

A person wearing a blue work jacket, orange gloves, and a clear face shield is working on a bicycle in a workshop. The background is a corrugated metal wall with a window. The person is leaning over the bicycle, which is partially visible. The scene is lit with natural light from the window.

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Metro Arts

THE MECHANICS
OF ADAPTION

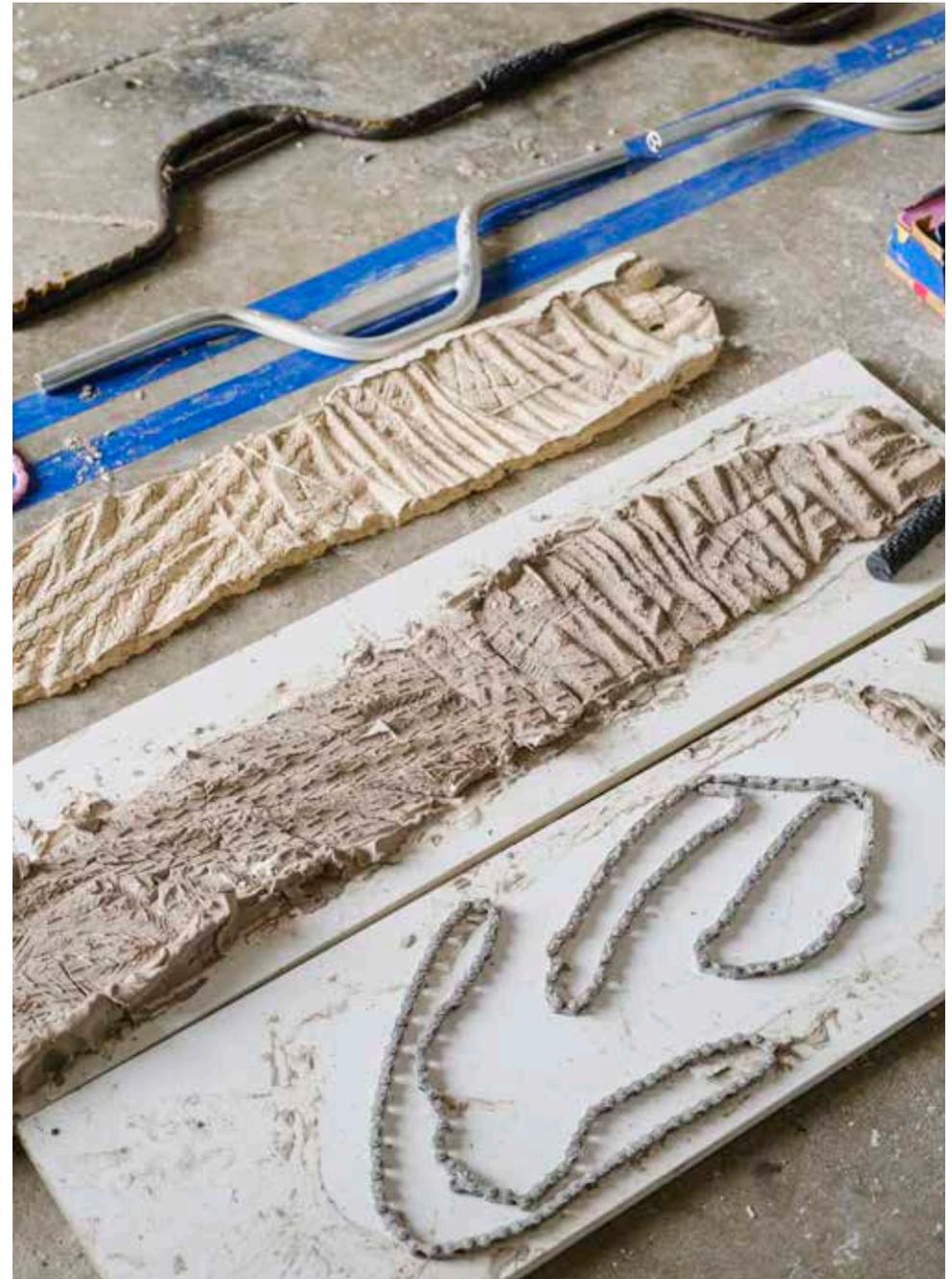


INTRODUCTION

In 1913 Marcel Duchamp created the work *Bicycle Wheel*, one of the first 'readymade' sculptures, which simply placed a wheel upside down on a stool. The work captured the emerging world of ever-accumulating industrially produced items, and the potential for found materials to be incorporated into artworks, whilst also inviting a playful attitude into the rarefied context of art galleries. Today, bicycles are also used to represent the urgency of the need for environmental awareness and sustainability.

