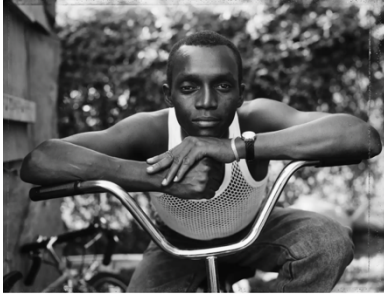


# THE CHURCH

RE:CYCLE – The Ubiquitous Bike  
October 8 – December 31

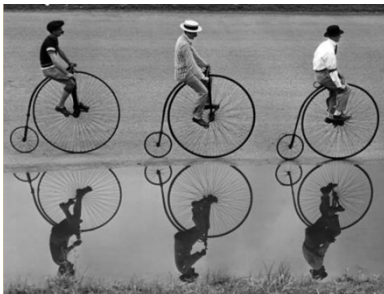
## PHOTOGRAPHY

*listed alphabetically by artist's last name*



Dawoud Bey (American, b. 1953)  
*A Young Man Resting on Exercise Bike, Amityville, Long Island, 1988*  
Inkjet print, printed 2021, 40 x 49 x 2 in  
Courtesy of Stephen Daiter Gallery, Chicago

Since the mid-1970s, Dawoud Bey has worked to expand upon what photography can and should be. Insisting that it is an ethical practice, he creates poignant meditations on visibility, power, and race. For his 1988 series *Street Portraits*, Bey switched from a handheld camera to a larger format camera with a tripod, moving away from a snapshot aesthetic. He has described his collaboration with his sitters saying: "The relationship I established with the people I photograph is a momentarily, intimate one, not a sustained one, but it is born out of an interest in engaging with the person in order to make something that represents them in the world."



A. Aubrey Bodine (American, 1906 -1970)  
*Big Wheels, c.1950*  
Archival pigment print, 16 x 20 in  
Collection of Jennifer Tripp & Mark Lubell

At the age of fourteen in 1920, A. Aubrey Bodine began as an office boy at *The Baltimore Sun*. By 1927, he was a feature photographer. His documentary pictures were high quality and often artistic in design and lighting—far beyond the usual standards of newspaper work. This image of three men on high-wheel bicycles and their reflections in the water was taken around 1950 but stands outside of time.



Robert Capa (Hungarian born American, 1913-1954)  
*A crowd gathered in front of Mr. Pierre Cloarec's bicycle shop to watch the approaching riders in the Tour de France, Mr. Cloarec is riding in the famed race, Pleyben, Brittany, France, July 1939, 1939*  
Archival pigment exhibition prints, 11 x 17 in  
Courtesy the International Center of Photography

Robert Capa was born to Jewish parents in Budapest and studied political science in Berlin. In 1933, the rise of Nazism precipitated his move Paris and then to United States in 1939. He is considered among the greatest war photographers and photojournalists in the history of the medium. These two photographs focus on the French national obsession with the Tour de France bike race. Without showing any bicyclists, they amusingly depict the engrossed and patient spectators awaiting the rapid pass of the racers.

# THECHURCH

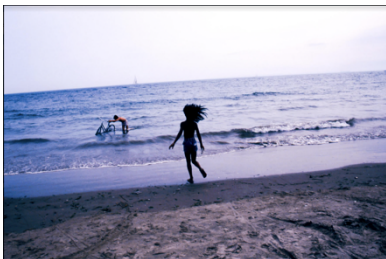
RE:CYCLE – *The Ubiquitous Bike*  
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## PHOTOGRAPHY



Henri Cartier-Bresson (French, 1908-2004)  
*Hyères, France, 1932*  
Later reproduction, 17 x 24 in  
Collection of Leslie Simitich

Henri Cartier-Bresson pioneered the genre of street photography, was a master of the candid shot, and was an early user of 35 mm film. His strict approach involved composing each photo within the viewfinder of the camera and never cropping an image for printing. He wanted to capture what he called the "*decisive moment*," which he defined as 'the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression.' This is seen in this image with its formal composition of the staircase and the blurred cyclist speeding through the frame.



