

SOUTH OF THE SLOT

63 BLUXOME ST.

SAN FRANCISCO

(BETWEEN 4TH ST. & 5TH ST. AND BRANNAN & TOWNSEND)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
OCTOBER 20	21	22	23	24	25	26 K.P. COSTELLO ANALOGY/ INSTALLATION 12:00 NOON TO 12:00 MIDNIGHT
27 K.P. COSTELLO ANALOGY/ INSTALLATION 12:00 NOON TO 12:00 MIDNIGHT	28 ALAN SCARRITT FLOW-6:00 PM FOR ROGER SPERRY VAEA PERFORMANCE MUSIC IS DANGEROUS 8:00 PM	29	30	31	NOVEMBER 1 CENTER FOR CONTEMPORARY MUSIC PERFORMANCE 8:00 PM	2 "MOTION" PERFORMANCE RELAY 10:00 AM TO 11:00 PM
3	4 JIM POMEROY COMPOSITION IN 'D 8:00 PM PAUL DEMARINIS C.K.T. 8:00 PM	5	6	7	8 JOEL GLASSMAN AUDIO-VISUAL EXPERIMENT #2 8:00 PM JOHN GILLEN DOWN HILL SLIDE 8:00 PM	9 RICHARD ALPERT 8:00 PM
10	11 ROBERT ASHLEY WORDS & SOUNDS 8:00 PM	12	13	14	15 BILL MORRISON JOCK REYNOLDS PAT FERRERO ALLIE LIGHT PERFORMANCES 8:12 PM	16 JACK OGDEN JIMMY SUZUKI PERFORMANCE BLANK SPACE 8:00 PM
17	18 JIM MELCHERT INSTALLATION 8:00 PM PERFORMANCE 8:41 PM IRV TEPPER VIDEO TAPES DREAMS 9:00 PM	19	20	21	22 TERRY FOX 8:00 PM STEPHEN LAUB 8:00 PM	23 DONG & SHARON VIDEO WITH LIVE PERFORMANCE 8:00 PM
24	25 TOM MARIONI PERFORMANCE 8:00 PM PAUL KOS PERFORMANCE 8:00 PM	26	27	28	29	30

SOUTH OF THE SLOT was a group show that took place in San Francisco during the months of October and November in 1974. It was a show that was organized by a group of artists as a much needed forum for a particular type of work.

Organized around a loose structure, the artists that participated were asked to choose a date and time at which they would present their work. The space at 63 Bluxome Street in San Francisco was made available to them throughout the two month period with no stated restrictions as to how the space was to be used.

The work that was presented differed widely with each individual, but in general relied on real-time presentation for transferring information from artist to audience. The directness of this type of transference sets up a field of variables very different from traditional forms of art. Each artist dealt with these variables by finding a mode which best suited the ideas inherent in the design of the presented situation. The twenty-two presentations included such various modes as: video performance and live performance, projections and photo-documentation, dance and music, tableau and environmental situation.

The following pages contain photo-documents of the work that was presented as the **SOUTH OF THE SLOT** show.

All photography by Richard Alpert with the following exceptions:

MUSIC IS DANGEROUS by David Robert.

PROBE by Christine Reinhold.

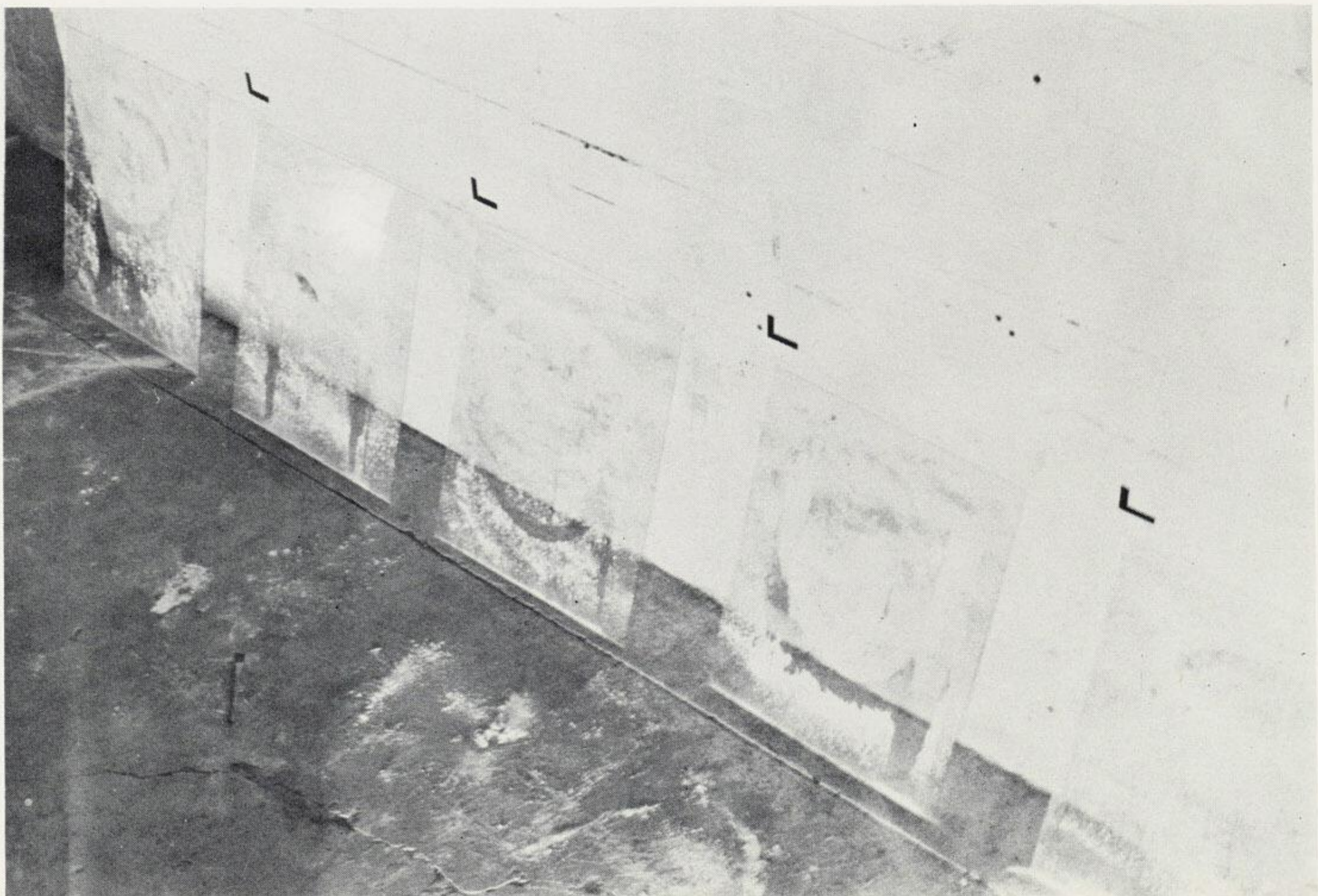
SHADOW PIECE (Points of View Series) by Jim Melchert.

untitled (Points of View Series) by Tom Marioni.

DRUM BRUSH LECTURE by Christine Reinhold.

