Ari Norris

July 11 - August 23, 2026

Constant Hitmaker

Titling his first solo exhibition in California after Kurt Vile's debut studio album, Norris attempts to mix a similar sense of optimism and bravado into what could be viewable as a recounting of moments that intentionally blur the edges of truth. Centered around representations of the figure, anthropomorphized objects such as cigarettes, bottle caps, and an upright mop assume the role of both storyteller and subject. The exhibition opens with a direct study in miniature of William Allan's 1987 painting *Transient Poet Leaving Home, II;* a work that functioned as a springboard for the sculptures that dart the gallery's floorplan. Allan's painting, viewed a year prior at di Rosa SF's inaugural exhibition *Far Out: Northern California Art from the di Rosa Collection*, bridges a regional connection to the state from Norris' studio in West Michigan after having reignited a commitment to the exploration of figure-based narrative.

On *Transient Poet*, William Allan writes:

Transient Poet can be a physical or mental act. It is the act of leaving, without control of that act. It is when an insight has found a vehicle and separates you from whatever situation you are in. It is not a planned journey; it cannot be prepared for. You take with you what is at hand. Often it will not be noticed that you are gone.

Seven cigarette sculptures, as if sprung from the soft pack clutched in the Poet's right hand, become sites of pictographic storytelling related to everyday activities, rituals, and debauchery. Rendered in painted brass, situated to suggest memories held in relation to the mouth and lungs, offer controlled breaths of insight made permanent in an attempt to escape the bounds of temporality.

Works cited

“Transient Poet : William Allan Retrospective” / with essays by William Allan, Kenneth Baker, Janice Driesbach. Crocker Art Museum, Sacramento, California. Print. Published 1993.