vatican art, 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.



On 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.





On July 4, Carloforte port, Sardinia. *Cambio di Rotta, A Fleet of Projects*, happening on board the Elisabeth for the presentation of the Scientific Committee of the 1992 Christopher Columbus Consortium to the Mayor of Carloforte of the 1992 Columbus Reconciliation Symposium. Performed by Ciro Ciraiacomo with Maria Pia Marsala, Sandro Dernini, Guido Pegna, Nadia Campanini, Fabrizio Bertuccioli, Maria Grazia Medda, Franco Meloni, Anna Saba, Bianca Laura Petretto, Stelio Fiorenza.







**COLOMBINA PROJECT
LA CARAVELLA
TELEMATICA**



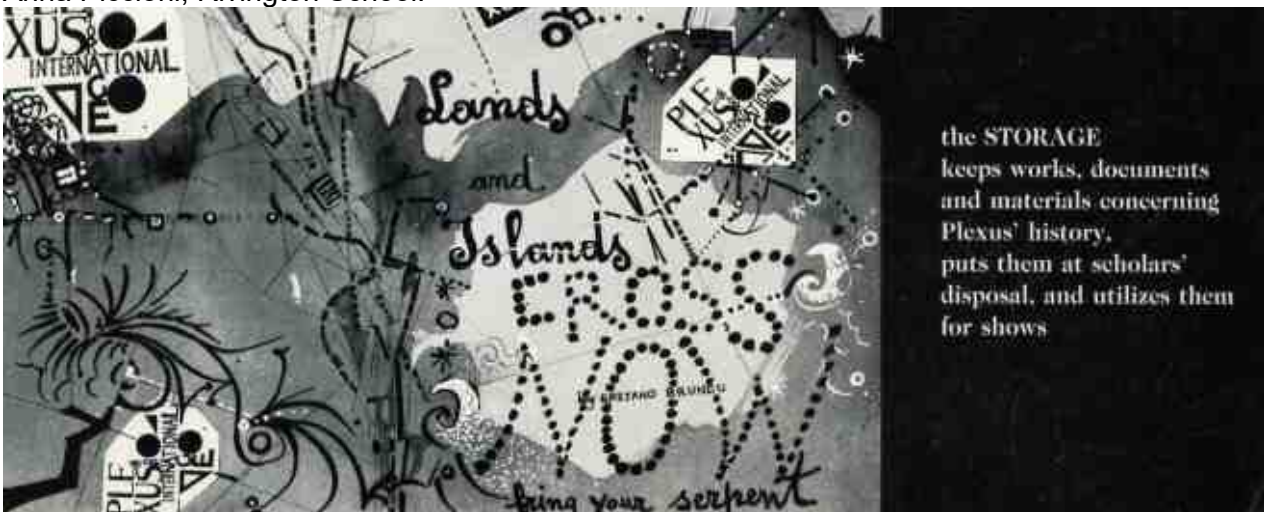
On October 30, Cagliari, Corso Vittorio Emanuele 56. The opening of *Plexus International Storage*, managed by Gaetano Brundu



On December 14, 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.



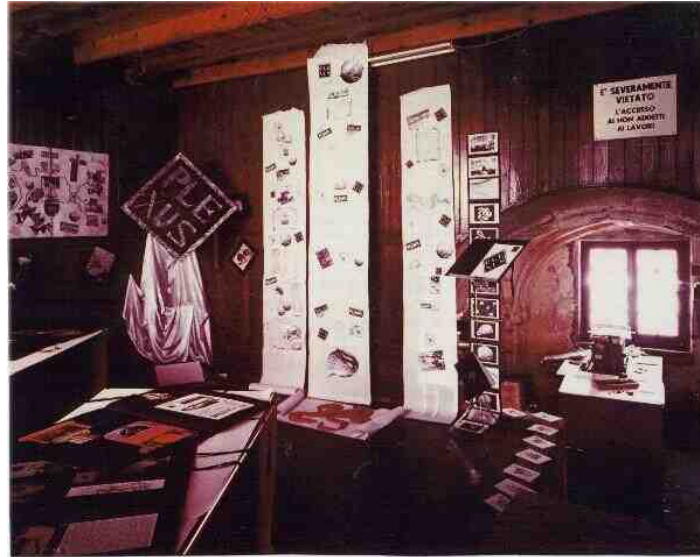
On December 15, Cagliari, Plexus International Storage. *Opening*, an installation curated by Gaetano Brundu with artworks and relics by Ciro Ciriaco, Piero Cianflone, Sara Ciarron, Micaela Serino, Roberto Federici, Fabrizio Bertuccioli, Paolo Buggiani, Luca Pizzorno, Helen Valentin, Leonard Horowitz, 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 Mazzairelli, Maria Grazia Medda, Anna Maria Caracciolo, Gaetano Brundu, Sandro Dernini, Stefano Asili, Guido Pegna, Franco Meloni, Kre MBaye, Langouste MBow, 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 Nuggent, Okechukwu Odita, Loreto Papadia, Anna Piccioni, Rivington School.



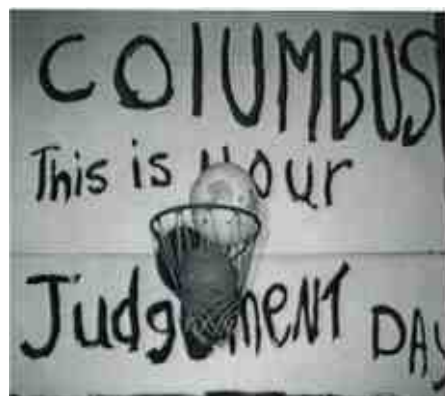
On January 12, Cagliari, Galleria Comunale d'Arte. *La Posta in Gioco*, a mail art installation performance by Sandro Dernini, Gaetano Brundu, Franco Meloni, Anna Saba, interaction by fax from Rome by Giancarlo Schiaffini and Maria Pia Marsala.



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



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



On July 4, New York, CUANDO. *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, Vernon Bigman, Eve Hennessy.

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

On October 9-11, Carloforte, Sardinia, Cinema Mutua. *Columbus Reconciliation Forum "The Well Being in the XXIst Century."*

COLVMBVS RECONCILIA- TION FORVM: "THE WELL BEING IN THE XXIst CEN- TVRY"



On October 11, 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.

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



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



In the evening, at the 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.



On December 16, New York City Hall, the Mayor David N. Dinkins proclaimed the "*International Reconciliation Day*" in New York City, as follow up of the Columbus Reconciliation Forum held in Mediterranean island of San Pietro, off the coast of Sardinia.



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

In 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.

On June 16, 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.

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



On July 1-30, New York, *The Voyage of the Elisabeth from Carloforte to NYC*.



CALENDAR

New York, 10 - 13 October 1993

10

Sunday, 5:00 pm

Plexus Passport Welcome:
organized by José Rodríguez

11

Monday, 5:00 pm

Plexus Black Box Show: Art & Science
coordinated by George Chaikin
and Franco Meloni
School of Architecture, Cooper Union

12

Tuesday, 12:30 pm

Eat Art: Sardinia Export
Art Installation by Anna Saba
Institute Afro-American Affairs (N.Y.U.)
Planning Meeting
II^o Well-Being Reconciliation Forum

13

Wednesday, 5:00 pm

The Nuraghic Voyage of the Elisabeth
Art Installations and Round-Table
coordinated by David Ecker
Art Department, New York University

8:30 pm

The Repatriation of Art, Show
coordinated by Sandro Dernini
Nuyorican Poets Café

for
The Repatriation
of ART
into the
Community

PLEXUS
INTERNATIONAL

with
Lower East Side
Art Community

New York
University
Art Department
and
Institute
Afro-American
Affairs

Università degli
Studi
di Cagliari
Physics Department

School of
Architecture
Cooper Union

Nuyorican
Poets Café

PRESENTS


IN ORDER TO SURVIVE FROM
SARDINIA PLEXUS COMMUNITY

Stefano Asili
 Gaetano Brundu
 Antonio Caboni
 Giovanna Caltagirone
 Sandro Dernini
 Antonello Dessi
 Franco Girina
 Randi Hansen
 Annamaria Janin
 Gabriella Locci
 Maria Grazia Medda
 Franco Meloni
 Valeria Meloni
 Guido Pegna
 Andrea Portas
 Anna Saba
 Massimo Sanna
 Francesca Zaru
 &