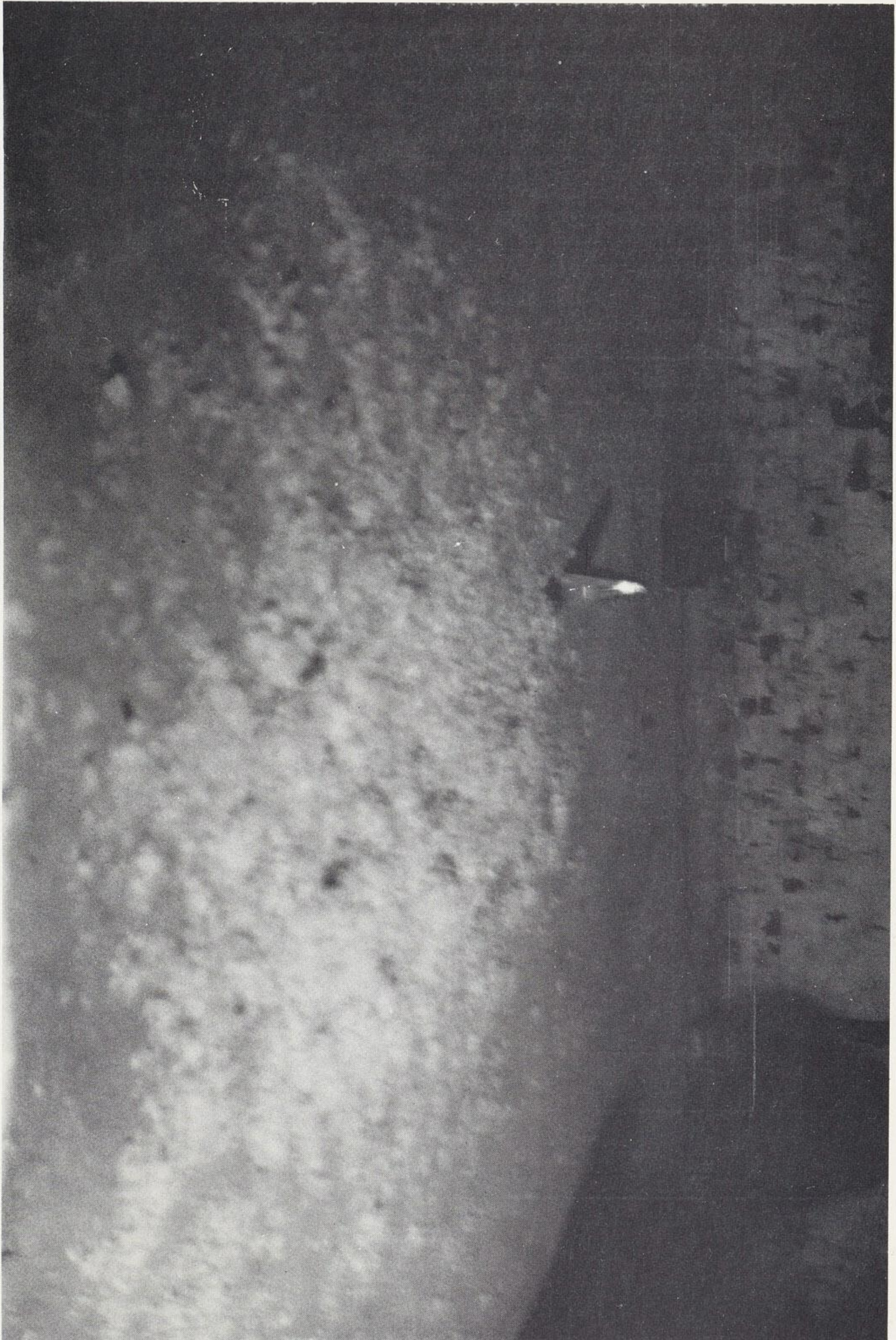
Published and Designed by Richard Alpert
San Francisco, 1975

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K. P. Costello: ANALOGY/INSTALLATION, mixed media, Oct. 26, 27.

Alan Scarritt: FLOW, performance, Oct. 28.





Vaea: MUSIC IS DANGEROUS, performance Oct. 28
Participants: (above) Nancy Rose and Kat Barnett
(not shown) Diedra Ainly, Wendy Sichel, Gerry Granelli, Fred Marshall.



Mills College Center for Contemporary Music, performances, Nov. 1.
Participants: (above) Beth Anderson, Peg Ahrens
(not shown) Craig Hazen, Virginia Quesada, Erv Denman.



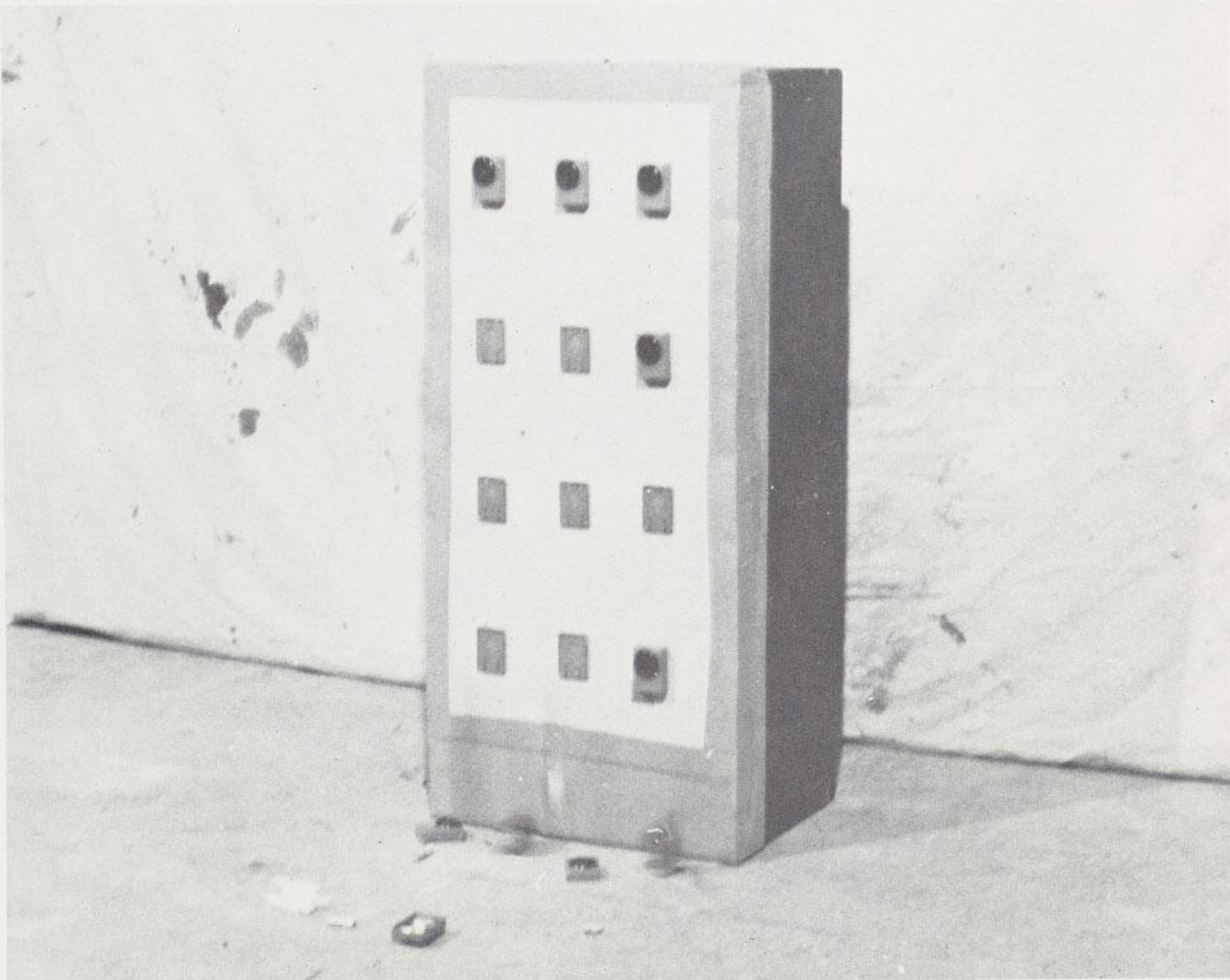
Linda Montano: DEATH AND BIRTH: A CRIB EVENT, performance, Nov. 2.



