Large Print Labels

Cycle Thru! The Art of the Bike

Cruising through this exhibition, you will see more than 20 bicycles, from the earliest prototypes to the latest designs. The first true bicycle—a human-powered land vehicle with two wheels, rotary cranks, and pedals—appeared in Paris in the late 1860s. Since then, designers and engineers have continuously explored and adapted its form. As you tour through the visual and functional evolution of the bikes on view, consider what might have prompted these changes. Was comfort, safety, or speed at the center of these reinterpretations, or did designers and manufacturers prioritize fashionable styles, social trends, or other considerations?

Since its debut, the bicycle has permeated all corners of modern life. Artists worldwide have taken note, documenting people on their bicycles and highlighting the vehicle's role in providing greater autonomy and freedom to all, regardless of age, gender, and geography. Through a selection of artworks from the museum's collection, observe how social culture and art intersect through this iconic vehicle.

Unless noted otherwise, all bicycles are loans courtesy of The Bicycle Museum of America, New Bremen, Ohio.

Enjoy a bicycle-themed music playlist compiled by The Church, Sag Harbor, New York.

The Cycle Begins: Early Bicycles and Cyclists

The first true bicycle debuted in Paris in the 1860s—a slender but heavy two-wheeled ride built of wood and cast iron with pedals at the center of the front wheel. Although it quickly (and deservedly) became known as the "boneshaker," this early bike, called a velocipede, captured the world's imagination and spurred an outburst of creativity and experimentation that continues today.

Although this new independent alternative to horse-powered transportation exhilarated many, the first riders were predominantly privileged young men. The precarious design of the 1870s and 1880s high wheel was prohibitive to most women cyclists, but it set the scene, technically and socially, for the low-mount safety bicycle. With its introduction, bikes became more accessible, soon offering greater independence and autonomy to more people. Susan B. Anthony observed, "bicycling . . . has done more to emancipate women than anything else in the world. It gives women a feeling of freedom and self-reliance." Although Anthony likely centered white female cyclists in her statement, women of color— like Katherine Towle "Kittie" Knox—similarly

used the bicycle as a tool for their equal rights activism in the late 1800s.

on view at exhibition entrance

Child's High Wheel
circa 1886

Gormully & Jeffery Mfg. Co.
(American, 1879–1900)

steel with leather saddle

While this child-sized version of a high wheel (also called an "ordinary") sits closer to the ground than the adult version, it was still a risky ride. The large front wheel provided high speed as riders traveled further with each wheel rotation, and tipping and flying over the handlebars was a common mishap. An example of conspicuous consumption, this cycle was made for a privileged young rider.

Competition between American bicycle makers was fierce in the 1870s—so much so that due to patent restrictions held by its competitors, the Chicago firm of Gormully & Jeffery was only allowed to produce children's high wheels for nearly six years. After patent claims expired, they expanded production and became the second-largest bicycle manufacturer in America.

Velocipede
circa 1865

Once-known maker
(probably French)

cast iron, wood

The term *velocipede* (originating from the Latin words for “swift” and “foot”) refers to a two-wheeled, human-powered vehicle. Unlike earlier versions that were kick-propelled, this velocipede has pedals and a brake similar to today’s bicycles. Most early velocipedes, including this version, were made of cast iron and wood—rigid, weighty materials that lacked shock absorption and presented a challenge when riding uphill. Riders nicknamed these uncomfortable vehicles “boneshakers.”

Artist Charles Willson Peale (1741–1827) commissioned a version of the velocipede for his private museum of objects related to natural history, science, and art. There, it drew the attention of visitors, ultimately encouraging wider adoption of and further innovation related to the velocipede.

right

Ariel High Wheel
1878

Coventry Machinists Company (English)

steel with leather saddle

The high wheel became popular in the 1870s. This type of bicycle is also known as a penny-farthing—a nod to the British penny and farthing coins. The large front wheel references the penny while the smaller back wheel invokes the diminutive farthing.

The *Ariel* was the first commercially produced high-wheeled bicycle in England. When American cyclists could only import bicycles, the *Ariel* was the best and most popular machine for those who dared ride such a vehicle. The Coventry Machinists Company's prominent display of the *Ariel* at the 1876 Centennial Exposition in Philadelphia kickstarted its popularity in the United States.

left

Otto Dicycle
circa 1880

Edward Otto (English), designer

Birmingham Small Arms Company
(English, 1861–1973), manufacturer

steel with leather saddle

For women living in the 1880s, showing an ankle could create scandal. Although some daring women mounted high wheels in side-saddle fashion, others sought safer options such as the *Otto Dicycle*. Advertised as "safe, fast and comfortable. . . . the only [cycle] suitable for Ladies," it accommodated women's full long skirts without risk of "indecent exposure" (or broken bones). Riders used double handles on either side of the seat to brake and turn. The inner handles control the brake mechanisms, while the outer handles engage the belt, pulley, and gear system that moves the wheels.