New York, 10 - 13 October 1993

The Nuraghic Voyage of the Elisabeth



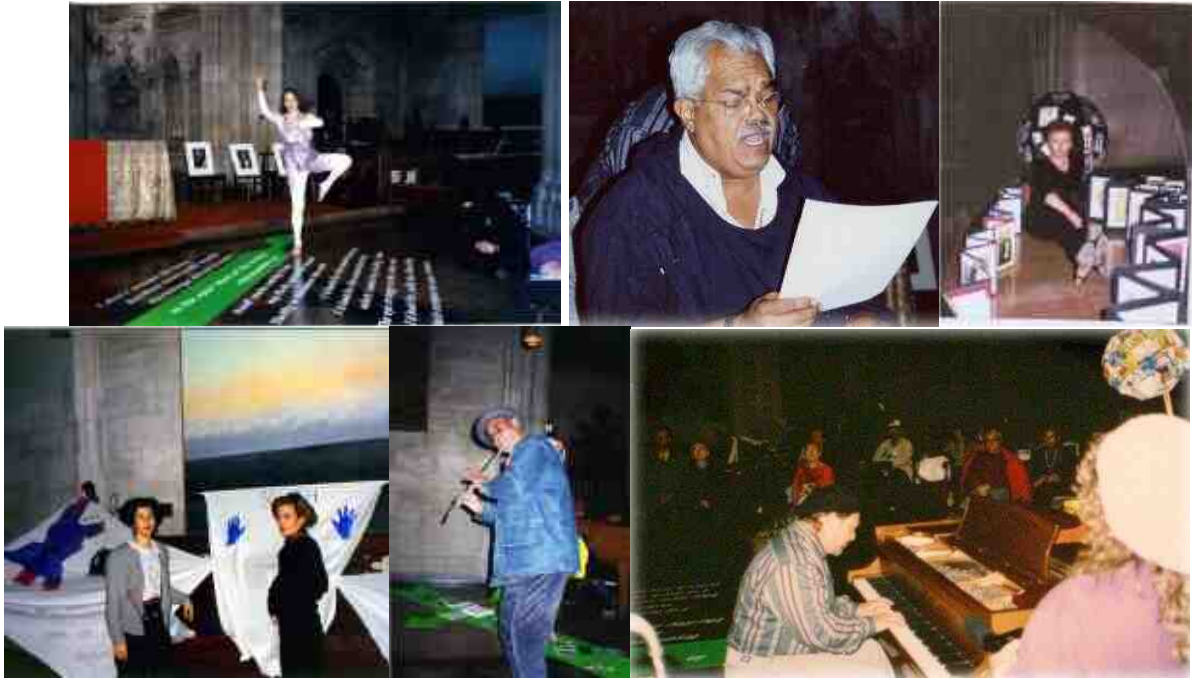
**N.Y.C. CALLS
PLEXUS
INTERNATIONAL
STORAGE**

special thanks to:
- CELT -
Centro Editoriale Litografico
(AGL/00) - ITALIA

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



On 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, Joanee Freedom, Maria Pia Marsala, Sandro Dernini



On October 13, 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.

On October 13, 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, Alesandra Menesini, Andrea Portas, Rolando Politi.



On November 3-15, 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.



As closing event the Plexus documentation was ritually placed inside two boxes to be delivered back to the Lower East Side Community as an art repatriation from NYU.



On June 6-19, Cagliari, Cittadella dei Musei. *Art and Science Today: The Role of Imagination*, a week of events, organized by the Interdepartmental Well Being Center, 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.



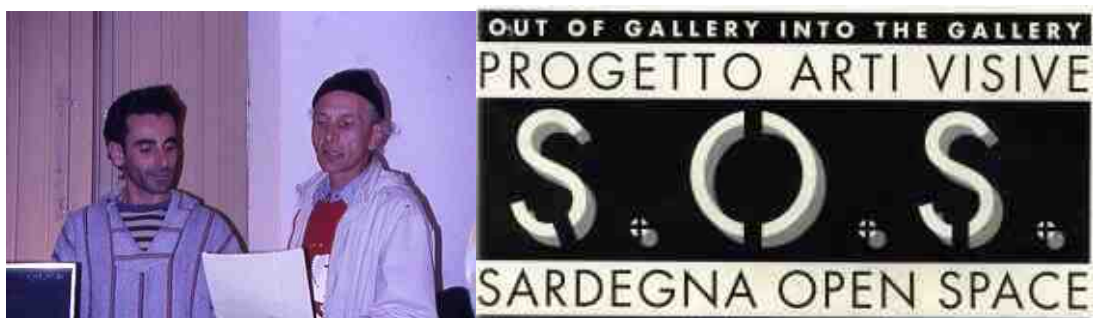
The Plexus Black Box of the Ph.D of Sandro Dernini packaged in New York was delivered by David Boyle and opened by prof. David W. Ecker of New York University.



A round table on the Nuraghic living traditions was organized with prof. Raimondo Demuro and prof. David Ecker



In December,, 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.

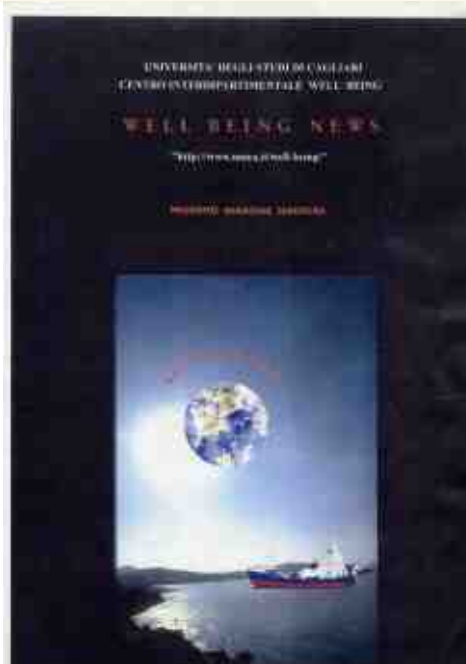
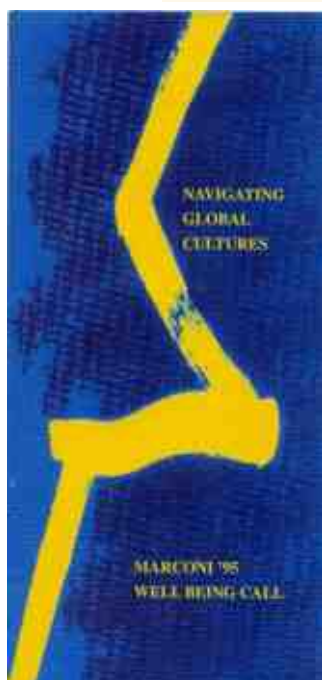