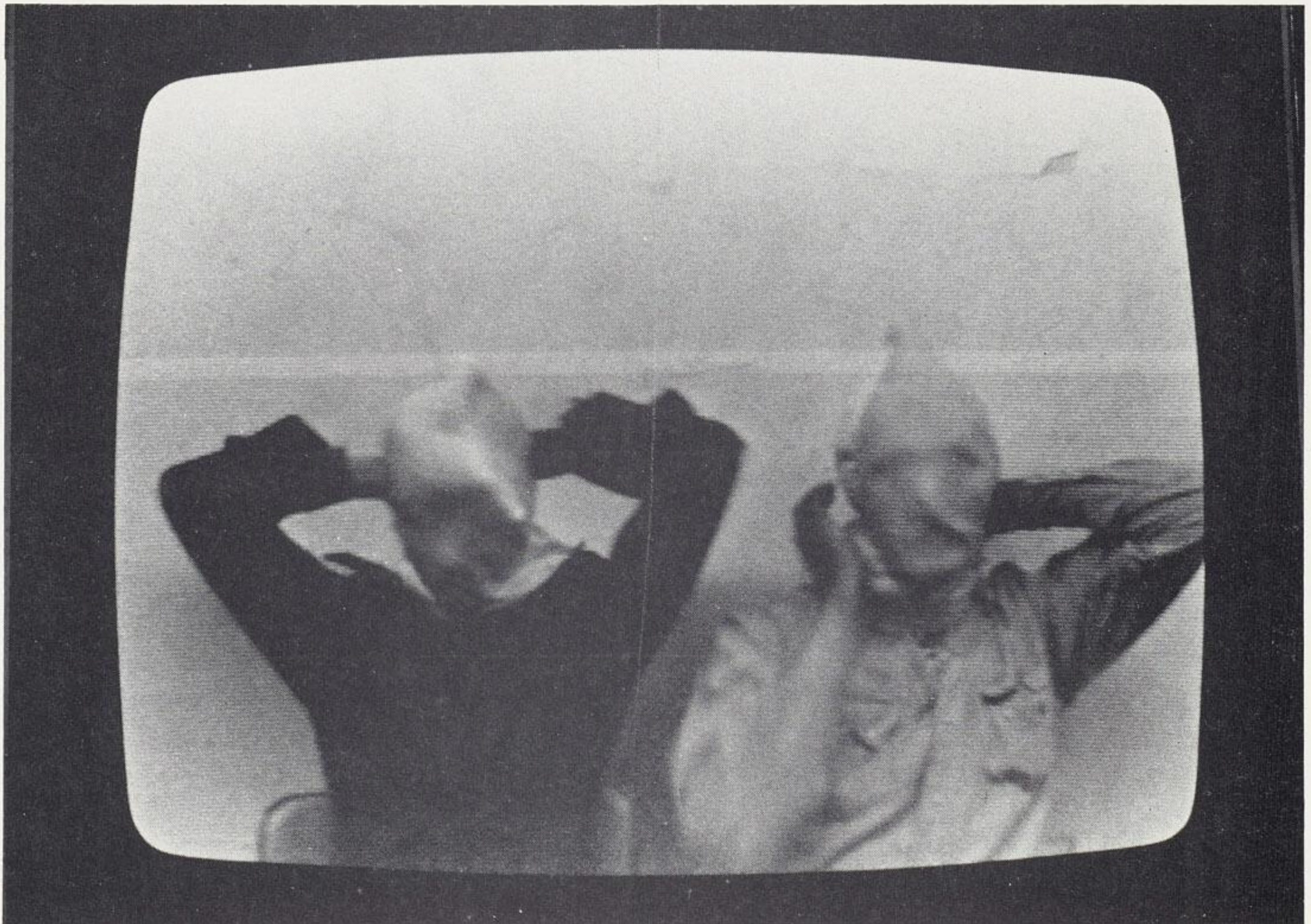
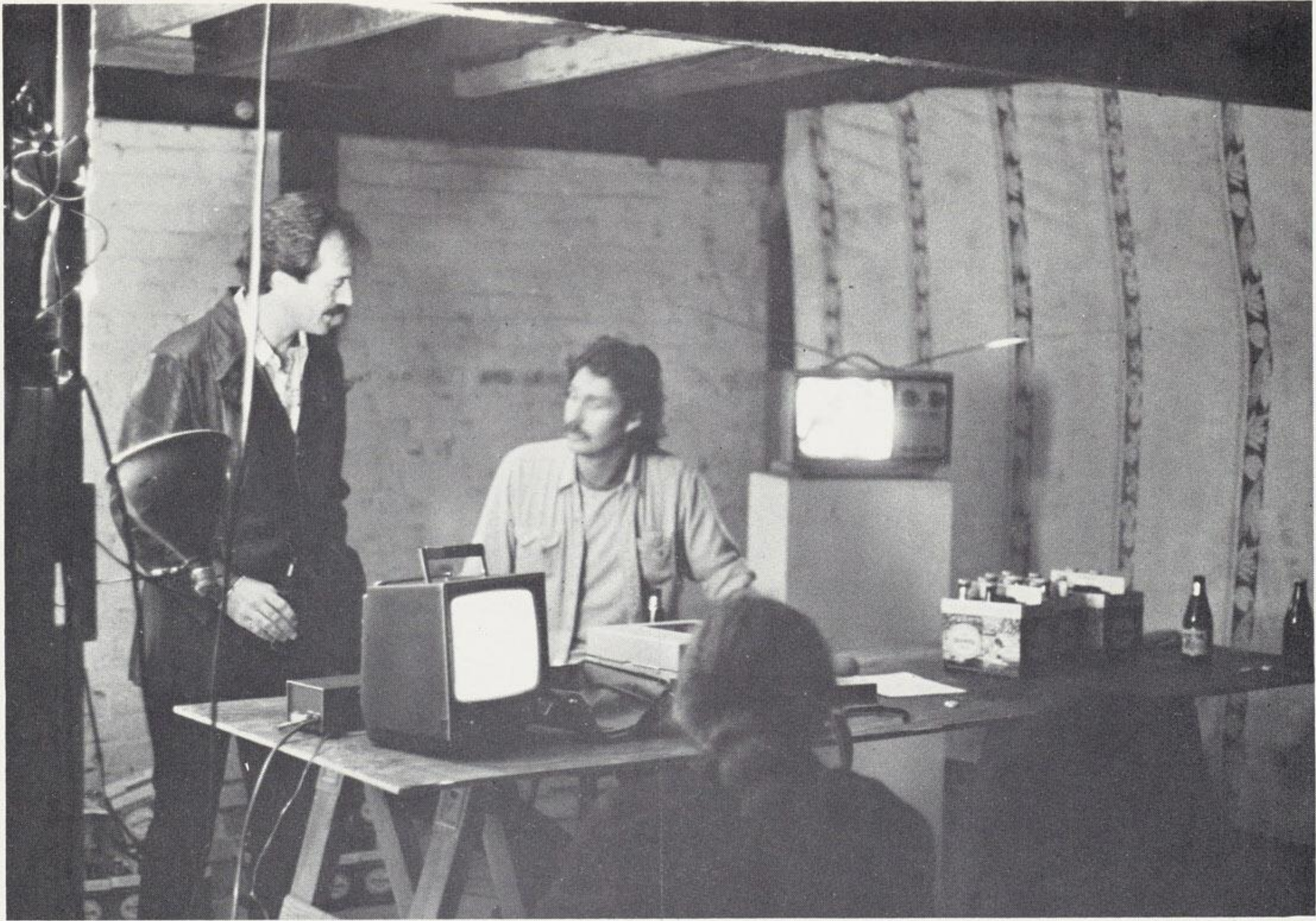
Motion: PERFORMANCE RELAY, performance, Nov. 2.
Participants: (above) Suzanne Hellmuth, Joya Cory
(not shown) Muniera Christensen, Brigitte Hotchkiss.



Paul Demarinis: C.K.T., performance, Nov. 4.

