

# ARTTALK

## Creative Spins

Strange things can happen to bicycles when artists get hold of them. Inflatable toys might sprout from their handlebars and seats in a neon bouquet. Rattan and rubber weave could choke their wheels and pedals. Bikes may be remodeled in wood and glue, laid lovingly on their sides, and claim to symbolize boyhood. Or be cast in bronze and yoked together like beasts of burden. Such assemblages (by **Cai Guo-Qiang**, **Jarbas Lopes**, **Jonathan Brand**, and **Subodh Gupta**, respectively) will be featured in "Bike Rides," an exhibition opening on the 4th of next month at the Aldrich Contemporary Art Museum in

achieve their own ideal bike and to explore the role of bikes in their societies." For example, the Queens-based collective **Future Shock** is made up of young Trinidadians who share a love for the sound-speaker-adorned bikes ridden in their native Caribbean community. Raising these "stereobikes" to greater heights—literally—Future Shock artists pile 8,500 watts of stereo equipment on their bicycles, taking functional art to new places as they blast through the streets of New York.

The show kicks off with an enormous bike parade for which participants were asked to adapt their own bicycles into personal statements. Brand, along with Puerto Rican artist **Miguel Luciano**, will judge a competition for the

two-wheeler best transformed from its standard utilitarian function.

"Some teenagers put blenders in their bikes so



**Miguel Luciano's *Pimp My Piragua*, 2008, is in a new show of artist-designed bicycles.**

Ridgefield, Connecticut, and lasting until January 3.

The artists in "Bike Rides" use bicycles to convey their "fetishes, nostalgia, and identity exploration," says **Mónica Ramírez-Montagut**, who is curating the show with exhibitions director **Richard Klein**. "They are trying to

they're doing smoothies as they're riding to school," says Ramírez-Montagut. "Some people are just decorating. But we're hoping to see a wide range of interpretations of bicycles in contemporary culture." The prize for the winner? A bike, naturally.

—Jenny Brown

## Breaking Ad Habits



**New software allows works like Daniel Caleb Thompson's "Fragments of Defragmentation" to appear in online ad spaces.**

When the group show "Fleeting Art: Wallpaper for Imaginary Walls" opens on the 24th of this month, images by artists like Faile and UFX will appear on computers displaying the Web sites of the *New York Times* and CNN—without the permission or participation of the organizations themselves. The exhibition will be witnessed only by those who have downloaded Add-Art, an extension for the Web browser Firefox that replaces internet advertisements with art from a curated database. New shows go up every other Thursday, reaching 21,000 users.

Brooklyn-based artist Steve Lambert and a team of volunteer coders developed the free software, which can be downloaded from [add-art.org](http://add-art.org). Add-Art is supported by Eyebeam (the New York art and technology center where Lambert is a senior fellow), street-art advocate Marc Schiller, and the New Museum's new-media outfit Rhizome. Add-Art's coding piggybacks on that of the popular software Adblock Plus, which blocks pop-ups and other ads from Web browsers. The curators crop their chosen artworks to fit 17 possible ad sizes, and the program loads images based on the size of ads to be replaced.

Last year's inaugural show—"Hiroshige's One Hundred Famous Views of Edo," curated by the Brooklyn Museum's Joan Cummins—drew from art history, but exhibitions since have tapped into the more playful spirit that fuels sites like YouTube. Artist Addie Wagenknecht presented found images from 1980s prom photos, and artist Charles Broskoski offered cropped images of black monochromes by Malevich, Rothko, Rauschenberg, and others. Broskoski's project made it seem that black censor bars had been placed on every Web site that users loaded. "I started getting e-mails that said, 'It's broken!'" Lambert recalls.

Lambert also hears from people who worry that the service could threaten online ad sales. By this logic, Lambert says, anyone who goes to the bathroom during a commercial is destroying TV broadcasters. "Some people get really hung up on the idea that you're bound in some kind of contract to look at an ad, and that this somehow must be illegal or immoral," he says. "Which to me is just absurd."

—Lamar Clarkson