Once-known maker (American)

Sweater
1893–96

knit wool
Gift of Grace S. Keam, 1981.427

This sweater was part of the uniform of the Queen Cycling Club of Cincinnati and Covington. Founded in 1890, it was "the first ladies' wheel club in this city." As reported by *The Cincinnati Enquirer*, "eight dauntless young women decided to brave public opinion, banding themselves together as a club, and ever since, they have enjoyed the delights of spinning over the country freely and at will."

Once-known maker (American)
Regent Co., Inc. (American), retailer

Bloomers
circa 1900

wool twill
Gift of the family of Sophia Helen Fisk Laird, Isabelle Eastman Fisk and Margaret Pogue Fisk, 1996.379

Once-known maker
(possibly German)

Blouse
1893–96

linen with sterling silver cuff links
Gift of the family of Sophia Helen Fisk Laird, Isabelle Eastman Fisk and Margaret Pogue Fisk
1996.381

Once-known maker (American)

Divided Skirt
early 20th century

linen
Gift of Mr. and Mrs. Stanley M. Straus
1943.1456

Strobridge Lithographing Company
(American, 1847–1960)

The Barnum & Bailey Greatest Show on Earth: Scènes Amusantes sur Bicycles et Patins

1900

color lithograph poster
Gift of The Strobridge Lithographing Company
1965.704

Putting the Pedal to the Metal: Cycling's Height of Popularity

By the late 1880s, the low-mount safety bicycle with two equally-sized wheels and a chain drive had surpassed the high wheel in popularity. Bicycle clubs and races abounded in the final decade of the 1800s. Continued improvements such as weight reduction, rigid diamond-shaped frames, and pneumatic (air-filled) tires made for smoother, easier rides. Bikes became more affordable as the international cycle industry expanded in size and productivity to meet the growing demand for bicycles. In 1896, some 300 firms in the United States alone produced more than a million bicycles. Competing for sales, designers created various models for men, women, and children. The mid-1890s brought a massive influx of women cyclists—making up at least one-third of the total market. Feminists saw the bicycle as a social and political vehicle that could improve women's lives through exercise and dress reform.

top

Knoll Spring Frame
1899

Reverend Jonas L. Knoll
(American, 1847–1902)

steel with leather saddle

In 1899, Reverend Jonas L. Knoll of Lebanon, Pennsylvania, patented his *Spring Frame* bicycle. He made the frame from flat spring steel stock, designed to "flex" when riding. Knoll also patented the Knoll Double Action Washing Machine. When he died at 52, his wife, Mary Knoll, took over the management of their bicycle and washing machine factories. This is one of only three surviving *Knoll Spring Frame* bike examples.

bottom

Bronco Style Pneumatic Safety Bike
1891

Once-known maker

steel with leather saddle

Designed as a less dangerous alternative to the high wheel, the aptly named “safety bicycle” eventually prevailed as the universal style. Both tires are the same size, placing the rider’s feet closer to the ground and making it easier to stop. This “bronco-style” design places the seat over and the pedals at the back wheel, akin to how a person would ride a wild horse, or bronco (their legs close to the animal’s body for stability and control). It also features an experimental triangular frame with pneumatic (air-filled) tires and a gear-driven axle crank. It was prized as chainless and noiseless, making the bell and lights smart additions.
To further personalize this example, someone whimsically painted the “hands” that connect the frame elements.

top

Old Hickory
1898

Old Hickory Cycle Company
(American, active late 1890s)

hickory with leather saddle

This women's safety bicycle is made from layers of laminated and steam-bent hickory. Its wheels feature spiral-twisted "sparkle" spokes that catch the sunlight and twinkle as the rider cycles along. Max Tonk, an owner of The Old Hickory Cycle Company, was a Chicago-based wood carver and manufacturer of furniture. He surely lent his expertise to the manufacture of this stylish wooden ride.

bottom

Stoddard Cygnet
circa 1898

Stoddard Manufacturing Company
(American, active 1890s)

steel and plastic with leather saddle and
cloth skirt guard

The elegant lines of the *Cygnet* women's bicycle nod to its namesake (a cygnet is a young swan) and the whiplash curves of the era's Art Nouveau design style. The protective netting guard covering the rear of the bicycle kept riders' long dresses from becoming entangled in the wheel spokes. The Stoddard Manufacturing Company of Dayton, Ohio, initially manufactured agricultural implements and then bicycles between 1895 and 1899. After that, they reorganized as the Dayton Motor Car Company and shifted their focus to the design and production of automobiles. Fewer than 10 examples of this bicycle are known to exist today.

