



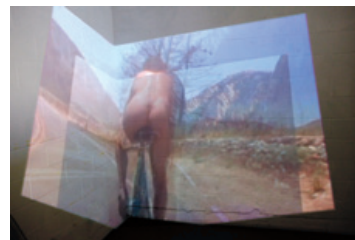
1



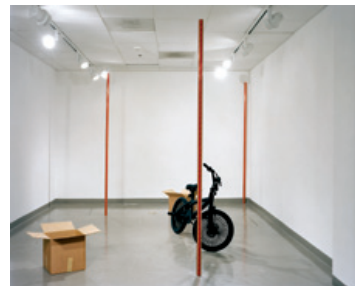
3



5



2



4



6

1. Lisa Anne Auerbach's sweaters, such as *I used to be part of the solution, now I'm part of the problem*, 2009, make her body into a kind of bumper sticker while on her bike, communicating to drivers her global, personal, and political ideas.

2. Tad Beck's *Bipod*, 2006, video installation explores the merging of man and machine in which its rhythmic editing creates a transformative and hypnotic experience.

3. The Bicycle Lounge is a community driven bicycle building and repair space in Riverside, open to anyone interested in learning more about their own bikes and creating a local bicycle culture.

4. Nathan Bockelman & Cameron Crone's installation *The Air Up There*, 2009, is a reflection on their experience growing up in Southern California's BMX culture, but creates an inverted monument by adding flocking to a bike's hardbody, for example.

5. Damon Boyd/Nomad Cruiser creates functional art-works, as in his collection of custom beach cruiser bicycles that includes *The Gondola*, 2010, which have become ubiquitous in the Venice Beach cultural life.

6. Leslie Caldera creates expressionistic "bicycle" assemblages. For *Significant Other*, 2009, he was inspired by Marcel Duchamp's famous work *Bicycle Wheel*, though taking an emotional, retinal approach rather than a purely cerebral one.



28



29



30

28. ASME at UCR Bourns College of Engineering, *Human Powered Vehicle (HPV)*, 2010, is a low cost, aerodynamically streamlined, recumbent vehicle, known as *Thunder Horse*, with efficient steering, ergonomic seating, and extensive safety parameters, designed to be a practical alternative to traditional modes of transportation.

29. Ali Valle's *Suburban Time Travel*, 2008, is a suburban time-travel device designed to reveal the racial and class codes that naturalize Southern California's uneven suburban development, referencing the pushcart and truck *vendedores* who sell fresh produce, tacos, and Spanish-dubbed DVDs on Newhall's streets, and who signal their presence by blasting signature songs to summons customers.

30. Raphaël Xavier, *No Bicycle Parking*, 2005-10, is a haunting documentary that displays images photographed over many years in the U.S. and internationally, depicting bike skeletons leftover after other parts were stolen.

Cover image: Rubén Ortiz Torres' *Power Tools: DJ Bike*, 2010

## RE:CYCLE

Bike Culture in Southern California



Exhibition dates:  
October 7-December 31, 2010

Reception Date:  
Thursday, October 7, 6-10 p.m.

The exhibition coincides with the inaugural 2010 *Riverside Citrus Classic Bike Run* on October 17, as well as other initiatives by the city to generate a regional bike culture.

Outreach programs accompanying the exhibit include an ongoing public Bike Clinic and bike-themed films in the fall *Culver Screening Room Series*. For further details please see the Sweeney website or contact us by phone.

## UCR|ARTSblock

website: [sweeney.ucr.edu](http://sweeney.ucr.edu)  
phone: 951 827-3755  
address: 3834 Main Street  
Riverside, CA 92501

Major support for the exhibition has come from Jack & Marilyn Sweeney; UCR ARTSblock; UCR College of Humanities, Arts & Social Sciences; the City of Riverside; JensonUSA; and the Riverside Marriott.



# RE:CYCLE

## Bike Culture in Southern California



Lisa Anne Auerbach  
Tad Beck  
The Bicycle Lounge  
Nathan Bockelman & Cameron Crone  
Damon Boyd/Nomad Cruiser  
Leslie Caldera  
John Divola  
Sean Duffy  
East Hollywood ArtCycle  
Timo Fahler  
Finishing School  
Ghost Bike  
Clement Hanami  
Gabriel Hargrove  
Simon Hughes  
Folke Köbberling & Martin Kaltwasser  
Diane Meyer  
Midnight Ridazz  
Patrick Miller  
Rubén Ortiz Torres  
Ashira Siegel  
Samuel Starr  
C.R. Stecyk  
Taco Tuesdays  
Dan "El Daino" Torres  
Jud Turner  
Lee Tusman  
UCR Bourns College of Engineering,  
Human Powered Vehicle  
Ali Valle  
Raphael Xavier