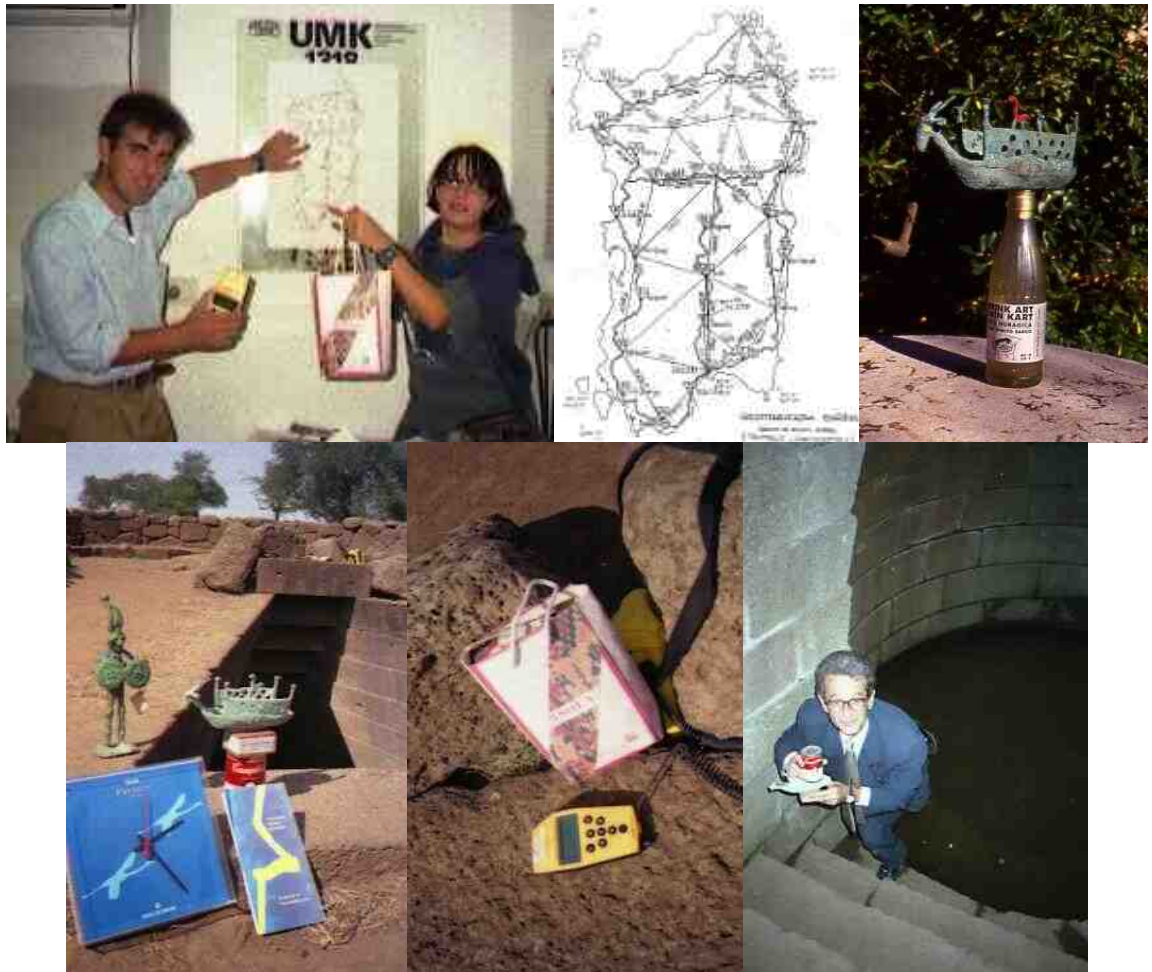
On September 21, 1995, Cagliari, Harbour. *The Marconi Open Call of Cagliari for the Well Being in the XXI Century*, a scientific event on board the Elisabeth boat by Guido Pegna.



THE MARCONI '95 OPEN CALL OF CAGLIARI FOR THE WELL BEING OF 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 the earth.
East and West, North and South,
our fate is linked together.
Thus, a global view of human health is more essential
now than ever before".

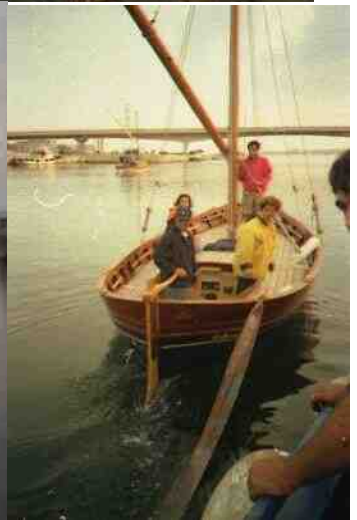




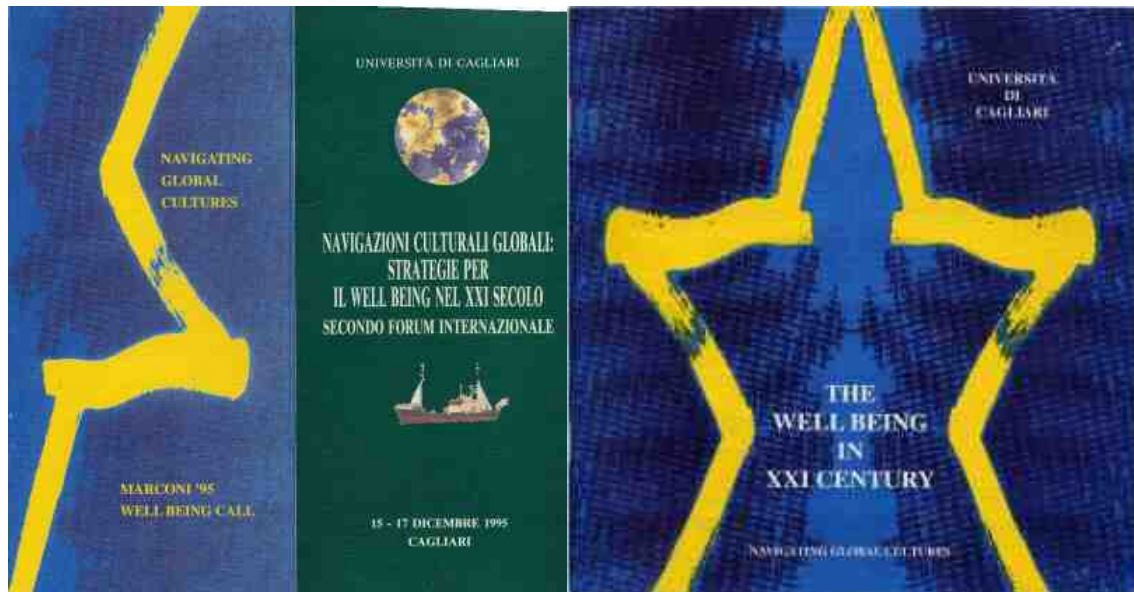
On October 12, Cagliari, University of Cagliari. *Navigating Global Cultures: Marconi Open Call*, an interactive experimental on-line event made by Guido Pegna and George Chaikin, connecting New York University and The Cooper Union in New York, with presentations by Salvatore Naitza, Francesco Corongiu,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







On December 15-17, Cagliari, Hotel Calamosca. 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.





On 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.

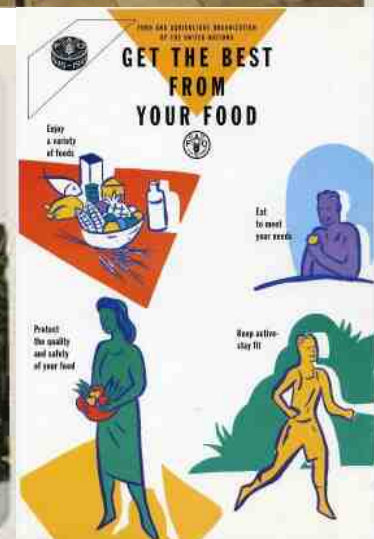
On May 13, Dakar, Trois BaoBab Gallery. *Plexus at Dak'Art 96*, an art presentation and installation organized by Plexus Dakar with Youssouph Baro, Zulu MBaye, Sandro Dernini, Kre MBaye, Kadher Diop, Assane Mbaye

On November 13-20, Rome, Roof Garden of Palazzo delle Esposizioni. *From Welfare to Well Being: Eating Art, Get the Best From Your Food, Food for All*, an Open Call for a World Art Bank, special art event on the occasion of the FAO World Food Summit.





organized by Mico Licastro Delianova and Sandro Dernini, featuring: Giancarlo Schiaffini, Alvin Curran, Renato Manbor, Aldo Braibanti, Giampaolo Berto, Baldo Deodato, Leonardo Carrano, Amerigo Schiavo, Enrica Scalari, Adriano Mordenti, Bruno Canova, Angelo Falciano, Vito Miroealli, Reinhard Pflingst, 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 Ciccioiti, 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.