With access to decommissioned CityCycle bikes provided by JCDecaux, Metro Arts engaged five local artists to create new works that used these bicycles as raw material. Over a series of workshops with students from the Sycamore School and facilitated by TRACTION, the artists produced works that express their existing practices while responding specifically to this context and material. As part of the Brisbane Festival, these works were presented as *The Mechanics of Adaption* exhibition in the Metro Art galleries.

These artists use of decommissioned CityCycle bicycles reflects the opportunity for artistic experimentation that connects histories of art to environmental sustainability and design futures.



WORKSHOPS

A series of weekly workshops with the artists, students from The Sycamore School and facilitators from TRACTION, provided a context for experimentation with the CityCycles and their components, as the artworks were developed and constructed.

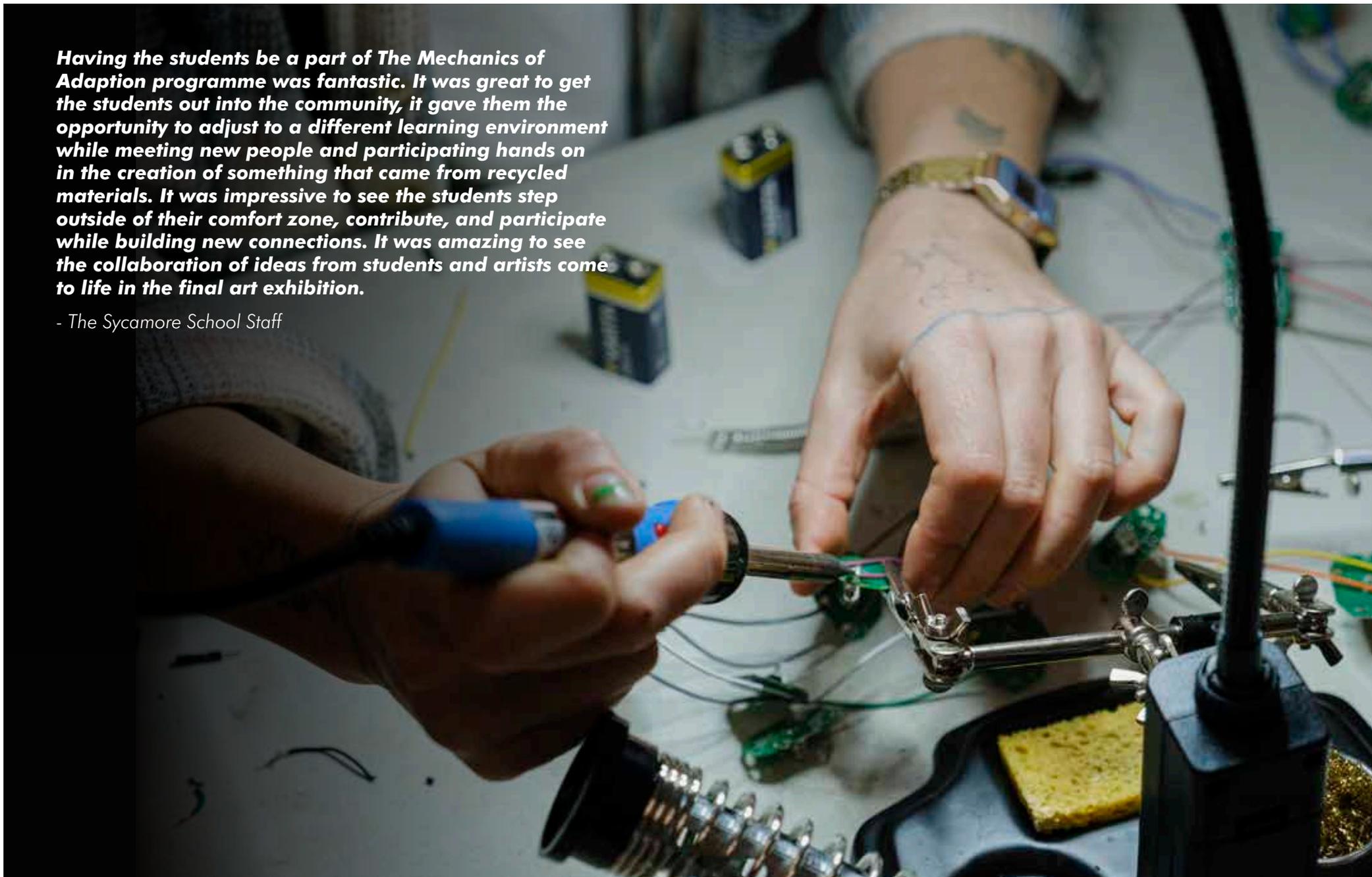


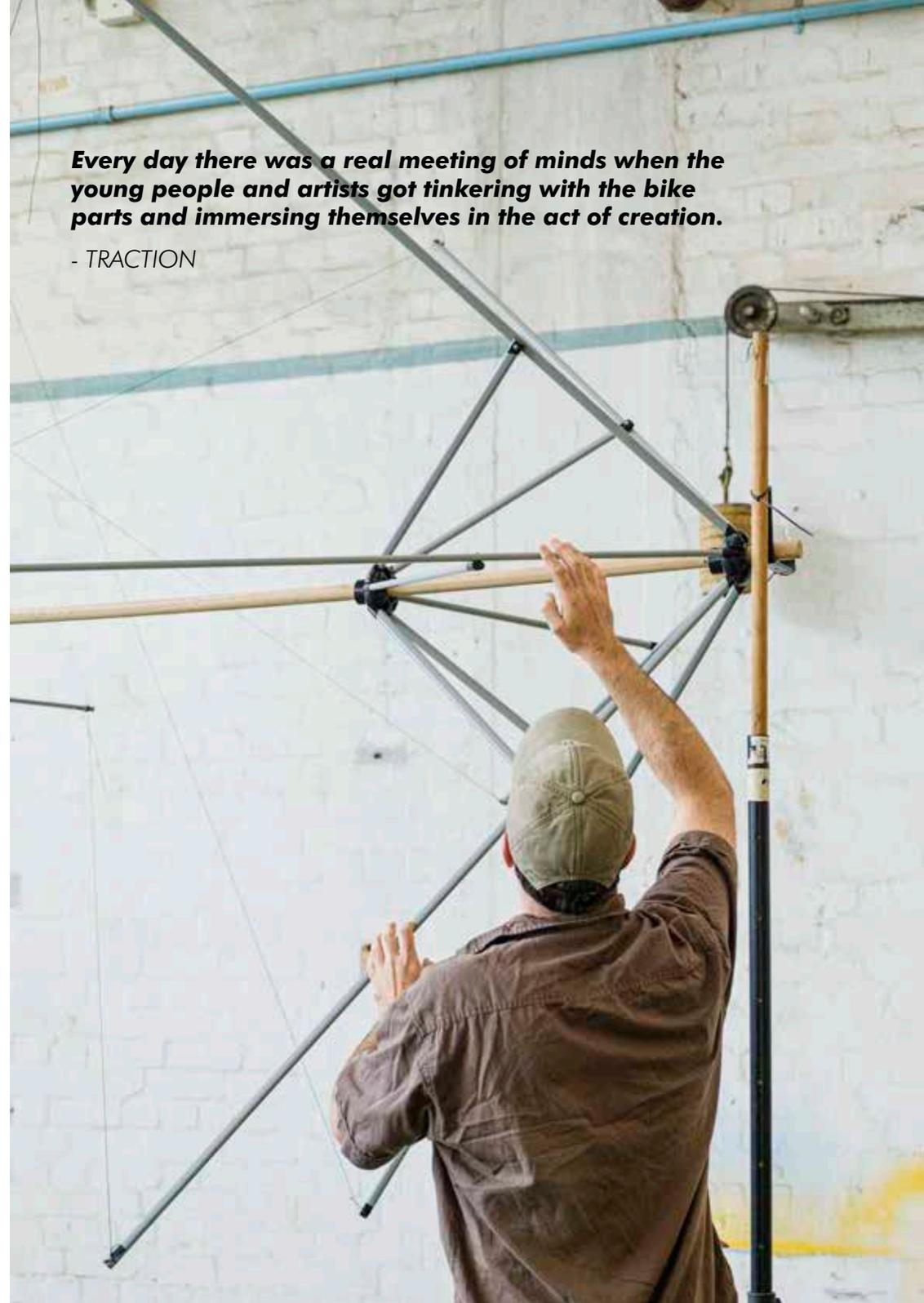
Working alongside Metro Arts and The Sycamore School to deliver The Mechanics of Adaption was a whole new experience as a TRACTION Mentor. The expansive physical environment gave space for all sorts of experimentation and repurposing to take place.