Rex Cycle
1898

Rex Cycle Company
(American, active late 1800s), manufacturer

Bohn C. Hicks
(1852–1910), designer

steel with leather saddle and accessories

Road quality was low in the 1890s. Seeking a smoother ride, Bohn C. Hicks developed the *Rex Cycle*. By attaching the seat to the stem that runs from the handlebar to the third wheel, Hicks hoped the two larger wheels would absorb most of the vibrations and jostle the rider less. The *Rex Cycle* never caught on, and few exist today. This example boasts a bespoke anatomical saddle to support and protect the rider, in addition to a handlebar bell, tool pouch, and cyclometer.

Reinventing the Wheel: Unusual Bikes at the Turn of the Century

Bicycles had become part of the everyday by the 1900s. They were socially acceptable and generally affordable. They also advanced campaigns for women's independence and improved roadways. Searching for the next revolution in cycling, engineers and inventors applied new ideas to what had become the standard bicycle, resulting in these intriguing (and quirky) variations.

bottom

Wolff-American Ice Bicycle
1901

R.H. Wolff & Co. Ltd.
(American, active late 1890s–early 1900s)

steel with leather saddle

In addition to manufacturing “high art cycles,” the New York firm of R.H. Wolff & Co. Ltd. also created specialty kits. Endeavoring to make cycling a year-round activity, Wolff designed a kit to convert a bike’s front wheel into a sled runner. The drilled rear wheel accommodated large studs that would bite into the ice, providing traction. While the concept of the ice cycle may seem unusual and limited in market appeal, various models have appeared throughout history, including contemporary versions used in the up-and-coming sport of icetrack cycling.

top

Dursley Pedersen
1910

Mikael Pedersen
(Danish, active in England, 1855–1929)

steel with cloth saddle and wicker basket

Mikael Pedersen was an inventor and avid cyclist. After creating notable agricultural innovations, he shifted his focus to improving the newly popular safety bicycle. Inspired by railroad truss bridges, he based his bicycle frame on the most stable geometric form: the triangle. Utilizing the triangular truss structure, the frame can carry a considerable load while remaining relatively lightweight. Pedersen also invented the hammock-style bicycle seat that riders can adjust using the leather strap at the front to make it tighter or slacker for comfort.

bottom

Water Bicycle
1917

Once-known maker

steel

Think of this as the predecessor of the modern paddle boat or jet ski. Riders of this rare machine could move through water, pedaling while partially submerged. The two drums, meant to function like buoys, were filled with air to keep the rider afloat. The bike's pedals move the rear propeller, and its handlebars control the front rudder.

Shifting Gears: Bicycles in the Time of Automobiles

Bicycles paved the way for the automobile. The cycling trade launched the Good Roads Movement, eventually leading to the development of national highway networks. Manufacturers developed techniques to efficiently assemble millions of bikes and later adapted them to automobile production, and the nationwide grid of bike repair shops became some of the first gasoline stations.

To compete with the rise of the automobile, bicycle manufacturers focused on producing bikes for young riders and recasting the tried-and-true bicycle design in the latest artistic expressions. Many firms hired car designers who introduced modern styles and features associated with motorized vehicles. Bicycles soon sported integrated headlights and horns, speedometers, glossy paint finishes, pinstriped details, and chrome.