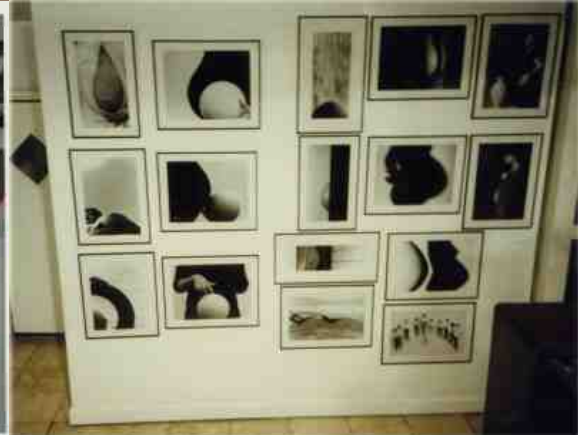


















Welfare Well Being Web

[University of Roma](#) [University of East Anglia](#) [Cesare Geronzi](#)
[Piemonte University](#) [New York University](#) [ECOBANK ITALIA](#)

FROM WELFARE TO WELL BEING:
 Eating Art, Get the Best from Your Food, Food for All
 November 13-17, 1996, Rome

Consortio	News Reportage	Chat Line
Events	Bank	Special Thanks









On 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.





On August 30, Rosso di Mare and Fraganà, Carloforte, happening Sandro Dernini and Fabrizio Bertuccioli for the delivery on board the Elisabeth boat of all artworks collected in support of the World Art Bank in Goree, Dakar



On May 15, New York, celebration party for the NYU PhD in Art Education conferred to Sandro Dernini, at George Chaikin's Lab at Cooper Union and Ray Kelly's loft.



On October 16, 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.

On October 16, 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.

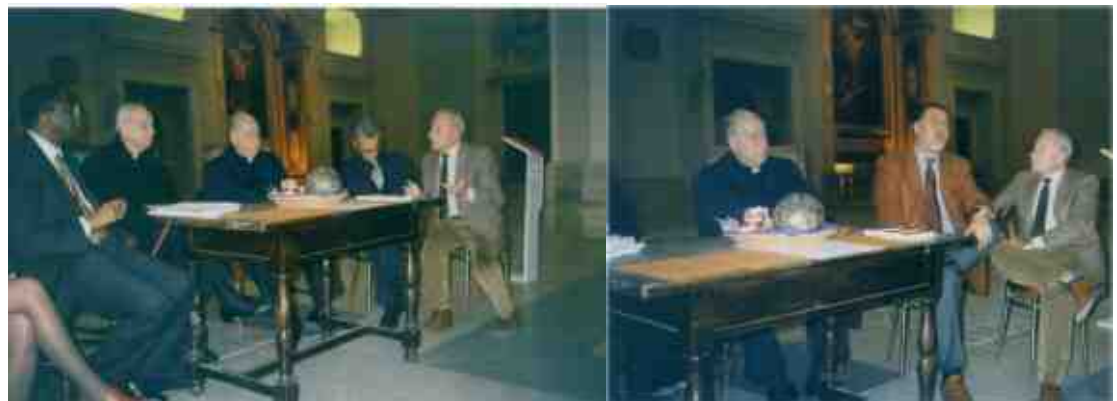
On September 25-27, 1998, Carloforte, Teatro Cavallera, Sardinia. *The Ark of the Well Being*, within the 3° International Well Being Reconciliation Symposium, *From Welfare to Well Being in the XXI Century: Rights, Duties and New Values in the Next Millennium. Get the Best from Your Food*, on the occasion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





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

On November 14, 2000, Rome, San Michele a Ripa, it was organized *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, Goree, Dakar, House of the Slaves. *The Return of the Ancestral Slave*, an art performance by Arturo Lindsay with Assane MBaye and Youssouph Traore.



On 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.



On 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.

In 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 Thioissan 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.



First measurement of the sea erosion of the Door of No Return, House of the Slaves, Goree





On 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.

On December 10, 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.



On 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.



On March 21-23, Settimo San Pietro (Cagliari, Sardinia), La Porta della Libertà, at Casa Dessì, organized by Alberto Soi, with Rosanna D'Alessandro, Franco Meloni, Pietro Zambelli, with the participation of Carlo Antonio (Cicci) Borghi, Antonello Dessi, Antonio Caboni, Guido Pegna, Mattia Pegna, and many others.

On May 29-June 7, 2004, Medina, Dakar, Old City Hall. 2° *Triangle of Art Festival*, within the DakArtOff of the Biennial of Contemporary African Art. Open Call to alert on the sea erosion of the Door of No Return of the Slaves in Gorée Island, Dakar Organized by Assane MBaye, Gallo Thiam and Sandro Dernini, Erosions and Renaissance act 1: Sea Erosion of the Door of No Return, House of the Slaves, Goree.



Plexus International staged *Erosions and Renaissance Show Act 1*, with hundred digital art contribution, from all over the world, showed in the Virtual Gallery



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.



Second measurement of the sea erosion of the Door of No Return, House of the Slaves, Goree



November 29-December 5, 2004, Ballarat, Australia, Grainery Lane Theatre Gallery. *Erosions and Renaissance Show Act 2*, Erosions and Renaissance act 2: Erosion of the Aboriginal Sacred Heritage, on the occasion of the *Eureka Rising Festival*, organized by Culture Lab with Willem Brugman, Catherine Hassall and Graham Bird, with hundred of digital art contribution arrived from the Act 1 in Dakar.



On May 28, 2005, Lecce, Italy, Academy of Fine Arts. *Erosions and Renaissance Show Act 3, Part 1*, dedicated to the erosion of the Barocco of Apulia and Mediterranean dry stone walls, 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. Hundred of digital art contributions from Act 2 and from all over the world were exposed in the travelling Plexus Virtual Gallery.



On September 29,, 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.



On 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 Pfingst, Yoschinori Sakai, Anna Saba, Lillo Santoro, Simona Sarti, Fabrizio Serangeli, Micaela Serino. *Erosions and Renaissance Show Act 3 Part 2*







On December 10, 2005, Human Rights Day, New York, S.Mark Church. *Erosions and Renaissance Show Act 4 Part 1, Erosion of Human Rights*, 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 Joannee Freedom and Sandro Dernini, featuring Father Frank Morales, George Stonefish, Miguel Algarin, William Parker, Patricia Nicholson Parker, Arturo Lindsay, Arleen Schloss, Alfa Diallo, Valery Oistenau, Dee Pop, Vittorio Terracina, Patricia Geri Russell, Eveleena Dann, Erin Kelly, Kirk Peterkin, Lo Galluccio, Lou Rossi, Will Di Martino, Stephen Di Lauro, Isabella Jackson, Amoeba Technology Willoughby Sharp, George Chaikin, Franco Meloni, Anna Saba, Ray Kelly, Lorenzo Pace, Lynne Kanter, David Boyle, Jose Rodriguez, Eve Vaterlaus, Barnaby Ruhe, Jim C, Frank Shifreen, Anita Steckel, Rodolfo and Salvatore Dernini, Bara Diokhane. In collaboration with Andrea Mameli, Stefano Asili and Guido Pegna, from the Dept of Physics of the University of Cagliari.

March 8, 2006, Barcelona, Alimentaria Fair, VI International Congress on the Mediterranean Diet. *Erosions and Renaissance Show Act 4 Part 2*, Erosion of the Mediterranean Diet Heritage, an art installation. Rome, Teatro il Vascello. *Erosions and Renaissance Show Act 4 Part 2*, Women Rights – Sign the Peace, an art exhibition, on the occasion World Women Day, by Micaela Serino and Luisa Mazzullo with Luisa Morgantini, Nadia Cervoni, Silvana Mariniello, Caterina Merlino.