– TRACTION

Having the students be a part of The Mechanics of Adaption programme was fantastic. It was great to get the students out into the community, it gave them the opportunity to adjust to a different learning environment while meeting new people and participating hands on in the creation of something that came from recycled materials. It was impressive to see the students step outside of their comfort zone, contribute, and participate while building new connections. It was amazing to see the collaboration of ideas from students and artists come to life in the final art exhibition.

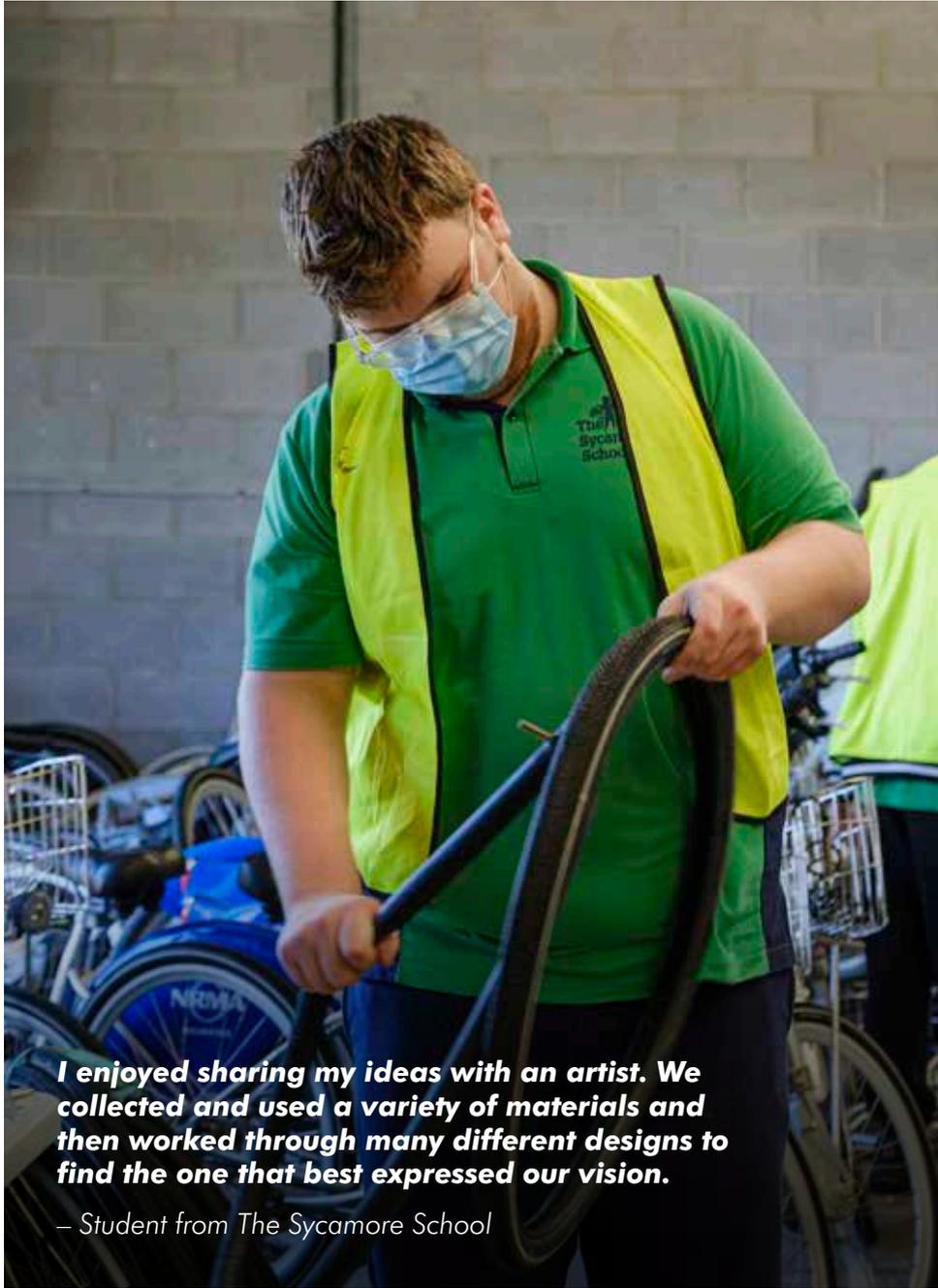
- The Sycamore School Staff





Every day there was a real meeting of minds when the young people and artists got tinkering with the bike parts and immersing themselves in the act of creation.

- TRACTION



I enjoyed sharing my ideas with an artist. We collected and used a variety of materials and then worked through many different designs to find the one that best expressed our vision.

– Student from The Sycamore School



It was interesting to get the perspectives and see the mindsets of other artists. To have the opportunity to collaborate with them was a great experience.

– Student from The Sycamore School

THE MECHANICS OF ADAPTION

For The Mechanics of Adaption, five artists and four organisations have coalesced around a singular form: Brisbane CityCycle bicycles. Since 2010, these bicycles, and their docking stations, have been a part of the cityscape until on the 15th of August 2021, only weeks before this exhibition opened, they were permanently removed from public service.

Operated by JCDecaux, the bike-share scheme can be seen as part of broader attempts to increase Brisbane's 'liveability', and to encourage cycling as a supplement to other forms of transport. Robert Bradshaw traces the origins of contemporary bike-share schemes to 1965 and a short-lived program in Amsterdam, in which freely available community bikes were distributed throughout the city. Various technologies attempted to refine and monetise the concept, until the late 1990s saw the development of the type of scheme manifested in CityCycle, with dedicated docking stations, account memberships and networked infrastructures to track usage and movement. Brisbane's CityCycle program mirrored primarily European examples in which advertising companies, such as JCDecaux, administer the service in exchange for access to various advertising assets.¹