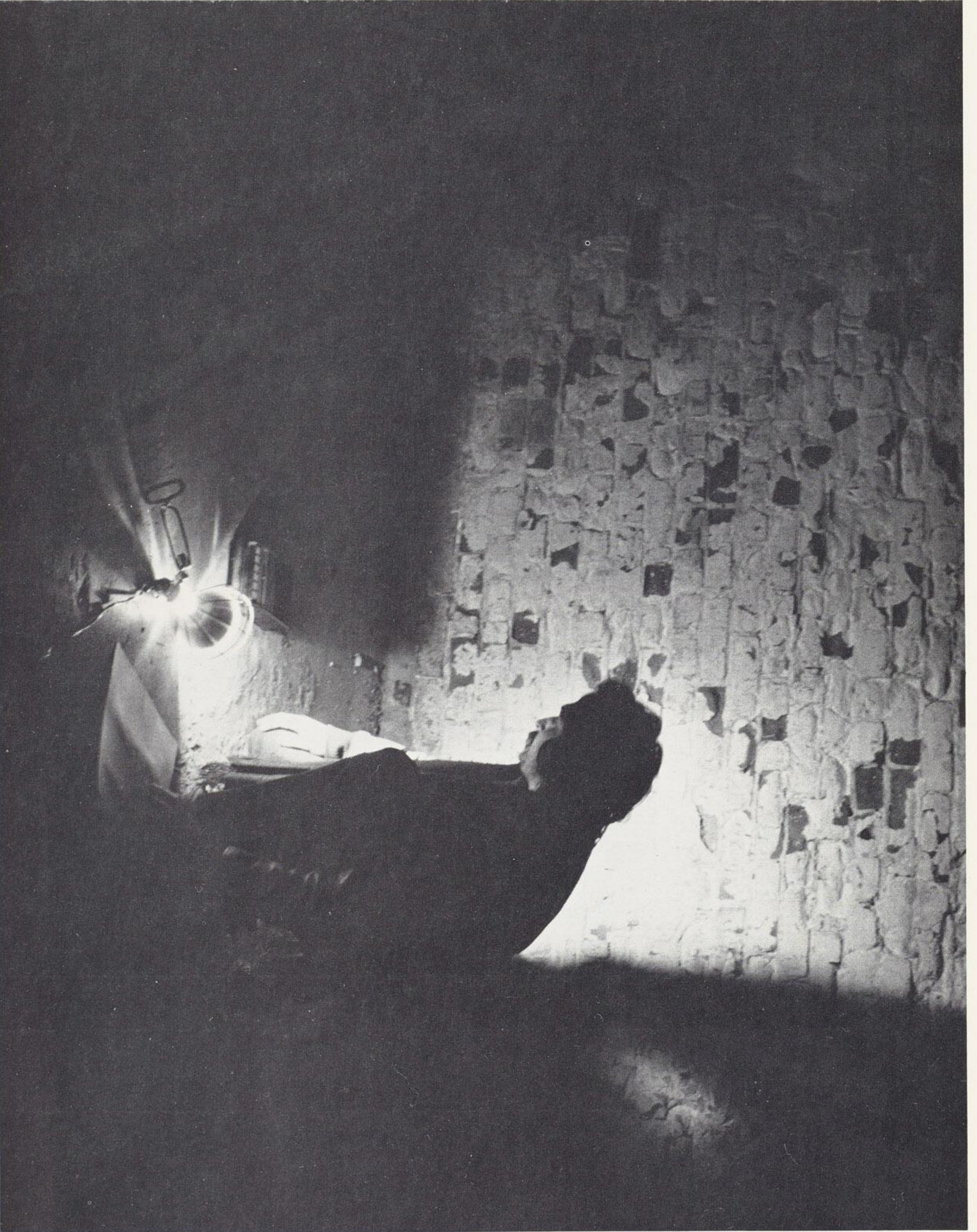


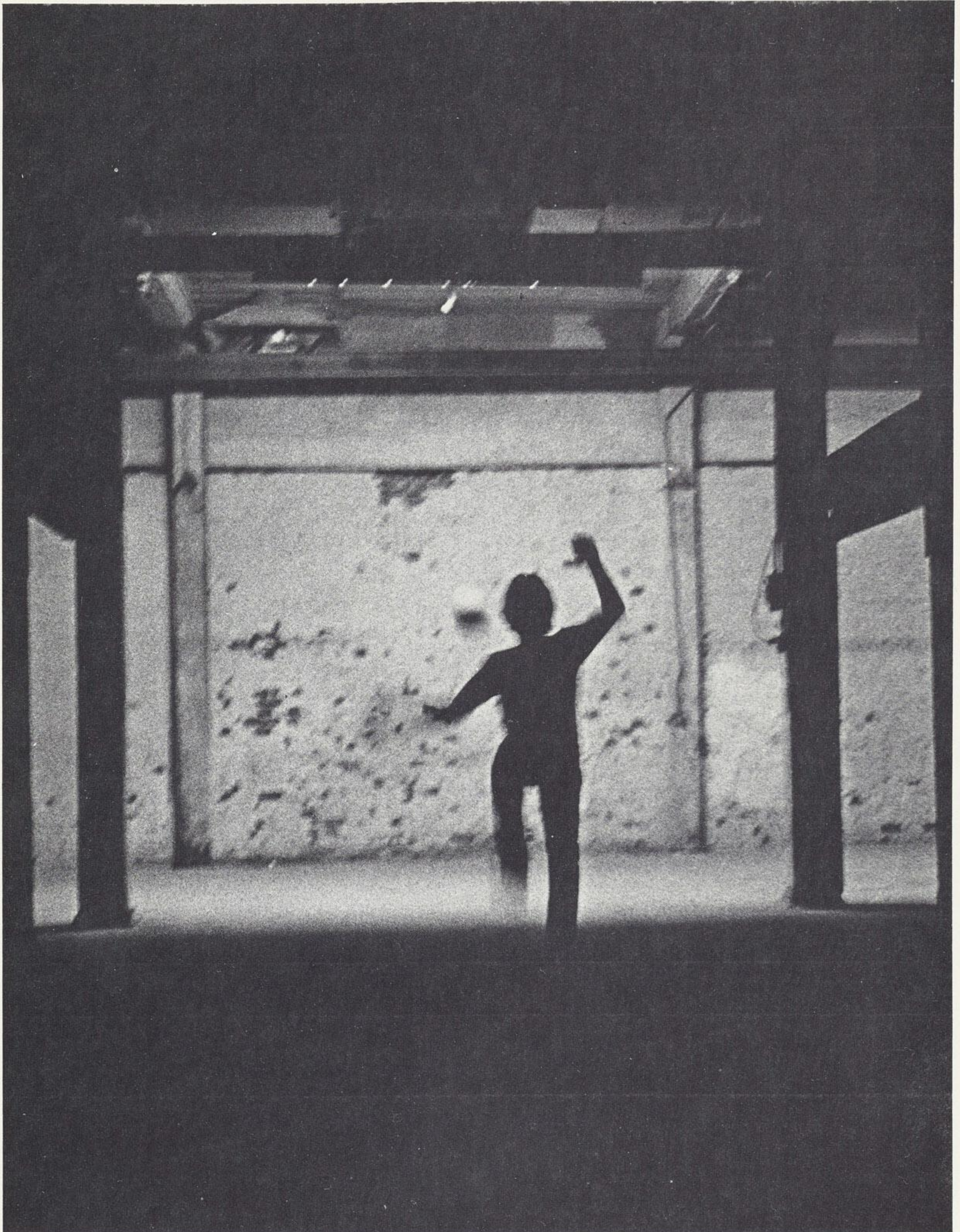
Jim Pomeroy: COMPOSITION IN D, performance, Nov. 4.
Participants: (top) Howard Fried, Jim Pomeroy, Paul Kos.