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.



May 11, 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.





May 19-21, 2006, Medina, Dakar, Old City Hall. *3rd Triangle of Art Festival*, within the DakArtOff of the Biennial of Contemporary African Art, organized by COSEFIT and Plexus International Forum Onlus.



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*, Erosion of the Door of No Return of the House of the Slaves of Goree, with an art installation by Sandro Dernini with all Plexus Virtual Gallery digital contributions and reprinted.



Third measurement of the sea erosion of the Door of No Return, House of the Slaves, Goree by Assane Mbaye and Sandro Dernini



June 27-29, 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.

July 21, 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. A fundraising art exhibition of artworks by children drawings from the Medina of Dakar curated by Amewa Sall.



November 24-25, 2006, Sassari, Pavilion Tavolara. *Erosions and Renaissance Show Act 6: Desertification.* 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.

December 4-5, 2007, Viterbo (Rome), University of Tuscia. *Erosions and Renaissance Show Act 7: Biodiversity Erosion* installations by Luisa Mazzullo, Micaela Serino, Paola Igliori 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.*





April 1, 2008, Rome, Stardust Cafè. *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, Gorée, Dakar, House of the Slaves. *Open Call for the Safeguarde of the Cultural and Natural Heritage of Humankind. Erosions and Renaissance Show Act 8*, within the DakArtOff of the Biennial of Contemporary African Art. Organized by Sandro Dernini with Assane MBaye, Omar Seck, Seni MBaye, Amadou Koly Niang, Youssouph Traorè, Fatoumata Coulibaly, Amewa Sall, Awa MBaye.





Delivery to the Mayor of Gorée of Plexus photos documentation of the sea erosion at the Door of No Return of the House of the Slaves, ,



Plexus Call for the Safeguard of the Cultural and Natural Heritage of Humankind
launched by Omar Seck from the Door of No Return



Delivery to the Senegal Minister of Culture of the first working copy of the Plexus Art
Slavery book by Sandro Dernini



December 10, Human Rights Day, 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 performance by Giancarlo Schiaffini.



November 3-4, 2011, Rome, Centro Culturale Elsa Morante. *Salva il Cibo e la Biodiversità del Mondo con l'Arte*, a collective art event of social responsibility organized by Plexus International Forum Onlus, Zoe Onlus, Cimet, Magazzini Generali and Forum on Mediterranean Food Cultures. *Erosions and Renaissance Show Act 9* Erosion of the living planet Gaia.

SALVA IL CIBO E LA BIODIVERSITÀ DEL MONDO CON L'ARTE

Evento collettivo artistico
di responsabilità sociale

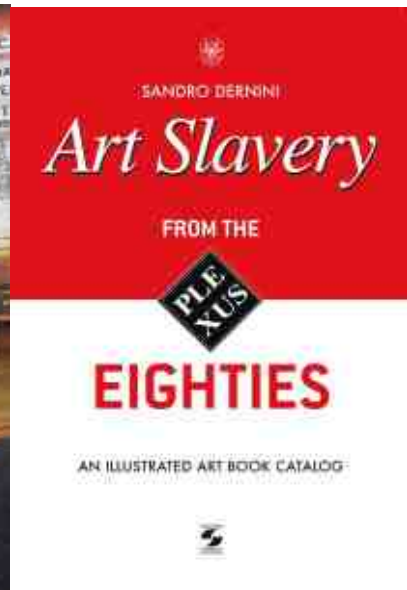




Art exhibition by Sarina Aletta, Letizia Aprile, Roberta Bartoletti, Riccardo Battisti, Fabrizio Bertuccioli, Samuele Bombadieri, Carlo Antonio Borghi, Mario Camerini, Lamberto Caravita, Filippo Carli, Sabina Cascino, Nadia Cervoni, Glaucia Coelho Demenjour, Sebastian Comelli, Claudio Cori, Eleonora Del Brocco, Sandro Dernini, Anna Maria Di Rocco, Yvonne Ekman, Vittorio Fava, Roberto Maria Federici, Roberta Filippi, Giorgio Fiume, Giovanna Gandini, Graziella Gangi, Massimo Greco, Tommaso Guerra, Susanna Hirsch, Benedetta Jandolo, Micaela Lattanzio, Gianfranco Liberto, Monica Lisi, Anita Manachino, Jacopo Mandich, Anna Marceddu, Angela Marchionni, Silvana Marconi, Anna N. Mariani, Silvana Mariniello, Serena Martini, Laura Martufi, Cosetta Mastragostino, Diego Mazzoni, Luisa Mazzullo, Kre M'Baye, Seni M'Baye, Bruno Menissale, Matteo Mercaldo, Monica Neri, Raffaello Paiella, Noa Pane, Antonia Panico, Giovanni Papi, Fernanda Pessolano, Pierluigi Piredda, Rolando Politi, Rossella Ricci, Letizia Rostagno, Anna Saba, Scarlett&Vincenti, Simona Sarti, Micaela Serino, Birgitt Shola Starp, Vittorio Terracina, Riccardo Tran, Carlo Volpicella, Walter Zuccarini. Manifesto by Micaela Serino. Frutt'Art exhibition by Glaucia Coelho Demenjour. Art performances by Silvana Mariniello and Noa Pane. Music performance by Nadia Cervoni, Silvana Marconi, Antonia Panico, Sabina Cascino, Roberta Bartoletti, Letizia Aprile. Film screenings by Piero Cannizzaro, curated by Paola Melli. Video shorts by Filippo Carli, Eleonora del Brocco, Walter Zuccarini, Marchionni/Rostagno, curated by Paolo Buccieri. Closing music event by Giò Sarno, O.A.K., Walkin' Shoes Quintet, Giancarlo Schiaffini, curated by Domenico Masotti.



December, New York University, New York, Plexus Art Slavery Book by Sandro Dernini presented by John Gilbert and David W. Ecker





May 1, 2012, Casa degli Artisti, Gola del Furlo, Marche, Italy. *Metr'Art Preview* by Sandro Dernini.





June 9, Comunidade Quilombo du Sacopa, Rio de Janeiro, **Open Call Rio+20 Terra!!** Erosions and Renaissance Show Act 9, part 2, *Erosions of the Living Traditions of the Planet.*

RIO+20 TERRA!



**Apelo para Salvar
as Tradições Vivas do Planeta.**

Sábado 9 Junho 2012 - das 17h às 21h
COMUNIDADE QUILOMBOLA SACOPÁ
Bairro da Lagoa, RIO DE JANEIRO.





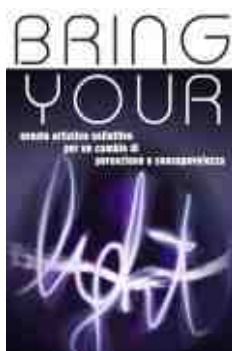
Organized by Plexus International / ISALTA - International Society for the Advancement of Living Traditions in Arts, ACQUILERJ - Associação das Comunidades Remanescentes de Quilombos do Estado do Rio de Janeiro and by Luiz Guilherme Vergara, co-fundador of the Institute MESA – Mediações Encontro Sociedade e Arte, with the participation of Luiz Sacopa, president of ACQUILERJ, Ana Cristina Souza, Sisuama Nzonkanu, Bernardo Zabalaga, Gleyce Kelly Heitor. Frutt'Art exhibition by Glaucia Coelho Demenjour. Digital art contributions by Stefano Asili, Giorgio Fiume, Yves Leduc, Luisa Mazzullo, Manyá Donaque Lopez de Arbina, Raffaello Paiella, Rolando Politi, Mitch Ross, Anna Saba, Micaela Serino, Little Shiva, Arleen Schloss, Judy Levy, Carlo Volpicella, Maggie Reilly, Garick Beck, Pilar Castel, Joan Waltemath, Carleton Palmer, Jun Julian, Gabriella Viana, Anna Marceddu, Nicholas Bergery, Glaucia Coelho Demenjour, Arianna Galeazzi, Fabrizio Bertuccioli, Sandro Dernini, Domenico Masotti, Elena Solatxi, Simona Sarti, Lamberto Caravita, Ian Trask,

Rossella Ricci, Emanuela Santoro, Cristina di Bomarzo, Haddasah Berry, Scarlet & Vincenti, Guillaume Chappez, Carmela Corsitto, Carmen Bianco, Imma Jimenez, Ariela Testa, Franco Santini, Massimo Zanasi, Gian Luca Bianchini, Thea Tini, Vittorio Terracina.

