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AS220 State of the Art

Peter John Boyle

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AND FORT THUNDER ENTERS ITZ BAROQUE PERIOD

Well Ya know. I been a fan of the ft. thunder silkscreen printing company for several years and only started to hear about the screen at their groovy loft in greater Olneyville last year. At that point I started to hear such immense hyperbole about the scene there combined with reports of such gigantic fabulousness there-in contained, that I began to fear that my maiden pilgrimage to the hippest place in divine providence might possibly be an anti-climax.

What can I possibly attribute these ludicrous fears to? Except, maybe, to too much time spent in the throws of bleakest anti-climax at AS220. WAY TOO MUCH TIME SPENT THERE.

So, assured by AS220's groovy gallerie-mester that I would be attending a performance of the slamminest band around, and equipped with the hippest date on a plate, I wafted into FORT THUNDER TO HEAR LIGHTNING BOLT and behold the source of the grooviest screenprinted art I have ever seen.

First off let me regale you with a long and intricate tale of the art of screenprinting; my personal philosophy there-of, and an assortment of rationales which fuse both into one great howling paen expressing the degree of my devotion to the indistinguishable young genies who inhabit that bike shop/post-mod hippy commune/rabbit warren behind the harris ave donut shoppe.

THERE ARE TWO THINGS WHICH CONTRIBUTE TO GREAT SCREENPRINTED ART, or if you prefer to the art of screenprinting.

NUMBER ONE IS THE STENCIL. NUMBER TWO IS THE INK COLOR.

Not just any color, but color chosen and blended and juxtaposed with the highest esprit of enthusiasm and wonderment. Beyond everything else which the screenprinters at FORT THUNDER have accomplished in the medium IT IS THIS PRECISE AND RELENTLESS PASSION FOR COLOR that makes the product of their swinging studio absolutely the best in town.

After I videotaped Chris Kidduffs quickie exhibition of poster art I spent hours with my mouth watering over the color harmonies in the prints of the FORT THUNDER PRINTING COMPANY (ensemble) INC. AND REALIZED TO MY OWN UNBRIDLED Joy that it was this consistent commitment to color in the context of great screenprinted art that has always made the work of these bicycle riding fashion outlaws so utterly sublime and instantly recognizable.

YUM YUM YUM

THE POWER OF THE STENCILS EMPLOYED BY FORT THUNDER comes from a combination of the mad, handdrawn compositions and type, and, via sheer providence, the wonderful conduit into the universal mind provided by the ENDLESS ARRAY AND INCREDIBLE NATURE of the band names amblazoned there-upon.

THE RESULTANT COMBINATION MAKES THESE POSTERS ABSOLUTELY RIVETING

Almost as cool as the main toilet in their palatial loft space, where I spent 45 minutes on the evening of my aforementioned pilgrimage, in a state of advanced hilarity noting the blizzard of esthetic and philosophical information on display there.

THESE GUYS HAVE ACCOMPLISHED A FUSION OF ESTHETIC PHILOSOPHY AND LIFESTYLE THE LIKES OF WHICH THIS OL HIPPY AIN'T NEVER SEED BEFORE.

I am quite in awe of it.

PARTICULARLY NOW THAT I HAVE SEEN

LIGHTNINGBOLT

Nice segue doncha think? What kin e ye say about this band except that I believe it represents what will come AFTER MUSIC. Or perhaps it would be better to say it represents the next music, POST AURAL MUSIC PERHAPS, because I did not use my ears to attend this phenomenal act, but rather I merely aligned my solar plexus with its source like a radar dish seeking microwave radiation from intelligent aliens.

Wow! And Talk about yer intelligent aliens. BRIAN AND BRIAN, the human components of LIGHTNINGBOLT, effect what is quite simply A DOWNLOADING OF PURE ENERGY, which is fantastic in its intensity and intelligibility, even while it completely defies the intellect, rational evaluation, and all cerebral functions save that one reserved for experiencing something utterly exquisite, rare, dazzling and completely new.
TRUST, AS220, approximating art (or music) on nit. Just the impeccably recorded sound of MERCENARY /W GREEN CAR FINDING THE SINGLE definitely music, not to mention some really impressive instrumental performances. How could Time wuz when just about every lp you bought was marketed on the power of the single them usually had naught upon their vinyl but them "emphasis tracks". But, recently milliseconds of jive miasma don't still impact on my groovy cogitation upon the state of the art at AS220. Culled from its accumulated tracks. Truth is most of the time records what had hit singles driving them usually had naught upon their vinyl but them "emphasis tracks" and a bunch of filler you never wanted to hear. Now the members of the smoking jackets have accomplished yet another bizarre Form of musical homage to the forms popular in the murky past. Yes BAMMO has great cover art, the kind that would make you want ta buy the record once upon a time and now I have discovered to my infinite amusement that it also contains two songs that would have set juke boxes in flames if 45 rpm records were still the primary marketing tools used by bands to sell there various and sundry 'ACTS'. "MERCENARY" is my choice fer the "a side single" even though "green car line" is the recording that really really showcases the talent lurking in the smoking jackets. There is only one thing Keith Munslow likes better than scribing thinly veiled sexual innuendo and that is MONEY. So the reason I picked MERCENARY as the "a side" is that its lyrics are based on the truth. Even though GREEN CAR LINE is the best song. Man everybody in the Smoking jackets gits ta act up on this one plus it is packed with musical sub-references, cliches and bizzarro solo thangs like you'd expect outta the artists formerly known as the bob jazz quartet. So next time ya listen to BAMMO pretend ya bought it on the strength of MERCENARY/W GREEN CAR LINE and discovered that the rest of the disc was padded with pecker sauce n ham.

FREQUENCY LOUNGE
STILL CONSISTANTLY HIGH QUALITY

WHILEVER ELSE I MAY THINK OF Tim O'keefe, he is still one of the most consistently High quality artists currently in residence at AS220 today! His monthly programs of electronic ambient and techno music is one of the high points of the AS220 schedule and offers a genuine opportunity for BEATNIK LEAGUE ASSOCIATE to experience genuine ART MUSIC, second only to Hal Crooks jazz bullsh*t. WHY WHY WHY? Why another teeming throng at the pork chop lounge ready to watch lizzie jane fuse Opra AND Jerry Springer with the eternal shades of PT Barnum, William Randolph Hurst and Caligula, and another empty room at the frequency lounge, where the visual and audio ambiance is almost always in the neighborhood of the sublime. In their halloween show TIM was joined by resident percussionist Mark Pedini on synth drums who always manages to add a stylish quirk or two to whatever project he embarks and the effect was quite entrancing. UJ GRAVITY IS ALWAYS A PLEASURE, and now that I have learned to adjust my heart rate in the presence of sum of this very nouveau recorded music I'm finding myself in a purty much uninterrupted alpha state while these sub-utopian frequencies are bouncing off the walls of the beatnik league. DON'T YOU GUYS APPRECIATE BEAUTY, IS THAT THE PROBLEM