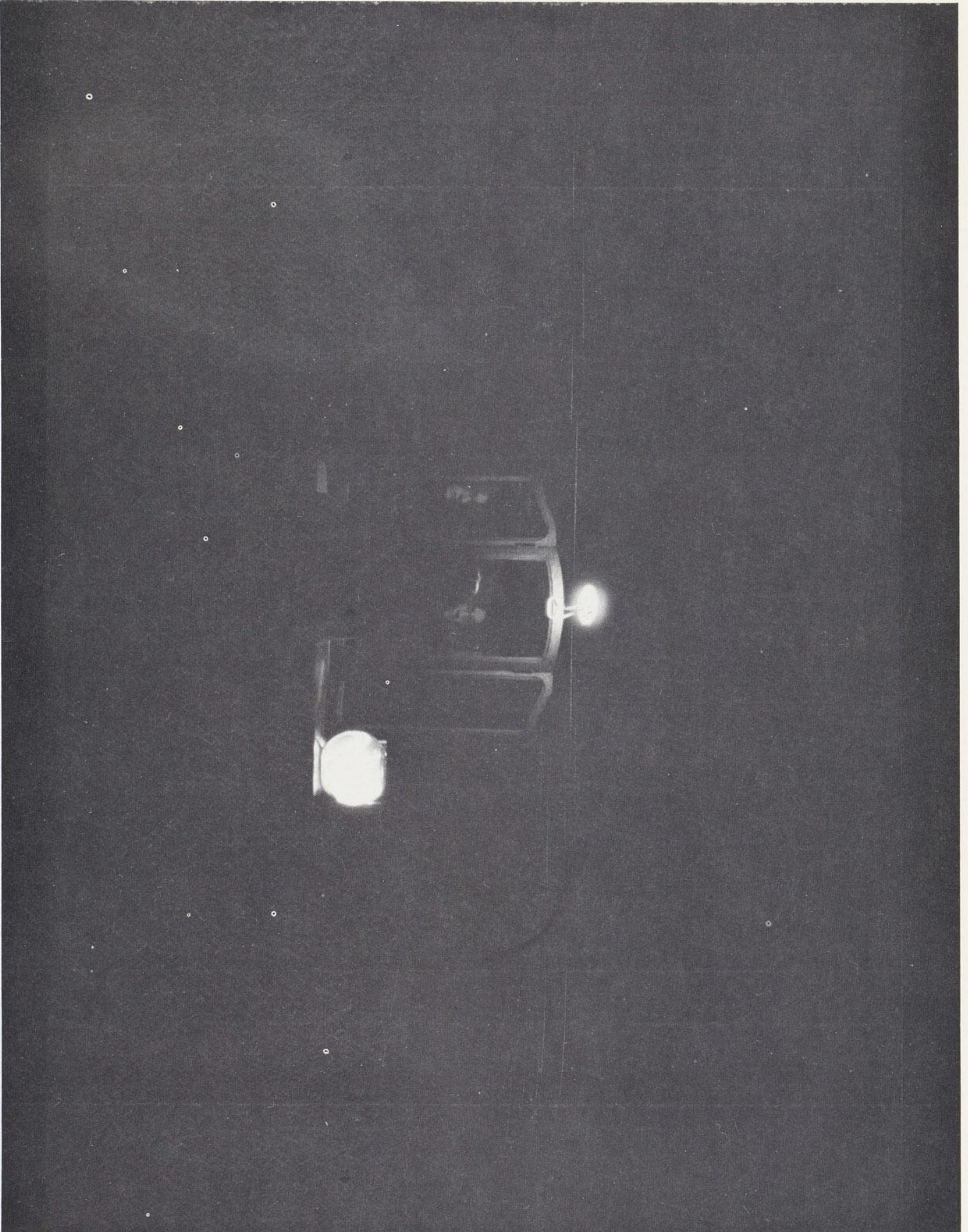
John Gillen: DOWN HILL SLIDE, video-installation, Nov. 8.

Joel Glassman: PRISONERS, performance, Nov. 8.