June 14 Jerusalem Studio Hadassah Berry. *Erosions and Renaissance Show Act 10: The Metr'Art*, dedicated to the young generations by Sandro Dernini.



December 10, Rome, Human Rights Day, Open Call Bring Your Light for a change of perception and awareness, CB Loft, Rome, by i. Web Streaming by Cooperativa Slogin. Fabrizio Bertuccioli, Carlo Antonio Borghi, Glaucia Coelho Demenjour, Michele D'Aloisio, Marcello D'Angelo, Sandro Dernini, Roberto Maria Federici, Giorgio Fiume, Anna Marceddu, Alessandra Menesini, Raffaello Paiella, Micaela Serino, Silvana Mariniello., Domenico Masotti, Franco Meloni, Anna Saba, Giancarlo Schiaffini, Carlo Venturi. Digital contributions to the Metr'Art by Andi Arnovitz, Stefano Asili, Glauco Benigni, Hadassah Berry, Fabrizio Bertuccioli, Carlo Antonio Borghi, Graziano Bracale, Matteo Campulla, Carla Cantatore, Norberto Cenci, Sebastian Comelli, Michele D'Aloisio, Eleonora Del Brocco, Glaucia Coelho Demenjour, Corrado Demurtas, Sandro Dernini, Stefania Di Lino, Manya Donaque, Giorgio Fiume, Giovanna Gandini, Gianfranco Gianfri, Yves Leduc GREAS, Groupe de Recherche en Sculpture et Art Sonore, Anna Marceddu, Laura Martufi, Domenico Masotti, Loreto Papadia, Raffaello Paiella, Elisabetta Piu, Anna Ricca, Marialuisa Ricciutti, Mitch Ross, Greta Sarfaty, Simona Sarti, Micaela Serino, Anna Saba, Elena Solatxi, Vittorio Terracina, iCarlo Venturi, Gabriella Viana, Roberto Wolf Villani, Carlo Volpicella, Massimo Zanasi





December 10, 2013, Human Rights Day, *Plexus Open Call in Order to Survive - Perception and Awareness: All Human Rights for All*, dedicated to Nelson Mandela. Digital art contributions by Barnaby Ruhe, Cicci Carlo A. Borghi, Domenico Masotti, Arturo Lindsay, Hadassah Berry, Mitchell Ross, Carlo Volpicella, Andrea Portas, Silvana Mariniello, Simona Sarti, Glaucia Coelho Demenjour, Naja Campanini, Fiorella Giachino, Carleton Palmer, Marcello D'Angelo e Michele D'Aloisio, Vittorio Terracina, Sandro Dernini, Valery Oisteanu, Raffaello Paiella, Giorgio Fiume, Judy Levy, Graziano Bracale, Ray Kelly, Willem Brugman, Frank Shifreen, Micaela Serino, Fabrizio Bertuccioli, Garrick Beck, Bara Diokhane, Louis Lopes, Pilar Castel, Laura Martufi, Loreto Papadia, Stefano Asili, Franco Meloni, Anna Saba, Maggie Reilly, Alfa Diallo, James Love Cornwell IV, Alessandra Menesini.

August 2, 2014, Loewe Theatre, New York University, New York., *The Voyage of Elisabeth*, Dedicated to David Ecker and Dinu Ghezzo, within the NYU IMPACT (Interactive Multimedia Performing Arts Collaborative Technology) Program, in collaboration with ISALTA, Art Intendo, Zoot Cast Radio, performances by John Gilbert, Sandro Dernini, Willem Brugman, James Love Cornwell IV, Louis Lopes, Christine Ghezzo Weiss, Lisa Naugle, Wendy Luck, Tom Beyer, John Crawford, Lia Lungu, Carolina Newman.

December 10, 2014, Canopy Art Centre, Cairns, Queensland Australia, Human Rights Day, *Cargo – Art & Food Without Borders – Looking for Paradise*, organized by Centre for Australasian Theatre and Plexus International Forum Onlus, in collaboration with Nutricion sin Fronteras,





Performance Multi Media by Centre for the Australasian Theatre: Catherine Hassall, Willem Brugman, James Daley, Dobi Kidu, Zelda Grimshaw, Nasser Selimi, Piers Freeman, (Mo) Zach, Jim Gosden, Dave Masters, Paul Barron, Clarissa Marchetto, Rosie Browning, Chris Browning, Craig, Glen, Sam, Dez Green, Julia Fujita, Miyako Masaki. Skype connections with: Sandro Dernini, Fabrizio Bertuccioli, Micaela Serino, Arturo Lindsay, David Boyle, Vittorio Terracina, Loreto Papadia, Hadassah Berry, Stefano Asili, Giorgio Fiume, Andrea Portas, Lluís Serra Majem

June 21, 2015, Siurgus Donigala, Sardinia, Homage to Sa Nuraxia of prof. Raimondo Demuro, with Sandro Dernini, on the occasion of the Geografie Sommerse programme organized by Ornella d'Agostino.



December 10, Cagliari, Centro Culturale il Lazzaretto, Human Rights Day, *Cargo – Art & Food Without Borders*, organized by Carovana SuonoMovimentoImagine and Plexus International Forum Onlus, in collaboration with Centre for Australasian Theatre and Nutrition sin Fronteras, dedicated to Gaetano Brundu, performances by: Ornella D'Agostino, Sandro Dernini, Cicci Borghi, Trio Arenara, Stefano Asili, Antonello Dessi, Luigi Erriu, Andrea Mameli, Maria Grazia Medda, Franco Meloni, Guido Pegna, Mattia Pegna, Anna Saba, Andrea Portas, Alessandra Menesini, Anna Marceddu, Marilisa Piga, Scuola di Pasta. Skype connections with Fatoumata Couliby, Assane Mbaye, Willem Brugman, Arturo Lindsay, Luisa Mazzullo, Fabrizio Bertuccioli, Micaela Serino. Webstraming by EjaTv.





Plexus Art Co-Opera #5

CARGO ART & FOOD WITHOUT BORDERS



Plexus Voyage

@plexusvoyage

Il 10 Dicembre 2015 Plexus International
presenta Art & Food with no Borders.
Webstreaming: njsk.com

plexusinternational.org

TWEET 1 FOLLOWING 180 FOLLOWERS 10 MENTIONS 5

Modifica profilo

Tweet Tweet e risposte



Plexus Voyage

Il 10 Dicembre #Plexus sarà al
#Lazzaretto di #Cagliari per l'Anno
Internazionale della #Luce e il Centenario
della Teoria della Relatività

Tendenza - Attuale

#BlackFriday

#2 Spennetico di GUSTOCHICKS

Paranormalista

#LunaBellaOff

#spittigade

Phoria

Roschirensigle

GET OVER ME ON SPOTIFY



March 10, EXMA, Cagliari, *Plexus Storage*, curated by Simona Campus, with artworks by Gaetano Brundu, Luigi Mazzarelli, Anna Saba, Antonello Dessi, Andrea Portas, Gianni Atzeni, Maria Grazia Medda, Fabrizio Bertuccioli. Artists Call "Plexus anch'io. Ceci n'est pas une Pomme" curated by Alessandra Menesini. Performance by Franco Meloni and Anna Saba.