It is no secret that bikeshare programs have had a rocky ride in Australia. The Melbourne Bike Share program, akin in design to CityCycle, was discontinued in 2019. Perhaps most notorious, however, was the short-lived oBike rollout in Melbourne. During 2017 and 2018, numerous yellow oBikes were strewn across sidewalks and dumped in (and ridden into) rivers and lakes. Most memorably, oBikes were integrated into ad hoc, and sometimes intricate, sculptural assemblages: piled high, placed in trees, lined up along fences, arranged on a raft in the middle of a lake, perched

atop public statues, and strung together and painted to form a rainbow, to give a few examples.² The scheme, in cultural memory, seems less connected to transportation, and more to the bicycle as form: as both an interruption to the expected streetscape, and as a component for artistic abandon and material and aesthetic play.

Indeed, the bicycle, and the exploration of its form, has had a decisive role in contemporary art. Ai Weiwei's *Forever Bicycles* (2003-ongoing) series of sculptures have become a constant presence in global art museums. These works consist of dozens, hundreds, or sometimes thousands, of Forever-brand bicycles arranged in massive and spectacular assemblages. The works revel in their spectacle but can also be interpreted as a comment on China's place in processes of globalization. In 1986 bicycles accounted for 63% of road transport in China, but by 2014, they accounted for only 15%. Within this context, the mass display of Chinese manufactured bicycles, organised by Ai, suggests a movement from the bicycle as a symbol of unadorned, utilitarian living, to instead representing China's imbrication within global processes of outsourced manufacturing and over-production.³ The oBike saga, and the replacement of two-thousand CityCycle bikes with thousands of new Beam and Neuron-branded e-bikes, hints at our entanglement and complicity within the cycles of hyper-consumption and production which Ai explores, and questions the leveraging of the bicycle as a symbol of sustainability.⁴