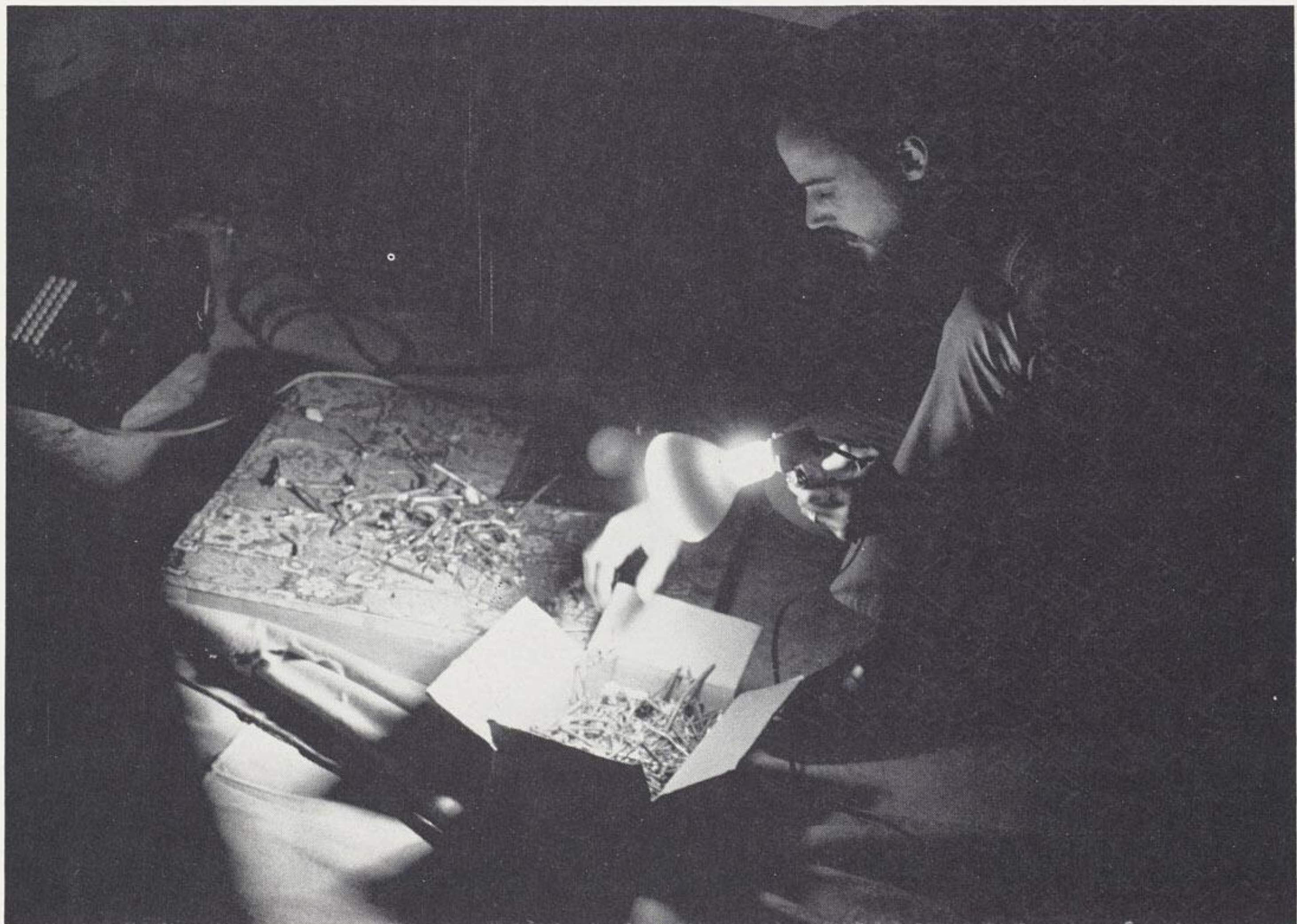




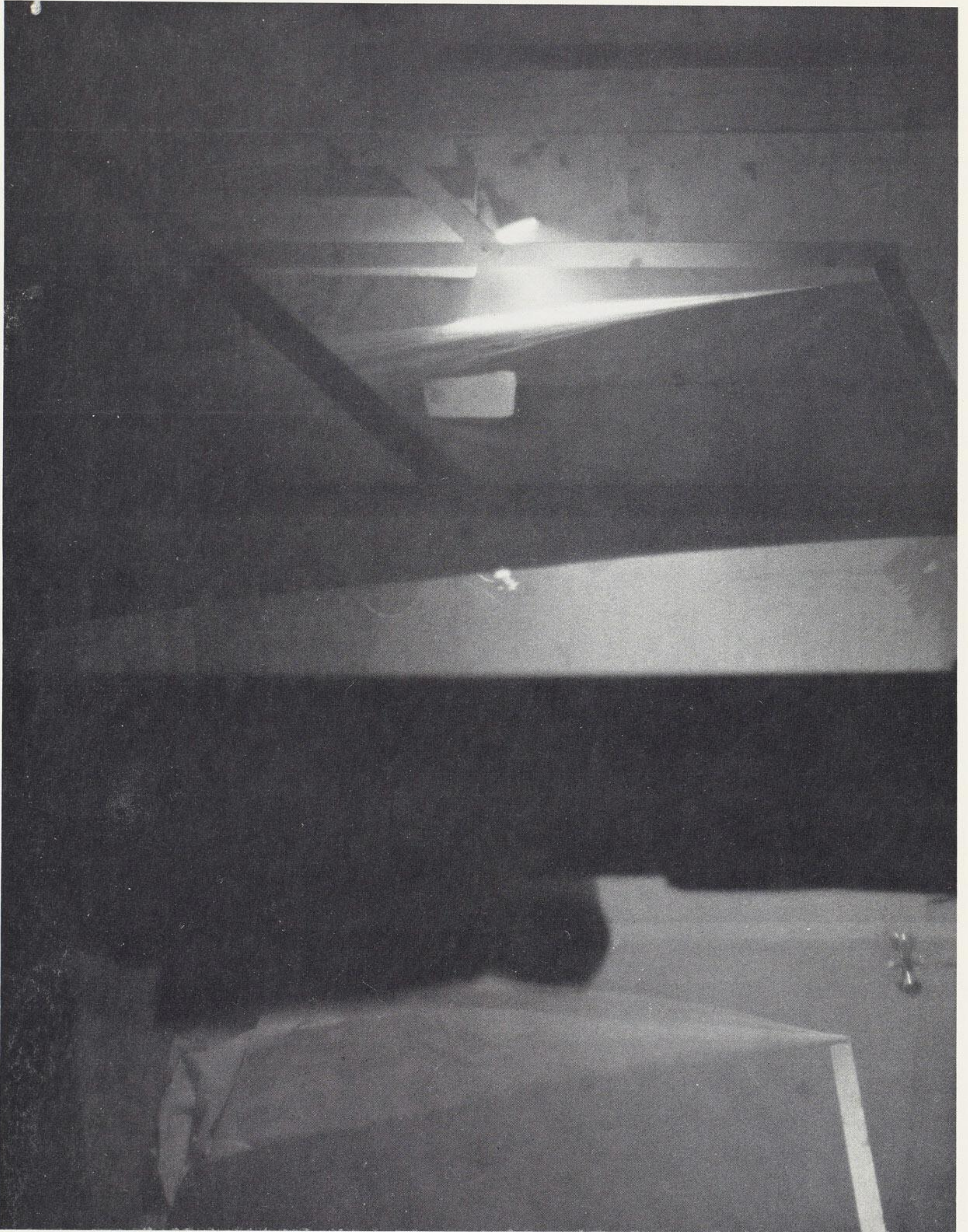
Richard Alpert: PROBE, performance, Nov. 9.



Pat Ferrero: MIRROR REFLECTIONS, performance, Nov. 15.
Participants: (above) Pam Morrison
(not shown) Beverly Dahlen, Allie Light.



Bill Morrison: SOLO AT THE SINK, performance, Nov. 15.



Jack Ogden, Jimmy Suzuki: BLANK SPACE, performance, Nov. 16.