In 1936, Sears charged their lead product designer, John "Jack" Morgan, a former General Motors car designer, to style three new bikes—all with sleek Art Deco details. Of those, the *Bluebird* and the *Skylark* are displayed here. Morgan also designed the later *Twin Bar.*

top

Elgin Twin Bar Bicycle
1940

John "Jack" Morgan
(American, b. Guatemala, 1903–1986), designer

Sears, Roebuck & Co.
(American, est. 1893), retailer

Murray Ohio Manufacturing Company
(American, 1919–1988), manufacturer

steel with leather saddle

Advertised in the Sears catalog as "built like a suspension bridge," the *Twin Bar Bicycle* has a continuous tube frame that allows for a lighter, stronger structure and a minimalist look. Its saddle, attached directly to the frame, offered a "springier" ride. Designer Jack Morgan styled the bike's accessories—including a torpedo-shaped chain guard and battery case for the electric headlight

and horn—with aerodynamics in mind.

bottom

Elgin Skylark
1936

John "Jack" Morgan
(American, b. Guatemala, 1903–1986), designer

Sears, Roebuck & Co.
(American, est. 1893), retailer

Westfield Manufacturing Company
(American, est. 1916), manufacturer

steel with leather saddle and accessories

The *Elgin Skylark* was advertised as "the most beautiful women's bike ever created." The repeating parallel lines in the styling of its frame and skirt guard nod to the rhythms of the Jazz Age and modern machine design. Note the sense of forward momentum communicated in the shape of the bicycle's integrated electric headlight and teardrop-shaped pedals.

top

Alexander Specialty Manufacturing Rocket

1940

John R. Alexander
(American, circa 1889–1971), designer

Alexander Specialty Manufacturing Company (American, active 1940s), manufacturer

steel with leather saddle

In 1939, John R. Alexander of Paris, Texas, applied to patent the first iteration of the *Rocket*. He designed its tear-shaped fork, which supports the front wheel, to absorb jolts to the rider and bike frame when navigating rough roads. Later, he repeated the tear shape as an ornamental detail of the *Rocket's* frame. Engineers and designers involved in early aerodynamic testing in the late 1800s and early 1900s identified the teardrop as one of the most effective shapes for speed. Soon,

zeppelins, automobiles, and even bikes exhibited this streamlined shape.

bottom

Elgin Bluebird
1936

John "Jack" Morgan
(American, b. Guatemala, 1903–1986), designer

Sears, Roebuck & Co.
(American, est. 1893), retailer

Westfield Manufacturing Company
(American, est. 1916), manufacturer

steel with leather saddle

The modern sweeping lines of the *Bluebird*, sold exclusively by Sears under the "Elgin" brand name, visually suggest flight and speed—two popular infatuations during the 1920s and 1930s. Riffing on automobile design, bicycles like this were painted and pinstriped in bright, eye-catching colors, accented with chrome-plated elements and often sported built-in headlights, electric horns, and speedometers.

BSA Airborne
1942–46

Birmingham Small Arms Company Limited
(English, 1861–1973)

steel with leather saddle

Designed for British paratroopers during World War II, this bicycle was lightweight and foldable. Carrying this mode of ground transportation with them as they jumped out of airplanes, soldiers unfolded the bike and tightened the two wing nuts to secure the opened frame once they landed. These specialty cycles enabled paratroopers to cover larger distances on the ground while remaining quiet and, hopefully, undetected. Soldiers used bicycles like this in many historic battles, including D-Day, the 1944 Allied invasion of Normandy, France, which marked the liberation of western Europe, the defeat of Nazi Germany, and the end of World War II.

Be-Spoke Rides:
Mid-Century Modifications to the Bike

Technological developments like the transistor radio and current events, including the space race, inspired new bicycle designs in the 1950s and 1960s. Seeing potential in the post-World War II baby boom, most American manufacturers focused on producing bikes for children and teens. The suburban sprawl that typified the era created longer distances between neighborhoods and streets with lower traffic volume. A cool bicycle was essential for making friends, meeting up, and hanging out.

top

Huffy Radiobike
1956

Huffman Manufacturing Company
(American, est. 1924)

steel with leather saddle

A fast, sharp-looking bike with a radio made you the "most popular kid on the street," according to Huffy's ads for the new *Radiobike*. The vacuum tube radio, produced by the Yellow Springs Instrument Company of Ohio, was modeled as a faux gas tank and powered by the battery pack on the bike's rear rack. Dayton-based Huffy produced about 8,500 Radiobikes between 1955 and 1956. While the company marketed the radio as water-proof, it halted production after riders reported that exposure to inclement weather caused the radio to spark.

bottom

Pee-wee Herman's modified Schwinn DX Cruiser

1953, customized 1985

Schwinn Bicycle Company

(American, est. 1895), manufacturer

Pedal Pusher (American), customizer

steel with leather saddle and custom accessories

This souped-up red and white 1953 *Schwinn DX Cruiser* is one of the most beloved bicycles in movie history. It was the centerpiece of Tim Burton's 1985 film *Pee-wee's Big Adventure*, a farcical parody of Vittorio De Sica's 1948 Italian film, *The Bicycle Thieves*. In the film, Pee-wee Herman, played by comedian Paul Reubens, sets out on a cross-country odyssey to reclaim his bespoke bike. Its rocket-shaped headlight, tiger siren, and rear dorsal fin are just a few of the accessories that mirror Pee-Wee's whimsical, eccentric character.