Philippe Cheng (American, b.1961)  
*Untitled, Coney Island, NY, 1994*  
Chromogenic print mounted on Dibond with UV Plexi, 30 x 45 in  
Courtesy of the artist

Philippe Cheng works in photographic series such as street photography or landscapes of the South Fork. This image is from his series *Bullets in the Sand* shot in Coney Island and exploring the inner-city neighborhood that abuts the eponymous historic beach community. It illustrates the complexity of the experiences of those who grow up and live between the stark reality of area's difficult social housing projects and the resort atmosphere of the famous beach and its legendary amusement park.

# THE CHURCH

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## PHOTOGRAPHY



Elaine Constantine (British, b.1965)  
*Girls on bikes, 1997*  
Archival pigment print, 32 x 46 in  
Courtesy the artist

Passionate about vernacular dance culture, Elaine Constantine began her career taking photographs on the club scene in the northwest of England and in London. Quickly recognized for her colorful portrayals of British youth, she joined London's style scene. In the 1990s and 2000s, she helped pioneer a vibrant, documentary-inspired approach to fashion photography. Her energetic and immediate images of young women challenged the period's prevailing grunge aesthetic. This photograph is part of a series called *Sarf Coastin'* that was commissioned by *The Face* magazine for its December 1997 editorial.



William Egelston (American, b.1939)  
*Memphis (tricycle), 1969*  
Dye transfer print, 11 3/4 x 17 15/16 in  
Courtesy collection of Ann Tenenbaum

William Egelston is credited with increasing the recognition for color photography as a legitimate artistic medium. His singular and vibrant photos of everyday subjects that have reverberated across contemporary visual culture. This focus on the ordinary, the banal, and even the ugly elevated his subjects, making them utterly fascinating. The tricycle in this image is battered but presented as the most important object in the world. Adopting a viewpoint that is lower than that of the child who plays with it, he renders it monumental and frames between its wheels a diminutive sedan in the carport across the road that appears as if it were the toy.

# THE CHURCH

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## PHOTOGRAPHY



Elliott Erwitt (French-born American, b.1928)  
*Provence, France, 1955*  
Silver gelatin print, 24 x 20 in  
Erwitt Studio

Born in Paris to Russian parents, Elliot Erwitt spent his childhood in Milan before emigrating to the United States in 1939. In 1951, he was drafted and served with the Army Signal Corp in Germany and France. Upon returning to New York, he launched a successful freelance career. His journalistic, commercial, and personal photographs used humor and irony to show candid human emotions and explore life's paradoxes. This is one of his most iconic photographs. Featuring berets and baguettes, it was used by the French Tourism Board to illustrate the country's *art de vivre*.



Elliott Erwitt (French-born American, b.1928)  
*Bretagne, France, 1960*  
Silver gelatin print, 11 x 14 in  
Erwitt Studio

This image speaks to France's cultural basculation between the present and the past, juxtaposing contemporary bicycles and four Bretagne women in traditional dress dating from the 19<sup>th</sup> century. Everything these women wear is symbolic of their social and geographic origins. Most notable are their *coiffe bigoudène*—cylindrical headdresses of starched lace measuring 12-16 inches high. They are worn by women from the Bigouden area on the southwest coast of Finistère.



Leonard Freed (American, 1929-2006)  
*Untitled, Rome, Italy, 2001*  
Silver gelatin print, 14 x 11 in  
Courtesy of Leonard Freed Estate

Documentary photojournalist Leonard Freed began his career in 1958, documenting Amsterdam's Jewish community. Through the 1960s he continued to work freelance and travel widely. From 1964-1965, he photographed the Civil Rights Movement, crossing the country with Martin Luther King Jr. during his celebrated march from Alabama to Washington D.C. Photography was Freed's way of exploring societal violence and racial discrimination. This image shows a lighter side of his work: a gravity defying ride up the wall of domestic interior.