An Inaugural Exhibition of  
Jack & Marilyn Sweeney Art Gallery  
Culver Center of the Arts  
October 7-December 31, 2010  
UCR ARTSblock  
University of California, Riverside

Exploring the effects of bicycles on art and culture, *Re:Cycle*—*Bike Culture in Southern California* includes thirty artists and collectives that use the bicycle as both metaphor and realization for restructuring the urban environment. In the past few years, bicycle activists and aficionados have proven vociferous in their desire for reimagining city landscapes in the U.S., such as Los Angeles, that have been built around the automobile as the primary mode of transportation. Despite this, significant "bike cultures" have recently developed throughout the Southern California region.

The exhibition focuses on artists who combine their two passions of cycling and art making. It is not so much a look at advances in frame technology and material advancements, as in the use of titanium, carbon fiber, and bamboo, or the various types of bicycles, such as *fixies*, folding bikes, road, race and touring bikes, commuters, or cargo bikes, but it is more a reflection of a shifting value system that looks towards alternate transportation, the promotion of healthy lifestyles, and a cultural shift from consumption to sustainability.

The roster of artists represent a range from recent graduates to those in mid-career, and have been selected from Los Angeles, Orange, Riverside, and San Diego counties. The works are mostly sculptural in nature as they incorporate actual bicycles, but the exhibition also includes drawing, photography, public actions, and video. Several works are functional while others are platforms for dialog about the role of bicycles in Southern California. The art historical con-

text for their works includes the retinal, optical based works of Pablo Picasso's assemblage sculptures and the abstract, cerebral readymade sculptures of Marcel Duchamp. However, today's artists exhibit a fascination with the image of the cyclist—a blend of human and machine—as a source of freedom and an opportunity for relooking at the familiar world from a roaming perspective. In this sense, the artists in *Re:Cycle* are to be viewed in a contemporary art context of public practice, also referred to as participatory art, community art, public art, relational art, or social sculpture. They are dedicated to making art and to cycling in ways that plays a conscientious role in the public sphere.

In many countries, such as China and India, the bicycle is considered a normal mode of transportation. In part this is due to having a sizable part of population that could not afford a car, or the infrastructure for a "car culture." For the U.S., the bicycle is still associated with sport and recreation, rather than transportation. Here, it is still a battle to share the road with cars. But this is not to say that the U.S. does not have its population that has relied on bicycles for transportation. Many of the artists in *Re:Cycle* do explore segments of a working class that relies on bicycles, such as roaming street vendors, for example. Other artists explore the exuberance of customization with bicycles, perhaps influenced by custom car culture, so closely aligned with Southern California, but a fitting and ironic thumb to the nose, signifying a shift from petrol to pedal power.

Tyler Stallings, *Artistic Director, UCR Culver Center of the Arts*  
and Director, *Sweeney Art Gallery*





7



9



11



8



10

7. For the video installation, *Up Hill Down Hill with One Small Incident*, 2004, John Divola rode up and down a very long hill, and videotaped the white line on the road. There is the obvious formal interest of the changing vertical lines, but its Sisyphean sensibility references Divola's contemplation of mortality and change in much of his work.

8. Sean Duffy's *Brakes, Cranks, Shifters*, 2010, involved silk-screening cycling magazine covers onto scrap wood, creating a collection of paintings resembling a newsstand. It explores relationships between original and copy, high and low, familiar and strange, quixotic adventure and everyday life.

9. Brainchild of Jennifer Moran, *East Hollywood ArtCycle*, 2009 to present, is a day-long free art festival designed to showcase the emerging art and bicycling cultures in the area. Regularly scheduled bike tours ferry the art curious to local galleries, historic locations and artist workspaces.

10. Timo Fahler collects abandoned bicycles and bike parts to create composite "tall bikes," such as *Tusk*, 2010, creating an absurd, unconventional vehicle that confronts issues of consumerism and laziness in a car-centric U.S. society.

11. Finishing School's *Little Pharma Drug Run*, 2008, was originally presented during their residency at MOCA in Los Angeles. Participants constructed costumes modeled on their drug of choice and were then led on a costumed bike tour exploring various drug distribution sites of downtown Los Angeles.



12



13



15



14



16



17

12. Ghost Bikes are small and somber memorials for bicyclists who are killed or hit on the street. A bicycle is painted all white and locked to a street sign near the crash site, accompanied by a small plaque.

