

Beatnik Meteors

objects you make yourself or with your friends. It doesn't have anything to do with the making of art to be shown in galleries or museums.”

— Bruce Conner¹

Nov. 2, 2013–Feb. 2, 2014

“To me funky objects are objects you make yourself or with your friends. It doesn't have anything to do with the making of art to be shown in galleries or museums.”

region's rich artistic history and a platform through which to explore art making today and the persistence of the collaborative spirit within the Bay Area and beyond.

A time capsule of sorts, Wiley's *Beatnik Meteor* includes contents ranging from black-and-white snapshots of the artist's family and friends to elements that mark his artistic relationships with other luminary contemporaries such as Bill Allan, Terry Fox, Robert Hudson, Edward Kienholz, Bruce Nauman, Robert Nelson, and Steve Reich. Artifacts held inside include a bag of dust from the Whitney Museum—a remnant of Wiley's ongoing exchange of studio dust with Fox—and the soundtrack for Wiley's important 1970 film *Man's Nature* composed by Reich. Once Wiley deemed assembly of *Beatnik Meteor* as

complete, he closed the lid, locked it, and designated that it would remain closed until its purchase. The artist expressed delight in thinking about the element of surprise its new owner might experience upon cracking it open and discovering such an amalgam of treasures.³

Wiley's remarkably diverse output, which has spanned painting, drawing, sculpture, assemblage, filmmaking, and performance, was an important precursor for many defining artistic movements of this region, most notably funk and conceptualism,⁴ two seemingly opposed forces. It is also worth noting that Wiley has status as the foremost collected artist in di Rosa's collection. An instigator par excellence, Wiley was behind such events as *The Slant Step Show* with Bruce Nauman, for whom he was an influential teacher and collaborator, and the happening *Over Evident Falls* with Steve Reich that originated the seminal sound piece *Pendulum Music*.⁵ His highly collaborative forays in film began with making sets and

costumes for theater where a host of creators contributed to all varying aspects of production. This elastic and experimental approach to art making was a hallmark of the times and Wiley was at the center of it all.⁶

These influences continue to resonate amongst an exciting group of contemporary regional artists, a key

handful of which are represented here, who possess a distinct interest in working across mediums and providing platforms for generative work. For this exhibition, Paul Clipson presents a new 16mm film that contrasts the Napa Valley environment with urban night imagery to explore the dynamic atmospheres of these differing landscapes, with improvisational scores by Joshua Churchill, John Davis, and Chris Duncan. Chris Duncan installs a site-specific interactive sonic wire installation, inviting experimental musicians Ashley Bellouin and Ben Bracken to compose new sound pieces using the sculpture as their instrument. In addition, Duncan presents a set of graphic notations that served as the basis for compositions by musicians Rob Barber, Robert Crouch, Laura Steenberge, and Zachary James Watkins. Lisa Rybovich Crallé,

Christopher Fülleemann, and Bailey Hikawa work together here for the first time, creating a large-scale sculptural installation that will be activated by a group of performers during scheduled events. Together, the artists in *Beatnik Meteors* offer a constellation of possibilities, exhibiting works in experimental film, sound, performance, and sculpture that invite exchange. As such, the exhibition becomes a living organism: fluid, transparent, and permeable, highlighting chance encounters, risk taking, and collective surprise.

Beatnik Meteors explores artistic process, identity, and collaborative authorship while also questioning the very nature of a work of art by shifting and disrupting the way we see, experience, and engage. By creating multiplicities of experience, the works in the exhibition may prompt one to ask: *Is it music? Is it performance? Is it an artwork? Does it matter?* The exhibition thus places art objects and time-based arts on equal footing, and through activation, collapses the moment of creation and reception.

The Bay Area is a region marked by innovation and dynamic approaches to everyday life, and the growing prevalence of a collaborative economy offers an immediacy that is generative. Transactions are not static, but rather intimate exchanges where success is contingent upon everyone upholding their part of the bargain. In such situations, we are prompted to ask

ourselves: *Why are we relevant? What do we have to offer? How do we work together?*

The impetus that drives cooperative ventures translates to mechanisms present within art making and the art world at large. Mirroring di Rosa's programmatic direction—with a focus on creating new platforms for the generation and dissemination of the art and artists of our time and place—this exhibition marks the beginning of an exciting new chapter. Launching a number of programmatic partnerships beginning in January 2014, di Rosa embraces collaboration as a means to share expertise and resources, foster the growth of new ideas, and broach new ways of working both in and beyond our local region. *Beatnik Meteors* is a celebration of art, place, and community. And like the rays of cosmic debris

Exhibition Checklist:

Height precedes width precedes depth. All works courtesy of the artists.