# THE CHURCH

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## PHOTOGRAPHY



Burt Glinn (American, 1925-2008)  
*Untitled, East Berlin, Germany, 1961*  
Archival pigment print, 10 x 8 in  
Courtesy of Burt Glinn Estate

Burt Glinn was one of the 20th century's most prolific photographers. He captured so many of his era's iconic moments that he shaped the way they were seen and are now remembered. Versatile and technically brilliant, his astute understanding of politics and culture as well as his ability to take consistently excellent photographs earned him the nickname the "editor's photographer." In 1961, he documented the shock and dislocation of the building of the Berlin Wall for *Life* and *Paris-Match*. Many of his images depict the agony of separated loved ones. This shows old tenements and horse-drawn carts on an East Berlin street. The scene is surreally frozen in time. Only the movement of the bicycle brings any sense of life to it.



Jim Goldberg (American, b.1953)  
*Untitled, Somalia, c.2008*  
Chromogenic print with artist's writing in ink, 8 x 10 in  
Courtesy the collection of Jennifer Tripp and Mark Lubell

Jim Goldberg is part of an experimental documentary movement in photography that relied on straightforward presentations of an image and the medium's ability to tell stories. Working in series, his projects reflect long-term, in-depth collaborations with neglected, ignored, or otherwise outside-the-mainstream populations. In 2004, Goldberg embarked on his project *Open See* that was published in 2009. Often including his subject's own words, it explored the experience of "New Europeans," immigrants who left war-torn or economically distressed homelands to make new lives in Europe.



Thomas Hoepker (German, b.1936)  
*Brooklyn, NY, September 11, 2001*, printed 2019  
Inkjet print, 44 x 65 in  
Courtesy of the artist

In the 1960s, Thomas Hoepker became known as a photojournalist interested in the human condition. He took this image on the day of the World Trade Center terrorist attacks. He initially refrained from publishing it, unsure how it would be interpreted. In 2005, it was shown in his exhibition at the Munich City Museum and triggered controversy. Two of the individuals in the photo spoke out, saying that it did not reflect the group's stunned grief at the events unfolding. Hoepker has compared it to artist Pieter Bruegel the Elder's c.1560 painting *Landscape with the Fall of Icarus*, an idyllic landscape with something terrible happening in the background.

# THE CHURCH

**RE:CYCLE – The Ubiquitous Bike**  
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## PHOTOGRAPHY



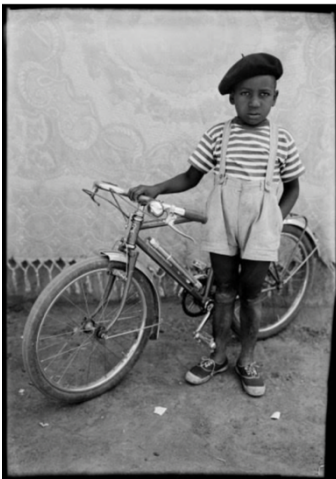
Evelyn Hofer (German born American, 1922-2009)  
*Queensboro Bridge, New York, 1964*  
Dye transfer print, 20 x 16 in  
© Estate of Evelyn Hofer. Courtesy: Galerie m, Bochum, Germany

Evelyn Hofer created a body of work that both looked back to the tradition of German photographer August Sander and anticipated the color work of American photographer William Eggleston, causing her to be called "the most famous unknown photographer in America" by New York Times art critic Hilton Kramer. Working with a cumbersome 4 x 5-inch viewfinder camera, Hofer photographed her subjects where she found them but carefully sought to capture their individuality.



Evelyn Hofer (German born American, 1922-2009)  
*Girl with Bicycle, Dublin, 1966*  
Dye transfer print, 20 x 16 in  
© Estate of Evelyn Hofer. Courtesy: Galerie m, Bochum, Germany

Between 1965 and 1966, Evelyn Hofer was commissioned by the publisher Harper & Row to take a series of photographs in the city of Dublin. Her images accompanied a text by V.S. Pritchett, the British novelist, critic, and travel writer. For this project, Hofer focused on the people who constituted the city's essence. She made numerous portraits of writers, poets, and public figures as well as unknown people in the street and children at play. Her images are a testament to her respectful engagement with her subjects, who participated as equal partners in the process of making these images.



