One Million Fundraising Options Not Being Explored at AS220

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I DON'T WANT TO BE PAID, I JUST WANT TO DO WHAT I AM ENDOWED NATURALLY TO DO (manage media and "sell" culture)

so if you want to hear the rest of the list write to me at 157 alverson Avenue Providence R.I. 02909 or call me at 401 274 5056 or E-mail me at.

MEANWHILE THERE'S STILL TIME TO GO BUY ONE OF MY DRAWINGS IN THE UPSTAIRS GALLERY, 100% of the purchase price goes to AS220. It's a gift. AS ALWAYS

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ONE MILLION FUND RAISING OPTIONS NOT BEING EXPLORED AT AS220

BEFORE I START TO ENUMERATE MY OPTIONS...

WHY DON'T YOU CONSIDER ONE OF THE DRAWINGS FOR SALE IN THE GALLERY

Ok so here's where I start my list

#1 Listen to me
   I am one of only a few of the original, founding artists still actively involved in the commune. #2 Recognize me. Laughter is the sound of recognition in my estimate. So in this case I'm inviting you to grasp the humor in one of my lines, allow yourself the option of laughing as a form of knowledge. Self-Parody is one of the very best modes of knowing. Listen to me, I'm a genius. & I'm beautiful dammit!

Not only that but...
I am the man who presented AS220 to the Rhode Island State Council on the Arts in 1986.

I am the man who wrote the first RISCA grant for S220 in 1987. Because Bert Crenca told me "If you don't do it nobody will".

I am the man who devised the "reverse psychology public relations" formula to promote AS220 Via The BEAT CRITIQUE newsletters begun in 1988.

The Continuation of the BEAT CRITIQUE "mission" was the stated purpose of AS220's second RISCA grant (which I did not write) but which did, again, receive funding. Bert Crenca and his Board of Directors (circa 1989) had started ignoring my input! (FOR FISCAL YEAR 1990 I SUBMITTED 50 PAGES OF PROPOSED PROJECTS (T-SHIRT DESIGNS, SCENERY, GRAPHICS VIDEO PROGRAMMING, ADVERTISING CONCEPTS)

In theory, Umberto was trying to get many more artists involved in our ll BEATNIK LEAGUE which I HINK IS A TOTALLY CREDIBLE MOTIVE, and I REALIZE THAT I had too many ideas for EVERYTHING. HE felt overwhelmed by my gifts. HEH. But that didn't stop Umberto from phoning me in 1990 to ask "if he could buy the AVANT GOD OF THE SHIRT DESIGN" -which I had created spontaneously in the spring of 1989 (along with a whole corporate identity graphics package-

You cant Buy It" I said," I ALREADY gave it to you" the design was still never used. YOU DO THE MATH Post hypnotic suggestion box insert)

I am the man who continued to pursue "the reverse psychology PR formula" to promote AS220 in 1994's AS220 COMPLEX MAGAZINE by writing a very popular pseudo-critical rave column called

**STATE OF THE ART**

For almost a year AS220 managed to deliver as many as 5000 copies of its open and un-juried magazine containing "state of the art" to people throughout Providence, Rhode Island and southern New England. And it was as the result of this exposure that I suddenly found myself being acclaimed as a writer, By October of that year STATE OF THE ART was the only content in the allegedly open and un-juried AS220 COMPLEX magazine, because, in the words of the AS220's Public Relations Officer at the time (Sherry Van Antwerp) "THAT'S ALL ANYBODY WANTS TO READ, APPARENTLY"

But I still kept on designing things for AS220 and writing about the scene and eventually settled into separate formats for "REVERSE PSYCHOLOGY P.R." or ENTRY LEVEL ART CRITICISM and have addressed and redressed just about every subject which could possibly be associated with art (AKA everything)

**OK NOW! IT'S 2003**

And I am wildly excited by the BEATNIK LEAGUE here before me configured. What was once a piano and a coffee pot in a 500 a month loft, Is now a very well established NON PROFIT CORPORATION that is giving artists like ME an opportunity to reach other humane beings, without having a media marketplace spread out as an obstacle course between us.

Not only that, but over the course of 18 seasons of association with this "artist owned" NON PROFIT CORPORATION, I have met and established wonderful relations with some of the best artists alive. Some of them are people like me, who simply do not care to be involved with the social machinery that turns ART or MUSIC into an INDUSTRY.

Which seems absurd to me but, other artists are perfectly comfortable with fees.

JAZZ MUSICIANS LIKE TO GET PAID!