April 2, Porto di Ripa Grande, Roma, *Plexus Open Call Metr'Art Stop Indifference*.





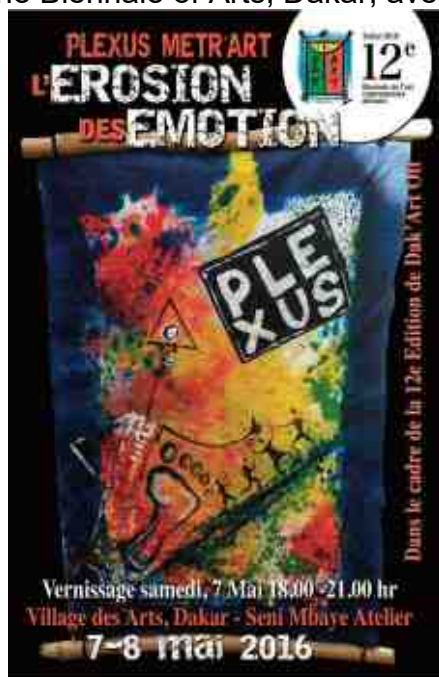


Performances by Giorgio Fiume, Pilar Castel, Silvana Mariniello, Sandro Dernini, Nadia Cervoni, Fabrizio Bertuccioli, Installations by Luisa Mazzullo, Micaela Serino. Digital art contributions by Mariagrazia Benvenuti, Fabrizio Bertuccioli, Hadassah Berry, Carlo Antonio (Cicci) Borghi, Cecilia Bossi, Graziano Bracale, Lucia Carè, Martin Carè, Pilar Castel, Daniela Chionna, Edward Claycomb, James Love Cornwell IV, Alain Coulibaly, Carlo Cusatelli Angelica D'angelo, Graciela D'angelo, Eleonora Del Brocco, Marco Delli Veneri, Glaucia Coelho Demenjour, Corrado De Murtas, Sandro Dernini, Pierluigi Di Todaro, Bara Diokhane, Raffaele Ferro, Giorgio Fiume, Roberto Gallaccio, Stefano Grassi, Gregorio Gumina, Fiorella Giachino,

Calogero Carbone Kalos, Julius Klein, Luis Lopes, Maria Grazia Lunghi, Maya Lopez Muro, Anna Marceddu Domenico Masotti, Beatrice Mastrodonato, Luisa Mazzullo, Adriano Necci, Carlo Nieddu Arrica, Iliara Pascale, Raffaello Paiella, Melita Olmeda, Michel Patrin, Elisabetta Piu, Carla Petrassi, Mitch Ross, Maria Gabriella Sabbadini, Rocco Salvia, Fabio Santi, Simona Sarti, Micaela Serino, Vittorio Terracina, Terry - Judy Levy, Gabriella Viana, Carlo Volpicella.
Performance: Pilar Castel, Nadia Cervoni, Eleonora Del Brocco, Glauca Coelho Demenjour, Sandro Dernini, Giorgio Fiume, Silvana Mariniello, Lara Panizzi.



May 7, 2016, *Plexus Metr'Art-Emotions des Arts* at the Villages des Artists, DakArtOff of the Biennale of Arts, Dakar, avec Seni MBaye, Fatoumata Coulibaly, Alain Coulibaly.



December 1, Canopy Art Centre, Cairns, Australia, Exhibition drawings by the children of Plexus Kre Mbaye Atelier d'Art. Organized by Centre for Australasian Theatre and Plexus International Forum Onlus.

December 10, Biblioteca Comunale Villino Corsini, Villa Pamphili, Rome, Human Rights Day, *Plexus Cargo – Art & Food Without Borders –STOP INDIFFERENCE*, organized by Maurizio Carassi and Sandro Dernini.



Installations by Fabrizio Bertuccioli, Sandro Dernini, Luisa Mazzullo, Micaela Serino. Performance by Claudia Bellocchi, Pilar Castel, Luca di Paolo, Giorgio Fiume. Digital art contributions by Hadassah Berry, Fabrizio Bertuccioli, Carlo Antonio Cicci Borghi, Graziano Bracale, Pilar Castel, Calogero Carbone, Alessia Cipolla, Gioia de Angelis, Eleonora del Brocco, Sandro Dernini, Bara Diokhane, Giorgio Fiume, Judy Levi, Maria Grazia Lunghi, Maya Lopez Muro, Glen Mackie (Kei Kalak), Salean A. Maiwald, Anna Marceddu, Domenico Masotti, Beatrice Mastrodonato, Luisa Mazzullo, Roy McIvor, Just Meijer, Adriano Necci, Carlo Nieddu Arrica, Melita Olmeda, Raffaello Paiella, Michel Patrin, Elisabetta Piu, Fabio Santi, Simona Sarti, Micaela Serino, Vittorio Terracina, Laura Testa, Filomena Vezza, Gabriella Viana, Adam Victor. Talk Shows by Glauco Benigni, Maurizio Carassi. Film screenings by Marco Simon Puccioni and Officina Film Club. Skype connections with Carovana SuonoImmagine Movimento in Cagliari with Ornella D'Agostino, and Centre for Australasian Theatre in Cairns, Australia, with Willem Brugman, Catherine Hassal.

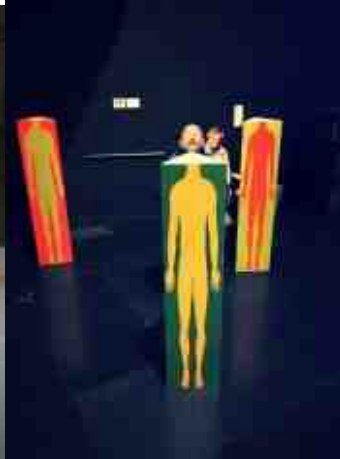
December 10, 2017, Web, Human Rights Day, The Right of Imagination. Open Call Metr'Art- Bring Your Imagination. Digital art contributions by Fabrizio Bertuccioli, Cicci Carlo A. Borghi, Vito Bongiorno, Graziano Bracale, Naja Campanini, Calogero Carbone, Pilar Castel, Alessia Cipolla, Carlo Cusatelli, Eleonora del Brocco, Sandro Dernini, Giorgio Fiume, Judy Levy, Arturo Lindsay, Maria Grazia Lunghi, Anna Marceddu, Luisa Mazzullo, Piero Meogrossi, Maya Lopez Muro, Adriano Necci, Carlo Nieddu Arrica, Raffaello Paiella, Carla Petrassi, Andrea Portas, Mitchell Ross, Simona Sarti, Micaela Serino, Vittorio Terracina, Laura Testa, Gabriella Viana.

December 10, 2018, MACRO Museum of Contemporary Art of Rome, Human Rights Day, "La Farfalla: il Ritorno dell'arte nella Comunità" (The Butterfly: The Return of Art into the Community). A coproduction of Plexus International Forum Onlus, Accademia

Europea di Danza - World Dance Alliance Europe, WAC-Web Activists Community, Slogin, Flaka y Gordyta, Centre for Australasian Theatre, CarovanaSuonoMovimentoImmagine, Atelier d'Art Kre Mbaye pour les Enfants de la Medina-Dakar, in collaboration with Amnesty International and A Buon Diritto Onlus,