Seydou Keïta (Malian, 1921/1923-2001)  
*Untitled portrait, c.1950s*  
Silver gelatin print (ed. of 10), 23 ½ x 19 ½ in  
James Danziger Gallery, New York

In 1948, Seydou Keïta opened his studio in Mali's capital, Bamako. His cosmopolitan and innovative portraits juxtaposed traditional African fabrics with modern props and illustrated the negotiation between tradition and Modernity as Mali transitioned from a French colony to Independence. This image embodies that tension. Informally posed, the boy with his bicycle is both proud and reticent, but his jaunty French beret is a cultural reminder of his political reality. With Mali's independence in 1962, Keïta became the official government photographer and closed his studio a year later.

# THE CHURCH

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## PHOTOGRAPHY



Don Lenzer (American, b.1938)  
*The Bicycle Thieves, Oaxaca, Mexico, February 23, 2022, 2023*  
Archival pigment print on Moab Metallic Pearl paper, 18 x 26 in  
Courtesy of the artist

Don Lenzer is an award-winning director, cinematographer and photographer. He champions what he calls an *educated intuition*: the need to educate one's intuitive powers and make technology second nature in order to get to that place where one is shooting "in the zone." This ideal mix of planning and spontaneity is seen in this photograph. The image is a composition of strict geometric shapes that serves as a backdrop to the oblique painted section of corrugated steel that interjects life and movement to the static building-scape around it.



Vivian Maier (American, 1926-2009)  
*New York, NY, 1954*  
Silver gelatin print (ed. 1/15), 20 x 16 in  
Howard Greenberg Gallery, New York  
© Vivian Maier/Maloof Collection

Upon her death, Vivian Maier left behind over 100,000 negatives dating from the 1950s to the 1990s but her work was completely unknown and unpublished. Born to French and Austrian parents, her peripatetic and impoverished childhood led her to live in both Europe and the United States. In 1951, she settled in New York, working in a sweatshop, and a year later bought her first Rolleiflex camera. In 1956, she moved to Chicago, working as a nanny. She often shot individuals in difficult or emotional moments and took these images on trips around the city with the children in her care.



Costa Manos (Greek-American, b.1934)  
*Daytona Beach, Florida, 1997*  
Archival pigment print, 17 x 24 in  
Courtesy of Magnum Photos

Costa Manos's career began at thirteen in his school camera club. He is known for photographing people and street scenes and has said that the difficulty in depicting people is what makes it so gratifying. Using his Leica camera, he looks for interesting situations that have the potential to become impactful scenes and then takes multiple shots. He explained: "*I like to go to places and situations where there are a lot of people, activity—on their feet and moving around. I like going to fairs, the Daytona beach bike festival, Coney Island, and Venice beach.*"



# THE CHURCH

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## PHOTOGRAPHY



Steve McCurry (American, b.1950)  
*Dacca to Peshawar, West Bengal, India, 1983*  
Archival pigment print, 30 x 40 in  
Courtesy the artist

For over five decades, Steve McCurry has worked as a photojournalist, covering wars and poverty around the world. He started photographing on Indian subcontinent in 1978. This is a classic McCurry shot, illustrating in his signature saturated colors, an everyday image that is also a very precise moment. The four windows of the train carriage frame four portraits of individuals, showing the crowded carriage and the travelers' ingenuity of hanging the two bicycles on the outside of the train. The four bike wheels playfully echo the four windows.



Susan Meiselas (American, b.1948)  
*Bodega on Mulberry Street, Little Italy, NY, 1975*  
Silver gelatin print, 16 x 20 in  
Courtesy the artist

In 1974, between her work documenting carnival strippers at New England fairs and her time photographing war-torn Nicaragua and human rights issues across Latin America, Susan Meiselas moved into an apartment on Mott Street, adjacent to Little Italy. She was fascinated by its complex mix of Italian Americans and other community who inhabit the area's tenement buildings. Here we see a stylish Puerto Rican youth posing outside of a neighborhood bodega with his puppy and a radically customized bicycle.



Susan Meiselas (American, b.1948)  
*Dee, JoJo, Frankie and Lisa after school, Prince Street, NY, 1976*  
Silver gelatin print, 16 x 20 in  
Courtesy the artist

Susan Meiselas' 1975-1979 series *Prince Street Girls* was a study of adolescence, femininity, and the gentrification of New York. It documents the lives of a group of local Italian American teens who hung out on the corner of Prince and Mott. Meiselas captured their social interactions, their increasing self-consciousness as they grew up, and the synergy of this tight-knit group of friends. With gentle familiarity, Meiselas depicts four children comfortably draped over each other and mirroring one another's body language.