Spacelander
designed 1946, manufactured 1960

Benjamin Bowden
(American, b. England, 1906–1998), designer

Bomard Industries
(American), manufacturer

fiberglass frame with leather saddle

Designed in 1946 as the *Classic*, the curved lines and amoeba-like voids of Benjamin Bowden's bike frame combine pre-war streamlined style with the post-war era's penchant for organic forms. British bicycle makers found the Classic too costly to produce, thus it was not manufactured in number until 1960. Bowden, also an automobile designer, emigrated to the United States and worked with Bomard Industries in Michigan to convert the frame's design from aluminum to fiberglass, a new manufacturing material. The updated, limited-edition design was renamed the *Spacelander*—a reference to the space-race frenzy of the late 1950s and early 1960s. Only 522 were made.

top

Sears Spaceliner
1965

Viktor Schreckengost
(American, 1906–2008), designer

Murray Ohio Manufacturing Company
(American, 1919–1988), manufacturer

Sears, Roebuck & Co.
(American, est. 1893),
retailer

steel and plastic frame with leather saddle

With lines that could cut through the Milky Way, the *Spaceliner* was one of over a hundred bicycles styled by the great American designer Viktor Schreckengost for Sears. Its forward lilting frame virtually propelled it off the catalog page and onto the wish list of American youths who dreamt of exploring space themselves one day. Ohio-born

Schreckengost founded the first industrial design program in the nation at the Cleveland Institute of Art. Throughout his 70-year career, he designed everything from kitchen appliances to pedal cars.

bottom

Strano
1964

Bernard Overing
(Dutch, active mid-1900s), designer

Union
(Dutch, est. 1904), manufacturer

steel with leather saddle

Smaller than the standard bicycle and weighing only 35 pounds (relatively light for its time), this bike was designed to be easily transported by car and stored in small living spaces. The Dutch *Strano* is a close take on the 1930s Italian *Velocino*. Considered by some as the precursor of the recumbent bike, *Velocino* and *Strano* riders sit above the large rear wheel with their legs over the wide handlebars. Enthusiasts heralded the bike for providing a "whole new riding sensation: giving the feeling of sitting on a chair and pedaling through nature."

Mayumi Oda
(Japanese, b. 1941)

Manjusuri (On the Bicycle)
1980

color screen print
The Howard and Caroline Porter Collection
1990.812

Mayumi Oda
(Japanese, b. 1941)

Samansabadra (On the Bicycle)
1980

color screen print
The Howard and Caroline Porter Collection
1990.813

The Cycle Continues: The Bicycle Today

The bicycle is here to stay and continues to evolve. Notice the variety of bicycle styles and representations in this gallery and consider how the more recent designs reflect our changing realities, needs, and desires. We still pursue speed and comfort but also environmental sustainability and joyful social interaction. What will be the next phase of this “cycle”?

left

Bicycle
2017

Warren J. Von Botbyl
(American)

wood with leather handles

This hand-crafted bicycle harkens back to the earliest bicycles made of wood, but its design is clearly contemporary. Compare its construction and lines to the other wooden bicycles on view in the previous gallery: *Velocipede* (1865) and *Old Hickory* (1890s).

center

RoundTail
2012

Lou Tortola
(Canadian, b. Italy), designer

Paul Taylor
(American), manufacturer

carbon fiber and steel frame with leather saddle

In 2010, Canadian inventor Lou Tortola unveiled a frame design based on two continuous rings. Compared to the traditional double-diamond frame, the twin-circle design eliminates the seat tube and stays that transfer the bumps and vibrations directly to a rider's bottom and spine. Instead, the RoundTail's rings support the rider's weight and absorb most road vibrations, delivering a gentler journey.

right

Bike from the **Cicloviaérea** series
2001–20

Jarbas Lopes
(Brazilian, b. 1964)

wicker-wrapped bicycle
Collection of Steve Miller

Jarbas Lopes sees art as a means for people to shape and interact in society. He often reworks everyday objects as part of his practice. This bicycle, covered in wicker, is still functional. It is part of Lopes's *Cicloviaérea*, or Aerial Bikeway, project that proposes the bike as a primary source of transportation in urban Brazil and advocates for the construction of raised bike paths to decrease congestion and pollution. Lopes's beautiful wicker patterns visually shake up our notion of how a bicycle should look, suggesting the joy and positivity that could come from implementing *Cicloviaérea*.