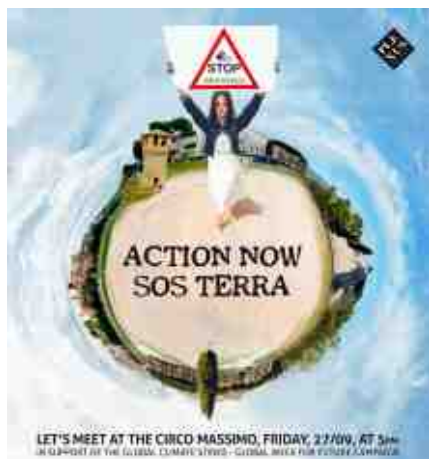
Artists: Alessandro Arrigo, Federica Attardi, Gallo Ba, Omar Baldeh, Nabieu Bangura, Garrick Beck, Moustapha Benar, Sophy Benar, Thérèse Benar, Gabriel Benigni, Glauco Benigni, Denise Bennardo, Fabrizio Bertuccioli, Marco Bianchi, Anastasija Bogach, Daria Bogach, Ettore Bonafè, Raul Jr. Boongaling, Rhys Victor Boongaling, Rosalie Rivera Boongaling, Graziano Bracale, Daniele Bragaglia, Marcello Brizzi, Mattia Campagnola Cherif Cisse, Joey Cocoa, Glaucia Coelho Demenjour, Camila Colasanti, Marie Laure Colasson, Ebrima Colley, Isabella Collodi, Sara Contardi, Nathy Couly, Alain Sibiri Coulibaly, Fatoumata Coulibaly, Carlo Cusatelli, Ornella D'Agostino, Fatima Dakik, Samra Dakik, Celerina De Claro, Giuliana Deriu, Salvatore Dernini, Sandro Dernini, Germana De Ruvo, Laura De Stefano, Morin Diop, Pape Diop, Luca Di Paolo, Olympia Dotti, Matteo Fadda, Roberto Maria Federici, Teresa Noronha Feio, Giorgio Fiume, Sambiry Fofana, Joseph Fontano, Joannee Freedom, Momar Gaye, Serena Galluzzi, John Gilbert, Mimi Grassi, Amedeo Iagulli, Barbara Lalle, Natalya Khomyakova, Volker Klein, Noemi Maini, Bakari Mane, Francesca Marchetti, Guglielmo Giovanelli Marconi, Luisa Mazzullo, Sokhna Khady Mbacke, Ibrahima MBaye, Seni MBaye, Seyni Kré Mbaye, Romeo Francois Mbogol, Corinne MC Tomas, Alessandro Melis, Gianni Melis, Caterina Merlino, Silvia Michellini, Joy Misseri, Maura Missoni, Adriano Necci, Blake Olson, Malena Olsson, Federica Pastore, Raffaello Paiella, Mario Paoletti, Rita Passeri, Emanuele, Alessandro Perra, Roberta Petrangeli, Maurizio Perissonotto, Nor Piludu, POLYGODS, Giulia Polverelli, Beatrice Previdi, Kevin Ranucci, Serge Salis, Myung-San Ko, Sara Santelli, Simona Sarti, Romeo Scaccia, Giancarlo Schiaffini, Micaela Serino, Donato Simone, Ndeyer Sira, Aliou Sow, Francesca Stirpe, Alessia Stocchi, Leopoldo CirilloTaiani, Amal Targhi, Enza Teti, Piero Tevini, Jues Touré, Rafail Tservenis, Giada Zilio.







27 September 2019 - **ACTION NOW: SOS TERRA!! STOP INDIFFERENCE!! IN ORDER TO SURVIVE BRING YOUR SELF – BRING YOUR PLANET**, Happening at the Circo Massimo of Rome, within the Global Climate Week for Future



with Simona Sarti, Pilar Castel, Carlo Cusatelli, Marta Cavicchioni, Marco Giacobbe, Claudia Melotti, Alessandra Montagna, Cristina Torelli, Glaucia Coelho Demenjour, Sandro Dernini, Salvatore Dernini, Cristina, Angelo Baggiossi, Stefano Mondovi, Suzanne Redfern, Giulio Di Pupo.

Digital art contributions by: Maya Lopez Muno, Stella Maris Velasco, Sandro Dernini, Anna Boschi Cermasi, Derya Avci, Rosa Gravino, Marcela Makrucz, Marisa Olmedo, Meri Castelli, Janys Oliveira, Roxana Rignola Art, Mauricio C. Rosa, Guroga, Monica Sanchez, Carmen Fryda Buschiazzo, Manuel Ghijem, Tchello d'Barros, Natalia Maidana, Andrea Torchetti, Rosana Fisichella, Rachelline Centomo, Jesus Valentin Olguin Balcazar, Micaela Serino, Tina Milazzo, Sylvia Medina Art,

Fernando Calhau, Silvia Maidana, Silvina Martinez, Hilda Paz, Marysia Raposo, Lautaro Fernandez, Claudia Garcia, Edith Lozano, Hugo Pontes, Alfonso Caccacale, Fernando Calhau, Hilda Paz, Ignacio Navarro Cortez, Monika Vergara, Victor Valqui Vidal, Castelli Meri, Daniel Acosta, Eni Ilis, Marysia Raposo, Airlines-guroga Airlines, Serse Luigetti, Adrian Lis, Joao Bosco Bosco, Edith Lozano, Anibal Nazzaro, Walter Brovia, Cinzia Farina, Anuska Teruel, Alexander Limarev, Marisa Olmedo, Anna Maria Scocozza, Ana Taberna Arezzo, Oneyda Ecobar, Leonor Arnao, Letlj Navarro, Mabel Carral, Arianna Pennella, Camilla Rosso, Susanne Schumacher, Maria Angelica Carter Morales, Chioart Rocio Cancion, Angelica Maria Leal Rodriguez, Claudia Pezzani, Jose Alcade Ccsa-cdmx Museografia, Maurizio Follin, Magdalia Avila II, Nestor Rossi, Za'Za Jardim, Juan Lopez de Ael, Mabi Col, Fabiola Barna, Rosalie Gancie, Susan Gold, Benjamin Barrias-Museo Infantil, Paola Cardenas-Museo Infantil, Hilda Uruena, Josephine Hazen, Nelly Caro, Mirta Caccaro, Clemente Padin.

10 October 2021 – *IN ORDER TO SURVIVE CHANGE OF PERCEPTION AND AWARENESS - PLEXUS METR'ART FOR THE MARCH OF PACE – PERUGIASSISI*, at Basilica of S.Francesco in Assisi, installation at the wall of the Basilica garden, made by Glaucia Coelho Demenjour, Micaela Serino, Luisa Mazzullo, Marco Giacobbe, Salvatore M. Dernini and Sandro Dernini.



10 December 2021, Human Rights Day, - *IN ORDER TO SURVIVE – CHANGE OF PERCEPTION AND AWARENESS PLEXUS METR'ART*, Finissage Mostra “Visione d’Insieme”, at Casa del Municipio, Rome

18 June – 4 July 2022, *PLEXUS METR'ART*, installation exhibition curated by Luisa Mazzullo and Micaela Serino, within the Costruttori di Pace Group Show, at Mitreo, Corviale, Rome



22 April 2022, PLEXUS METR'ART PEACE FLAG TO STOP WAR AND SAVE THE PLANET, a monumental historical wall artwork consisting of 13 strips of fabric with the six colors of the rainbow, for a total size of 126 square meters, installed at the Earth Village, Villa Borghese, Rome, on the occasion of the International Earth Day, with: Sandro, Rodolfo e Salvatore Dernini; Glaucia Coelho Demenjour, Micaela Serino, Luisa Mazzullo, Daniele Comelli, Simona Sarti, Michel Patrin, Pilar Castel, Carlo Cusatelli, Rita Passeri, Maria Letizia de Forgellinis, Pino Grassi, Laurie Guarnier, Patrizia Biuso, Loreta Viberti



10 December 2023, Human Rights Day, PLEXUS METR'ART BANDIERA DELLA PACE RECONCILIATION STOP THE WAR, , at the Basilica S. Francesco, Assisi, performance by Fabrizio Bertuccioli, Glaucia Coelho Demenjour, Rodolfo and Sandro Dernini



27 October 2024, San Quirico, Sorano, Tuscany Maremma, PLEXUS METR'ART BANDIERA DELLA SOSTENIBILITA' - STOP PARCO EOLICO A SORANO – STOP INDIFFERENZA Installation by Fabrizio Bertuccioli and Sandro Dernini



The Voyage continues...

FOR MORE: WWW.PLEXUSINTERNATIONAL.ORG