Jeffrey Weiss: ONE OR THE OTHER OR BOTH THAT MAKES THREE POSSIBILITIES;
A VISUAL SCORE FOR SAMUEL BECKETT, ALBERT AYLER, AND MARTHA REEVES,
performance, Nov. 16.



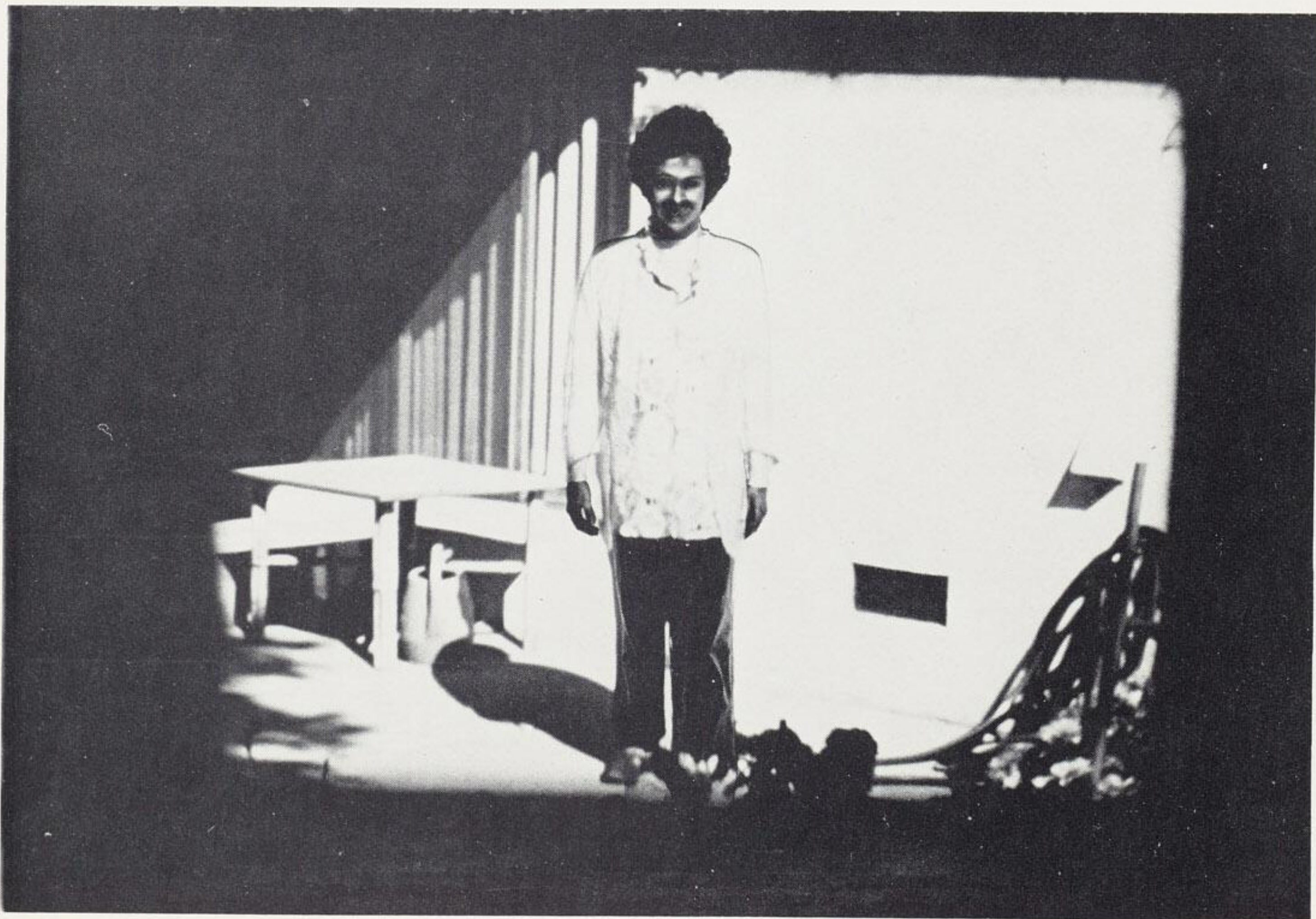
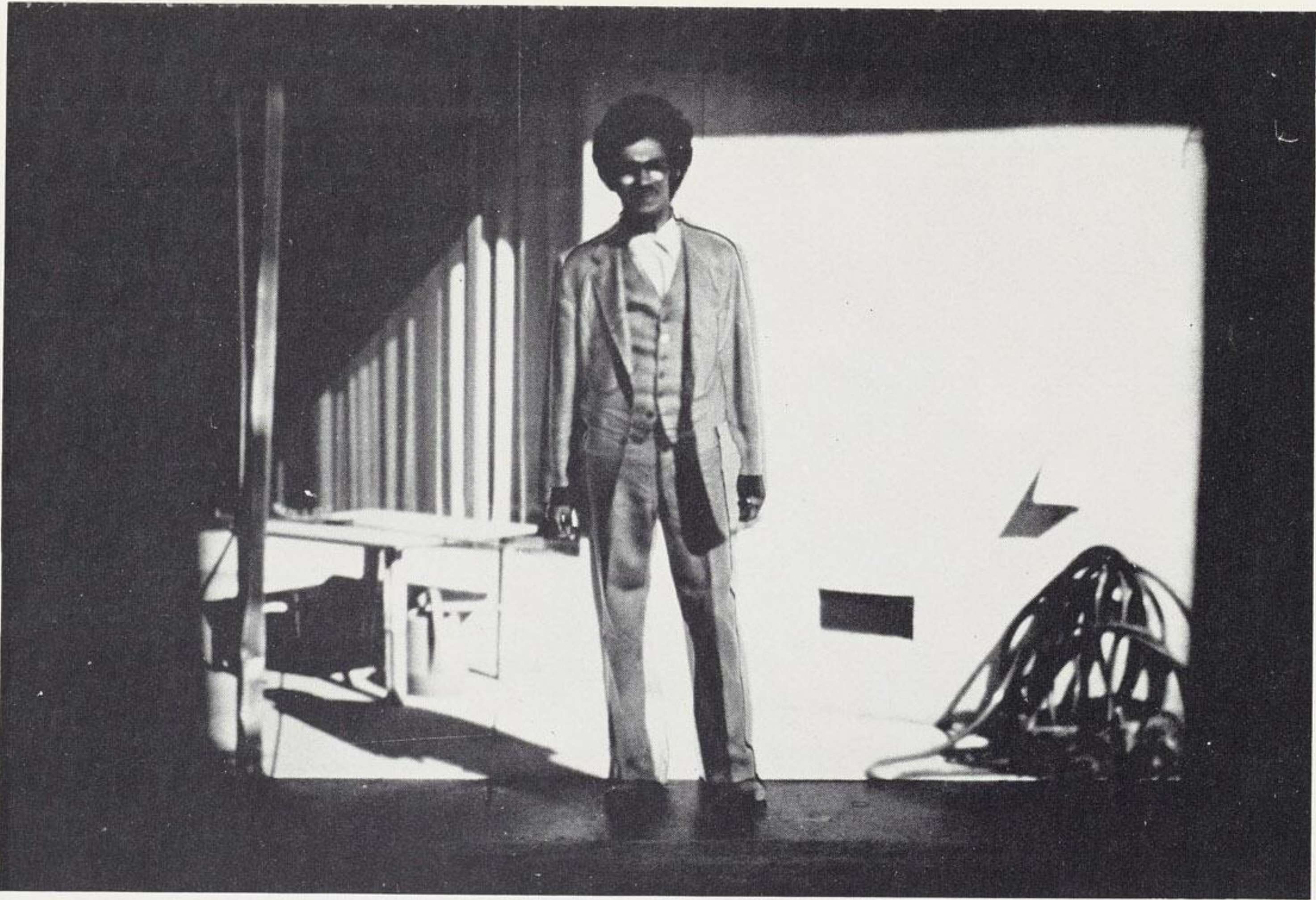
Jim Melchert: (top) SHADOW PIECE (POINTS OF VIEW SERIES)
(bottom) untitled (POINTS OF VIEW SERIES), performances, Nov. 18.
Participants: (SHADOW PIECE) Mary Ann Melchert, (untitled) Renée Melchert.