13. Clement Hanami's *Rice Rocket*, 2006, is one in a series of rickshaw-cum-lowrider mixed media works that intermingle symbols and iconography from both Asian and Latino cultures.

14. Gabriel Hargrove's *Town Stool*, 2010, made of ash wood and steel, is furniture design inspired by bicycle saddles and includes a tripod armature that can be a resourceful resting place for bicycle commuters who need to remove and store their saddle for safekeeping.

15. Simon Hughes' *Bicycle*, 2010, is a video installation built around a reel of 8mm film that depicts a father and son assembling what appears to be a crude flying machine built around a 1970s-era "banana bike." Their attempt at heavier-than-air flight recalls the optimistic era at the turn of the 20th-century when cycling and aviation were seen as potentially compatible technologies.

16. Folke Köbberling and Martin Kaltwasser, together with students of the Art Center College of Art and Design, worked on *Cars into Bicycles*, 2010, converting an old red Saab 900 turbo car into two fully operational bicycles to awaken public interest in an alternative means of transportation in a city where the automobile reigns as king.

17. Diane Meyer's *Without a Car in the World*, 2008-09, consists of photographs and text from interviews with one hundred Los Angeles residents living without a car, addressing how car culture has shaped psychological, spatial and geographic perceptions of the city.



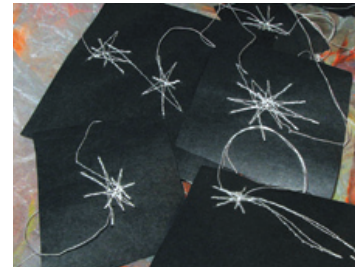
18



19



20



21



22

18. Midnight Ridazz is a group of bicycle enthusiasts who have been riding together on the second Friday of every month since 2004, growing from an original eight riders to over 1300. Some attribute the movement to the high gas prices, or the frustration of LA traffic. More importantly, it is way to experience the city beyond the bubble of the car.

19. Patrick Miller's *Bicycle Bell Ensemble*, 2010, is an open collective of bicycling artists, performers, and musicians who join with community members in creating rolling musical bicycle parades, as well as stationary experimental music performances.

20. Rubén Ortiz Torres's *Power Tools*, 2010, presents designs for a bicycle and cart parade for the celebration of the bicentennial of the independence and the centennial of the revolution of Mexico in Los Angeles, paying attention to custom culture and street vendors to suggest an economical way for the people to reclaim an official celebration as their own.

21. Ashira Siegel's installation *Moments of Silence, Stars into Skies*, 2010, utilizes bits of hand dyed papers, colored threads, photographs, sewn stars, and recycled bicycle parts to create a tribute to "Bronx Jon" and other fallen riders who have been killed by cars and their drivers.

22. Samuel Starr's *Circulus*, 2010, a miniaturized bicycle track, was originally installed in the decommissioned Seeley G. Mudd Science Library of Pomona College, transforming it into a velodrome, juxtaposing the movement and noise of the bicycle and rider with a silent reverence implicit in the library.



23



25



26



24



27

23. C.H. Stecyk's installation tableau *Rouleur*, 2010, offers a mixed view of contemporary and historical velo culture. Elements of this assemblage include such varied artifacts as a 1920's era gaming wheel built from a wooden Lobdell racing rim, period photographs, arcane bicycle parts that have been re-interpreted into sculptural configurations, and aesthetic musings that have been rendered in reworked and adapted bicycles.

24. Taco Tuesdays Bicycle Club's *The First 100 Rides*, 2008-10, is a collection of spoke cards that represents what started out as a weekly Tuesday night ride as part of the Midnight Ridazz bicycle scene, but evolved into its own club. The imagery depicts social, political, and pop culture influences to provide clues of the evening's route and/or festivities.

25. Dan "El Daino" Torres' *Cycleology*, 2010, is a performance and installation that employs an unconventional way of art making—drawing while riding a bicycle. It is a self-portrait that comments on his art making process, on biking as his only means of transportation, and on class issues.

26. Jud Turner's cycle-themed sculpture, *R-Evolve*, 2009, investigates how humans are enmeshed with their modes of transportation, and how bicycle culture may be a remedy to the shortcomings of the internal combustion engine we have built our society around.

27. Lee Tusman straddles the bridge between the gallery/museum world and DIY street works and actions. Using cycling as his primary mode of transportation, Tusman uses lightweight digital and analog cameras to document objects, people and places along his routes, here presented as *Biketography*, 2010.