Light Weight Phantoms, 1977
in San Francisco, the work is essentially a form of photographic sculpture.

Making the World Safe for Geometry consists of a series of fantazized monumental manipulations. Manipulating a series of postcard cityscapes from around the world, Pomeroy presents a series of abstract public sculptures which are both formally sophisticated and, ultimately, impossible to realize. The work represents both a conceptual extension and parody of modern public sculpture.

Pomeroy also presents his ideas via public performance. These performances are characterized by the same spirit of irony and humor that is apparent in his other work. Characteristically, they are casual and deadpan demonstrations of an invented apparatus or process or visual narrative. Chorus Line, 1975 takes the form of a peep-show installation. The artist describes the work as "A Dance for Naval Skills. A dozen dancers spell 'chorus' in Morse by lifting their shirts and flashing bellies at a row of wide-angle security viewers mounted on the wall." (Undated notes by the artist.) In Composition in Deed, 1975, Pomeroy, along with other participants, uses a slingshot to gradually destroy a "Salon Painting" created by a grid of 256 mirrors which reflect their surroundings.

In November the artist will travel to the Wadsworth Atheneum in Hartford, Connecticut to present a series of recent performances for MATRIX/HARTFORD. The specific performances to be presented have not been determined at the time of this writing.

Along with the performances in Hartford, Pomeroy will present Apollo Jest, 1978. Essentially a tongue-in-cheek documentary of America’s Apollo moon landing, the work consists of 125 stereoscopic images experienced through 3-D viewing glasses. The images are accompanied by a 12 minute taped narration prepared by Pomeroy and presented by Nancy Blanchard. Mixing "found" and stereographic images with an occasional photo of the actual Apollo mission, Pomeroy's audio/visual presentation attempts, as he put it, "to disprove the rumor that the Apollo mission never occurred, that the whole event was staged on a Hollywood backlot." (Conversation with the artist, August 13, 1978).

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 80 Langton Street, an alternative exhibition space in the South of Market Street area of San Francisco. Pomeroy lives in San Francisco.
Making the World Safe for Geometry, 1977-78, slides presented with stereo-optic device. Lent by the artist.

Selected one-person exhibitions:
Union Gallery, San Jose State University, CA '71;
Hundred Acres Gallery, S.F. '72; Daniel Weinberg Gallery, S.F. '73; de Saissset Gallery, University of Santa Clara, CA '74; California State University, Sacramento '75; Hansen-Fuller Gallery, S.F. '75.

Performances:
63 Bluxome, S.F. '74; Museum of Conceptual Art, S.F. '75; Fort Worth Museum of Art, TX '75; San Francisco Museum of Modern Art '76; Los Angeles Institute of Contemporary Art and 80 Langton Street, S.F. '77; Mills College, Oakland and Contemporary Arts Forum, Santa Barbara '78; Exploratorium, S.F. '78.

Selected group exhibitions: Hansen-Fuller Gallery, S.F. '70; Worth Ryder Gallery, UC, Berkeley '71; Oakland Museum, The Metal Experience '71; 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; Walnut Creek Art Center, CA, Hardware '73; San Francisco Art Institute, Drawing Invitational '73; Baltimore Museum of Art, MD, California '73; Krannert Museum, University of Illinois, Champagne, Contemporary American Painting and Sculpture, 1974 '74; San Jose State University, CA, Dimensional Word Works '75; UC, Santa Barbara, Visual Verbal '75; Lester Gallery, Inverness, CA, Artists' Toys '74,'75; San Francisco Museum of Modern Art and Fort Worth Museum of Art, Exchange DFW/SFO '76,'75; Gallery of New South Wales, Sidney, Australia, Biennial of Sidney '76; Libra Gallery, Claremont Graduate School, CA, Art Stories '77; Kemein Prefecture Hall, Tokyo, Japan, 80 Langton Exchange '77; and/or, Seattle, Art For Binary Vision '77; Art Institute of Chicago, Having a Wonderful Time Postcard Revue '78.

Selected bibliography by Pomeroy:
"Jim Melchert Interview," with Alec Lambry, Work (May '75).
Rushmore--Another Look, (San Francisco: San Francisco Art Institute '76).
"Viewing the Museum; the Tale Wagging the Dog," The New Art Space (Los Angeles: Los Angeles Institute of Contemporary Art '78).

Selected bibliography about Pomeroy:

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