Lisa Rybovich Crallé, Christopher Fülleemann, and Bailey Hikawa
Talk My Language, 2013
Mixed media
Dimensions variable
Styling and clothing: Esra Canogullari; Performers: Mary Alachman, Tim Griffin, Leslie Jaquith, Tara Navarro, Raphael Noz, Esteban Partida, Mara Poliak, Sara Pritchard, Scotty Slade, Jonah Susskind, Alison Wilder, and Brittany Williams

Chris Duncan
Platform, 2013
Mixed media
Dimensions variable
Sound: Ashley Bellouin and Ben Bracken

Chris Duncan
Classical Elements/Earth/Graphic Score, 2013
Reisograph print
17 x 11 in.
Sound: Zachary James Watkins

Chris Duncan
Classical Elements/Air/Graphic Score, 2013
Reisograph print
17 x 11 in.
Sound: Rob Barber

Chris Duncan
Classical Elements/Water/Graphic Score, 2013
Reisograph print
17 x 11 in.
Sound: Laura Steenberge

Chris Duncan
Classical Elements/Fire/Graphic Score, 2013
Reisograph print
17 x 11 in.
Sound: Robert Crouch

Paul Clipson
AUTUMN DIMENSIONS, 2013
16mm color film with sound
13 minute loop
Sound: Joshua Churchill, John Davis, and Chris Duncan (13 minutes each)

Public Programs and Events:

December 12, 7–9 PM Screening & Live Performance
(Offsite: 500 First Street, Napa)
Selections from di Rosa's film collection curated by *Beatnik Meteors* artist and filmmaker Paul Clipson, followed by a screening of outtakes from Clipson's 16mm film with live improvisational sound accompaniment by Joshua Churchill. \$10 General/\$5 Members.

January 16, 4–8 PM di Rosa at YBCA
(Offsite: Yerba Buena Center for the Arts, San Francisco)
di Rosa teams up with YBCA's monthly ConVerge program series, taking *Beatnik Meteors* on the road with the presentation of related performances and programs in YBCA's Grand Lobby and Screening Room. Free.

January 18, time TBD Launch Party
(Gatehouse Gallery)
di Rosa celebrates two new exciting program initiatives: *On Rotation* project space, the first iteration of an ongoing series that invites outside partners to curate the di Rosa collection, with collective Will Brown, and *Art Practical's* residency at di Rosa, in which the Bay Area art journal moves on site for 2014. Featuring live sound compositions by Ashley Bellouin and Ben Bracken with Chris Duncan's sonic sculpture; an improvisational sound score by John Davis with Paul Clipson's filmic installation; and others.

Visit www.dirosaart.org for details.

Acknowledgments:

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Graphic Design: Stripe SF



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Bailey Hikawa

Chris Duncan

Christopher Fülleemann

— Amy Owen, Curator

Endnotes:

1. *What's it all Mean: William T. Wiley, A Retrospective*; John G. Hanhardt, *Fictions of the Pose: The Films of William Wiley* (Washington, DC: Smithsonian American Art Museum, 2009), 182.
2. Wiley, conversation with author, October 1, 2013.
3. Ibid.
4. Thomas Albright, *Art in the San Francisco Bay Area, 1945–1980: An Illustrated History* (Berkeley: University of California Press, 1985), 119.
5. The former has achieved near mythic status and the latter went on to be represented at the Whitney Museum of American Art as part of the exhibition *Anti-Illusion: Procedures/Materials*. Conversation with Wiley; <http://www.furious.com/perfect/ohm/reich.html>.
6. Hanhardt, 182.

Lisa Rybovich Crallé



Clockwise from top left:

Paul Clipson, *BRIGHT MIRROR*, 2013
Film collage print
Courtesy of the artist

Christopher Füllemann, *Forms and Lovers* (installation view), 2013
Courtesy of the artist and Musée Cantonal des Beaux-Arts de Lausanne. Photo: Nora Rupp

Bailey Hikawa, *Emperor! Emperor! Emperor!* (installation view), 2013
Courtesy of the artist and Important Projects, Oakland

Chris Duncan, *Cornered* (detail, installation view), 2012
Courtesy of the artist

Lisa Rybovich Crallé, *Ambassador* (installation view), 2011
Courtesy of the artist and Nelson Gallery