Aaron Siskind
(American, 1903–1991)

Untitled (Boy on Tricycle, Harlem), from the project **The Most Crowded Block**
1939–41, printed circa 1980

gelatin silver print
Gift of Traub family in honor of Sally Traub Lewin, sister, and Sarah Bakrow Frankel, grandmother (Cincinnati residents)
2017.186

Germaine Krull
(French, b. Prussia,1897–1985)

Untitled, plate 37 from the portfolio **Métal**
1928

collotype
Library Transfer
2019.298.23

Army of Forgotten Souls
2005

Bari Kumar
(Indian, b. 1966)

video, run time: 3 minutes and 40 seconds
The Artist and +91 Foundation

Bari Kumar's video is about progression and propulsion. It centers on the back of a *wallah*, a rickshaw cyclist, in Kumar's birthplace of Nellore, India, and is filmed from the privileged perspective of the passenger. On their rickshaws all day and night, *wallah* were formerly the primary mode of transportation in the area. However, automation accompanied increasing urban development and threatened their livelihood. Laboring in the scorching heat and endeavoring to keep pace with the changing times, the cyclist's back muscles become a poignant and abstract moving image as motorized bikes and rickshaws zip by. Made with music from Transglobal Underground, the work is an homage to the rickshaw *wallah*—a reminder of human labor's continued role and toll.

Wolf von dem Bussche
(American, b. Germany, 1934–2014)

Untitled, from the portfolio
O Frabjous Day!
circa 1973, printed 1996

gelatin silver print
Gift of Susan and Jeff Lynn
2024.92.4

Nemesio Antunez
(Chilean, 1918–1993)

Hanging Bicycles
1957

color lithograph
Museum Purchase
1958.132

Neal Slavin (American, b. 1941)

The Wheelmen, Swarthmore, P.A., from the portfolio **Groups in America**
1979

dye coupler print
Gift of Mr. and Mrs. David Ruttenberg
1983.480

Henri de Toulouse-Lautrec
(French, 1864–1901)

Cycle Michael
(The Cyclist Michael)
1896

lithograph poster in olive green
The Edwin and Virginia Irwin Memorial
1982.299

left

Ralph Steiner
(American, 1899–1986)

Man on Bicycle
1922, printed 1981

gelatin silver print
Gift of Lynn B. and John J. Schiff, Jr.
1984.157

right

Ralph Steiner
(American, 1899–1986)

This Year Ride a Bicycle
1924, printed 1981

gelatin silver print
Gift of Thomas R. and Donna L. Schiff
1986.825

Fall II, Amsterdam
1971

Bas Jan Ader
(Dutch, 1942–circa 1975)

video (no audio), run time: 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 that capture the frailty and vulnerability at the heart of much of the artist's work. *Fall II, Amsterdam* (1971) shows the view across a canal in Amsterdam as the artist, riding a bicycle, comes around a corner and down the street before suddenly losing his balance. He disappears into the water with a large splash. *Fall I, Los Angeles* (1970, not shown) depicts the artist falling off a chair on the roof of his house and rolling down its slope to the ground. Both films end abruptly after the moment of contact with the water or ground.

Christine Osinski
(American, b. 1948)

Two Girls with Big Wheels, from the series **Summer Days Staten Island**
1983–84, printed 2016

gelatin silver print
Gift of the artist
2021.137

Noda Tetsuya
(Japanese, b. 1940)

Diary: July 20th ‘71
1971

color photo, screen print and woodcut
The Howard and Caroline Porter Collection
1976.411

Jean Dubuffet
(French, 1901–1985)

Cyclotourisme (Cycling)
1944

lithograph
Gift of Fred Lazarus III
1970.727.1

László Moholy-Nagy
(American, b. Hungary, 1895–1946)

Leda und der Schwan (Leda and the Swan)
1925, printed 1973

gelatin silver print
Gift of Carl and Elizabeth Solway
2019.219

Kuroda Shigeki
(Japanese, b. 1953)

Variant of Bicycle and Glass No. 2
1980

color monotype over etching and aquatint
The Howard and Caroline Porter Collection
1990.581