Irv Tepper: (top) FAKE OF A FAKE BY THE LIGHT OF 63 BLUXOME, photo-documentation, (bottom) A REAL WORK OF ART (not shown) ALPHA-BET, SHELDON, video tapes, Nov. 18.

Simone Forti: SOLO NO. 1 (music by Peter Van Ripper)
(not shown) GRIZZLIES, video tapes, Nov. 22.

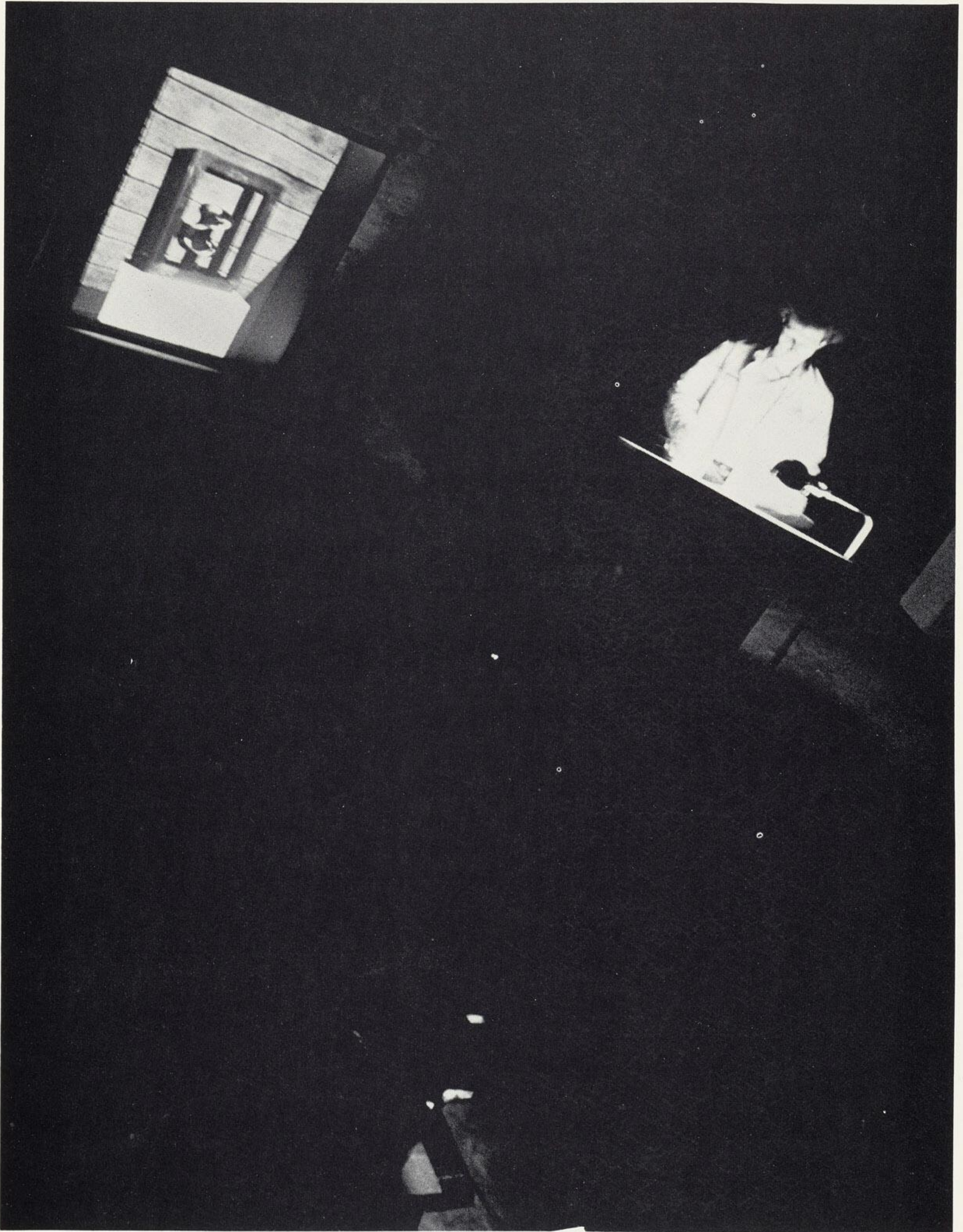




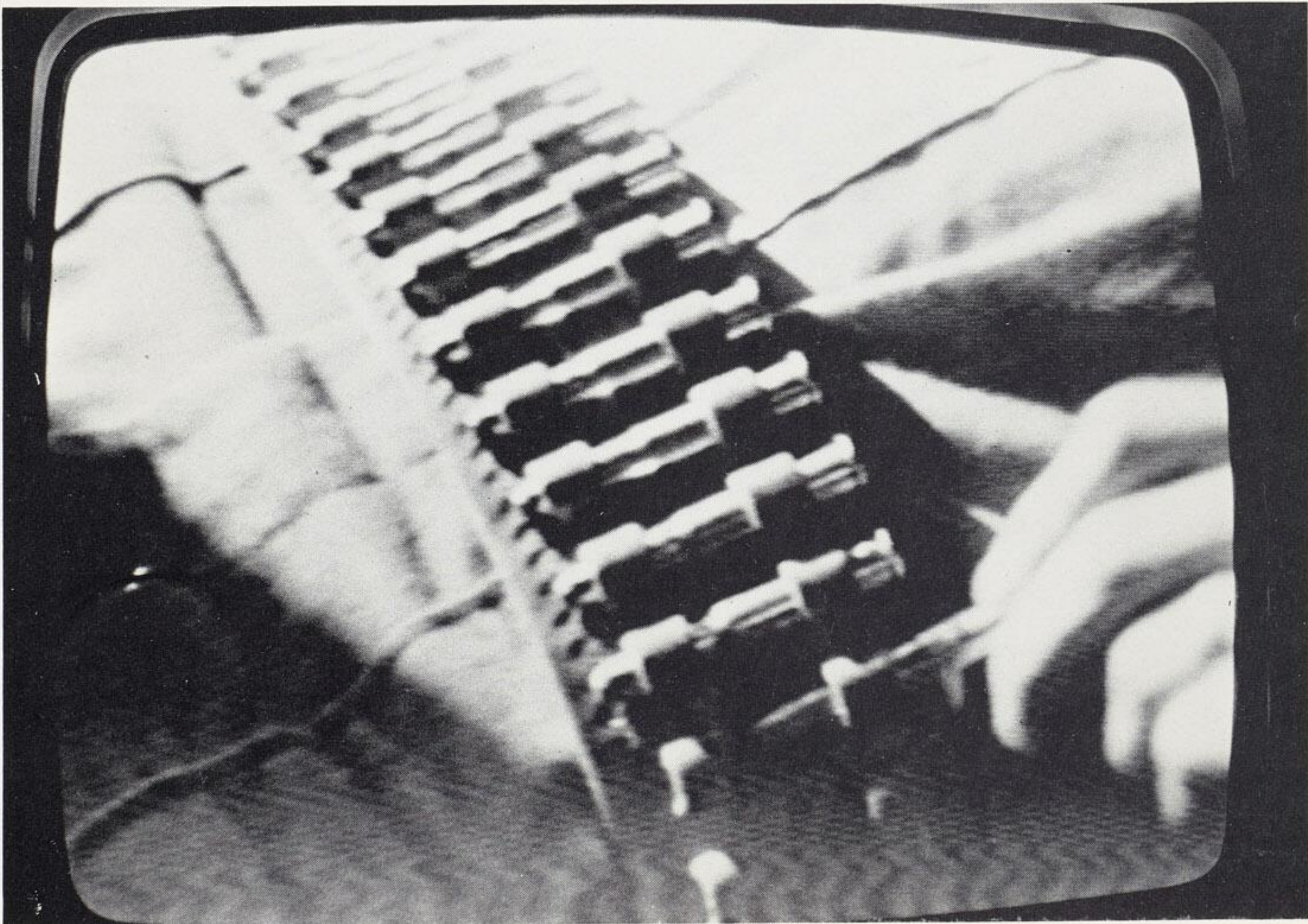
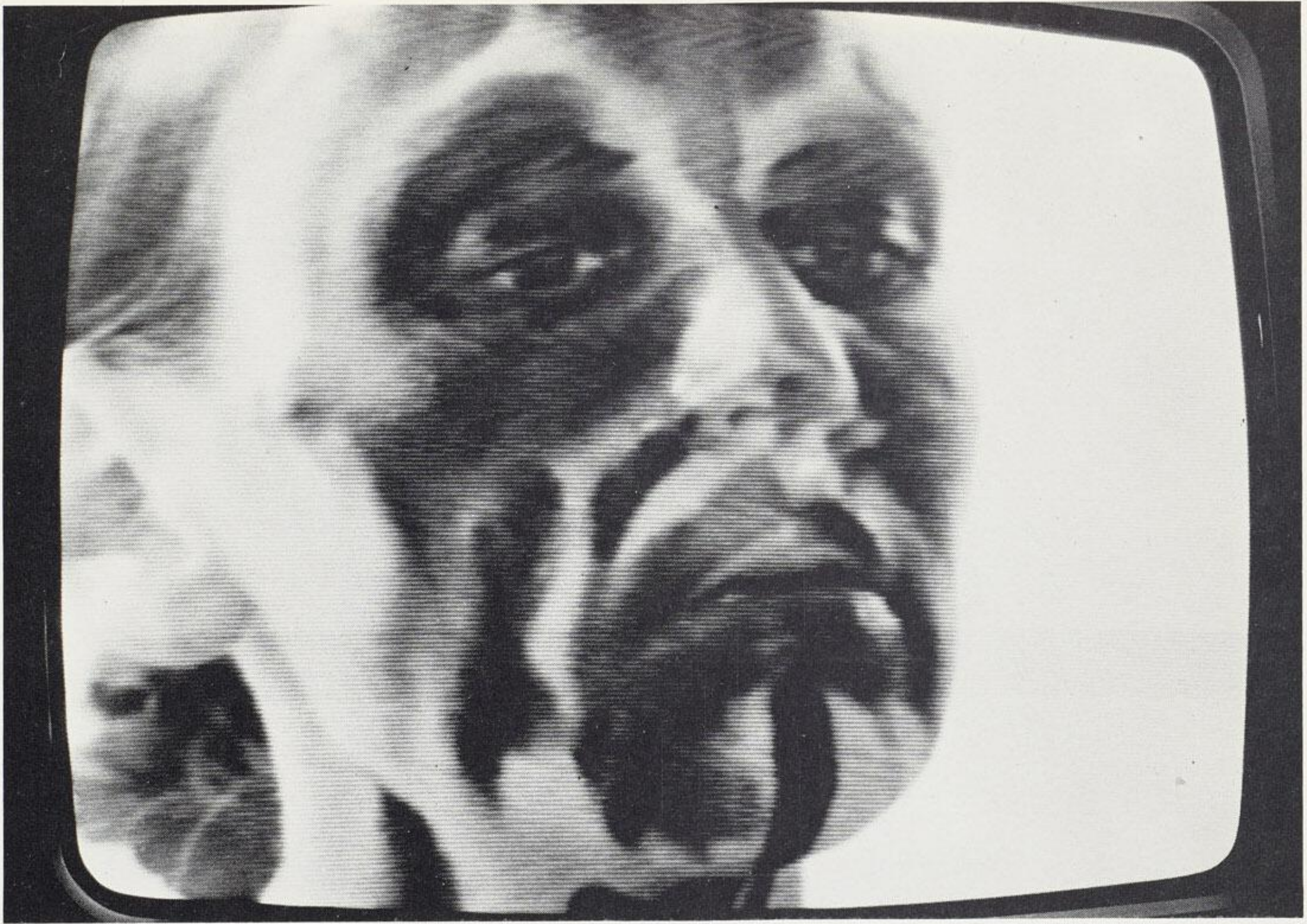
Stephen Laub: (top) MY FATHER IN 1974 STANDING STILL
(bottom) MY MOTHER IN 1974 STANDING STILL, performance with
Super8 film loop, Nov. 22.



Terry Fox: HALATION, performance with music and candle, Nov. 22.



Tom Marioni: DRUM BRUSH LECTURE, performance, Nov. 25.



Paul Kos: BATTLE MOUNTAIN, video tape, Nov. 25.