# THE CHURCH

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## PHOTOGRAPHY



Inge Morath (Austrian, 1923-2002)  
*Untitled, USA (from the Mask Series with Saul Steinberg), 1962*  
Archival pigment print, 11 x 17 in  
© Inge Morath/Magnum Photos  
Mask by Saul Steinberg © The Saul Steinberg Foundation/ARS, NY

Inge Morath grew up in war-torn Europe. In 1951, she began photographing and four years later, she was one of the few women photographers to join the agency, Magnum. Composed yet full of energy, Morath's photographs featured everyday people as well as famous individuals she encountered on her numerous international assignments. In 1956, she met the cartoonist, Saul Steinberg. Until 1962, they collaborated on the *Mask Series* - portraits of people wearing cardboard box or paper bag masks created by Steinberg and photographed by Morath.



Lindsay Morris (American, b. 1966)  
*Jon Robin Baitz's three-legged dog, East Hampton, NY, 2009*  
Archival pigment print, 23 x 34 in  
Courtesy of the artist

Morris is a freelance photographer, photo editor of *Edible East End*, and regular contributor to the *New York Times Magazine*, *GEO magazine*, and others. The emotional heft of her work is found in her deep engagement with the communities she photographs, whether at a camp for gender-questioning children or her immediate neighbors in Sag Harbor. The visual stories she tells are intimate and non-judgement. The star of this image is Broadway playwright Jon Robin Baitz's friendly three-legged dog, Trip.



Rodney Smith (American, 1947-2016)  
*Anika on bicycle, Long Island, NY, 1993*  
Archival pigment print on cotton rag paper, 24 x 36 in  
Courtesy Rodney Smith, LTD

Over his almost 50-year long career, Rodney Smith developed a unique photographic vision. His images were defined by their carefully crafted compositions and combination of surrealism and wit. Never retouching his images, he preferred natural lighting and shot predominantly in black and white before beginning to experiment with color film in 2002. In the 1990s, he focused on fashion photography creating images that eschewed the chaos of modern life in favor of a more romantic mood.

# THE CHURCH

CYCLE – *The Ubiquitous Bike*  
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## PHOTOGRAPHY



Ron Turner (American, b.1949)  
*Girl on a bike, City Island, Bronx, NY, 1980*  
Pigment print, 13 x 19 in  
Courtesy the artist

Ron Turner moved to City Island in the Bronx in 1974. He opened a gallery and immersed himself in the community. City Island is unusual: a laidback and quaint seaside escape within the borders of New York City. Turner has documented his neighborhood changing over decades. On a warm summer day, this bare-foot girl perches on her bicycle engrossed in a conversation over a pay phone. The act of speaking by pay phone, her clothes and hairstyle date this image to the 1980s, but her relaxed and unselfconscious elegance and sensuality are timeless.



Alex Webb (American, b.1952)  
*Sancti Spiritus, Cuba, 1993*  
Cibachrome print, 30 x 40 in  
Courtesy of the artist

Inspired by Latin America and the Caribbean, Alex Webb switched to color photography in 1979 and is recognized for his complex and vibrant images of serendipitous or enigmatic moments in the midst of socio-political turmoil. This photograph is from his book with Rebecca Norris Webb, *Violet Isle: A Duet of Photographs from Cuba*. It began as two separate projects: Alex's exploration of Cuban streets and Rebecca's discovery of the Island's numerous and unique collections of animals. However, they realized that their work sprang from the same notion: the feel of a nation in an economic, political, cultural, and ecological bubble.



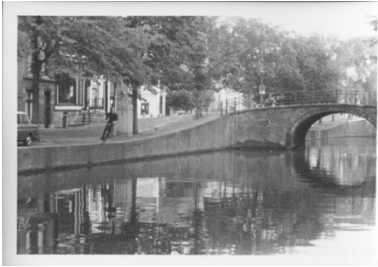
Bruce Weber (American, b.1946)  
*Untitled, 1984*  
Silver gelatin print, 24 x 20 in  
Courtesy the artist

Bruce Weber's fashion photography first appeared in the late 1970s. He has since been published in the world's leading magazines and headed up international ad campaigns. Working occasionally in color, he is best known for his exquisite work in black and white or toned shades. He shoots celebrities and non-celebrities alike in natural light, doing normal activities or in sensuous poses, accentuating youthful beauty and well-honed physiques. This photo was commissioned by the Italian *Lei Magazine* and demonstrates his humor and originality.

