Jim Pomeroy and his electric bass flute, 1978

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A Short Variety Show
November 15, 1978
Atheneum Theatre 8 p.m.


Nocturne III, 1978, a little night music with tapes and slide projections activated by a large plastic electronic bass flute, c. 15-20 minutes. Joe Celli, Guest Artist.

Apollo Jest, 1978, anaglyphic (red/green 3-D) slide projection, 125 stereoscopic images (with viewers for the audience), 12 minutes. Nancy Blanchard, Narrator.

Smoker's Skoff, 1976-78, a large pyrotechnic drawing which gradually cuts itself to ribbons, c. 30 minutes. To be performed outdoors, weather permitting.

large sculpture, Fear Elites, in the collection of the Mildura Art Center in Australia. Many of the movements are "prepared" in such a way as to render distorted or unexpected sounds. The performance raises parodies of Cage, Reich, and Obviously Ives...popular and classical tunes and effects are woven in and out and build to a massive crescendo which trickles out into fewer and slower tunes and fragments as the mechanisms wind down. The list of composers includes Mozart, Bach, Beethoven, Bob Dylan, Ravel, Carmichael, Gershwin, Joplin, Irving Berlin, Tchaikovsky, and uses tunes like T-4-2, Lamb Woman, Born Free and the theme from "The Godfather." It's a very corny, theatrical piece, sweet enough to melt the ice of Laura Mars.

Nocturne III will be a hybrid of several early performances--Nocturne I & II, which uses quadraphonic snoring to chorus the reading of exotic "dreams," Ancestral Rotation, which is a personal tribute to my grandfather as one of the composers of the Whiffenpoof Song using live and taped flute, and Cunning Caged Hams a song and dance (danced by Jim Melchert and a stepladder) piece using agrarian folktales from Texas. The piece will use a large plastic bass flute to "gate" stories from a tape recorder in a dream-like setting. Also a corny piece, a little night music in a non-traditional sense based upon the obscure work by Sigmund Freud, "Unconscious Blokes and Their Dreamy Relations."

Apollo Jest is a re-reading of one of the most important myths of our time, man's landing on the moon, told in dramatic 3-D. The pictures are either taken with a cheap polaroid or found in collections of antique stereopticon cards. It's very much a device from 19th Century technology and uses red-green viewer glasses like in the early 50's. Sort of another "twice-told tale."

Comments about this evening's program by Jim Pomeroy, excerpted from a letter to Andrea Miller-Keller, October 20, 1978:

Mozart's Moog is a mechanical "synthesizer" electronically amplified for live performance. It consists of 32 (and possibly more) clockwork music-box movements mounted in an attaché case with contact microphones. The piece is actually a portable condensed version of the

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PLEASE NOTE:

This evening performance is the first exchange event with a sister program, MATRIX/BERKELEY, now in full operation at the University Art Museum, University of California at Berkeley.

This fall MATRIX/BERKELEY exhibited a small show of works by Willem de Kooning organized with assistance from MATRIX/Wadsworth Atheneum. Other such exchanges are planned for the near future.

Our thanks to Michael Auping, MATRIX/BERKELEY Coordinator, for arranging this performance.

...Parody and satire are key elements in Pomeroy's works to date, a majority of which reflect a cynicism of the concept that art and technology are historically progressive. Many of Pomeroy's works involve the employment of homemade technologies and apparatus. A tinkerer of sorts, his studio houses an array of devices modelled after 18th and 19th century inventions, which Pomeroy adapts to incorporate current forms of technology....

Pomeroy questions art theories which espouse notions of uniqueness and the artist as spiritual guide. He presents his inquiries into the conceptual relationships between art and technology in as simple and easily understood a manner as possible. He is the first to explain away any mysterious or overtly complex connotations a viewer might attach to his works. His pragmatic approach to technology and modern art history are an attempt to address a new clarity in our understanding of these phenomena....

Jim Pomeroy was born in Reading, Pennsylvania in 1945. He graduated from the University of Texas, Austin, in 1968 (BFA) and the University of California, Berkeley in 1972 (MFA). He is currently Chairman of the sculpture department of the San Francisco Art Institute, and is co-founder of 60 Langton Street, an alternative exhibition space in the South of Market Street area of San Francisco. Pomeroy lives in San Francisco.

From an essay by Michael Auping, Jim Pomeroy/MATRIX/BERKELEY 13 '78.
Selected one-man exhibitions: Union Gallery, San Jose State University, CA '71; Hundred Acres Gallery, NYC '72; Daniel Weinberg Gallery, San Francisco '73; de Saisset Gallery, University of Santa Clara, CA '74; California State University, Sacramento '75; Hansen-Fuller Gallery, San Francisco '75; University Art Museum, University of California, Berkeley, Jim Pomeroy/MATRIX/Berkeley 13 '73; Artists' Space, NYC '78.

Selected performances: 63 Bluxome, San Francisco '74; Museum of Conceptual Art, San Francisco '75; Fort Worth Museum of Art, TX '75; San Francisco Museum of Modern Art '76; Los Angeles Institute of Contemporary Art '77; 80 Langton Street, San Francisco '77; Mills College, Oakland '78; Contemporary Arts Forum, Santa Barbara '78; The Exploratorium, San Francisco '78; Artists' Space, NYC '78.

Selected group exhibitions: Hansen-Fuller Gallery, San Francisco '70; San Francisco Art Institute, Young Bay Area Sculptors '71; University Art Museum, Berkeley, Bay Area Underground '72; E.B. Crocker Art Gallery, Sacramento, West Coast '72 '72; San Francisco Art Institute, Drawing Invitational '73; Baltimore Museum of Art, MD, California '73; Kranert Art Museum, University of Illinois, Champagne, Contemporary American Painting and Sculpture, 1974 '74; San Jose State University, CA, Dimensional Word Works '75; University of California, Santa Barbara, Visual Verbal '75; San Francisco Museum of Modern Art and Fort Worth Museum of Art, Exchange DPW/SFO '75/76; Gallery of New South Wales, Sydney, Australia, Biennial of Sidney '76; Kemein Prefecture Hall, Tokyo, 80 Langton Exchange '77; and/or, Seattle, Art for Binary Vision '77; Art Institute of Chicago, Having a Wonderful Time Postcard Revue '78.