# THECHURCH

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## VIDEO



Bas Jan Ader

*Fall II, Amsterdam, 1971*

Black and white film transferred to video, 19 seconds

The Estate of Bas Jan Ader/ The Artist Rights Society (ARS), New York.

Courtesy Meliksetian/ Briggs, Los Angeles

Bas Jan Ader's series, *Fall*, includes two films and a series of photographic pieces, which encapsulate the frailty and vulnerability at the heart of much of the artist's work. *Fall I, Los Angeles (1970)*, is a short film depicting the artist falling off a chair on the roof of his house and rolling down its slope to the ground. *Fall II, Amsterdam (1971)*, shows the view across a canal in Amsterdam as the artist, riding on a bicycle, comes around a corner and down the street before suddenly losing his balance, disappears into the water with a large splash. Both films end abruptly after the moment of contact with the ground or water.



Bari Kumar

*Army of Forgotten Souls, 2005*

Video, 3 mins, 40 secs

Courtesy of the Artist and +91 Foundation

Bari Kumar's video is about propulsion and progression. It focuses on the back of a rickshaw cyclist in Nellore, India, and is shot from the privileged perspective of the passenger. Powered only by the physical strength of the driver, rickshaws were formerly the area's primary mode of transportation. However, with urban development came automation, threatening the meagre livelihood of these laborers who work in the scorching heat. The abstracted movement of the muscles in the cyclist's back is poignant, especially as he is overtaken by a motorized rickshaw. Featuring music from Transglobal Underground, the video is a homage to the rickshaw *wallah*—a melancholic celebration of the end of an era.



# THE CHURCH

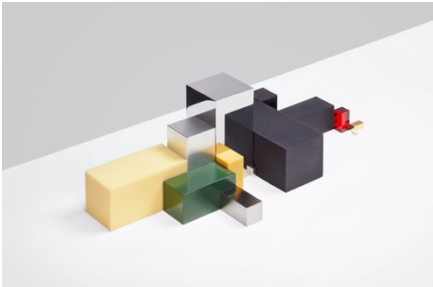
**CYCLE – The Ubiquitous Bike**  
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## FINE ART BIKE



Jarbas Lopes (Brazilian, b.1964)  
Ciclovía Aérea, Bike series, 2001-2020  
Wicker wrapped bicycle  
\*Collection of Steve Miller

Jarbas Lopes' Ciclovía Aérea project proposed the use of the bicycle as the main source for transportation in urban Brazil and envisaged the construction of dramatic "aerial" bike routes as a way to safely traverse the country's busy cities. As part of the Panorama exhibition at Museu de Arte Moderna de Sao Paulo, he constructed an Aerial Cycle Route within the Ibirapuera Park in Sao Paulo. It and his wicker wrapped bicycles were a model for how the aerial routes and decorative bikes could become a joyful part of everyday life.



Drift  
*Bicycle* (from the *Materialism* series), 2019  
Rubber, polyurethane, steel, aluminum, lacquer paint, acrylonitrile-butadiene-styrene (ABS), polyoxymethylene (POM), gel, stainless steel, polycarbonate, brass, magnet and glass fiber  
(Edition 3 of 5 + 4 APs)  
\*Courtesy of Drift and Pace Gallery

Drift's *Materialism* is an on-going research project that explores the components of everyday objects. It reduces common items—a bicycle, light bulb, water bottle, vacuum cleaner, and VW car—to the exact quantities of their raw materials. These are depicted as rectangular blocks. This process 'de-produces' the product, demonstrating the balance of its function with its demand for resources. Control over raw material causes numerous geopolitical tensions, and while this may seem like a political debate, everyone is involved. Everything bought and consumed has an impact, reinforcing complex systems of sourcing, labor, manufacturing, distribution, waste, and ecological destruction.