Forever Bicycles is also a nod to the work of Marcel Duchamp, who is a key influence on Ai's artistic practice.⁵ Specifically, these works reference Duchamp's *Bicycle Wheel* (1913) which consisted of a bicycle wheel, still in its fork, attached upside down to a wooden stool. Despite, or more

accurately because of, its simplicity, *Bicycle Wheel* is one of the most important artworks of the twentieth century, whose influence continues to shape contemporary art. The significance of this work is its identification as the first 'readymade', that is, an artwork made entirely of existing, industrially manufactured, components. For Duchamp, the work is part of an attempt to move art beyond the visual.⁶ The readymade removes skill as a key determinant in art and emphasises concept and context (the placement of the work in a gallery transforms it into art, rather than vice versa).

The original *Bicycle Wheel* was lost when Duchamp's sister cleaned out his studio, not long after its creation.⁷ It seems fitting that she mistook it for rubbish, recalling images of broken oBikes being piled into dumpsters. Subsequently, art markets (and Duchamp himself) have ossified *Bicycle Wheel* into an extremely valuable and rare object via various authorised, and unauthorised, replicas.⁸ Yet, unlike Ai's work, and reflecting Duchamp's (supposedly) anti-visual stance, the work is less interested in the bicycle as spectacular visual form, than its use as a component in ongoing experiments, and artmaking as a freewheeling (so to speak), rather than labour-intensive, process. Referring to *Bicycle Wheel*, Duchamp notes, "It was just a distraction. I didn't have any special reason to do it, or any intention of showing it, or describing anything."⁹ Citing Duchamp's further statements on the work, art historian Robert Kilroy argues that in *Bicycle Wheel*, and other readymades, it is not the aesthetics of the specific objects that is significant but the activity and gesture of their construction or presentation: "Indeed taken as a word, it ["readymade"] simply denotes the gesture itself: the act of production as a fundamental act of construction."¹⁰ Duchamp invited *Bicycle Wheel* to be turned, not just looked

at, and his comments around this work imbue it with a relaxed, almost accidental, quality: "in 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn. . . I liked the idea of having a bicycle wheel in my studio."¹¹ It is this element of Duchamp's use of the bicycle wheel, as part of a playful spirit and a process of studio experimentation, that is reflected in *The Mechanics of Adaption*.

The artworks presented across the three Metro Arts galleries are only one element of this project, in which the process of construction is inseparable from the works 'themselves', and their meaning and significance.

In this process, the five artists worked with students from The Sycamore School across a series of studio workshops. With facilitation from TRACTION staff, the artists and students together developed ideas and experimented with the CityCycles and their components, which were provided by JCDecaux. Each work presented in the exhibition connects to each artists' existing practice but is also specific to this project and process. While the full schedule of workshops was unfortunately, if inevitably, affected by Covid-19 lockdowns, and this partly limited the students' participation in some of the final stages of construction and assembly, the students were nevertheless integral to the development of each of the exhibited works.

Sarah Poulgrain's contribution to the exhibition, *A Set of New Skills: Aluminium Casting*, continues her focus on using the context of contemporary art as a space to both develop and share various handicraft and constructions skills. Past incarnations of this aspect of her practice have included lessons in weaving and welding, as well as making t-shirts, hats and chairs. As such, this work represents Sarah's own process of learning about aluminium

casting, alongside teaching the students elements of this process. Within this artwork, the bicycle acted as both a tool, used to make part of the work, and as a material object, from which components of the work were made. We see the bicycle's role as a tool in the use of the tyres to create imprints in clay. The variable patterns reflect experiments with angles and pressures in the process of rolling the tyres across the clay. With the cast broken up into large, rough pieces, the resulting casts exhibited at Metro resemble archaeological fragments and suggest the fading of CityCycles, and their many paths, into history. The bicycle as raw material is also a part of this work. Using aluminium components of the bicycles (seat posts and handlebars) Poulgrain melted and recast this material to create the brackets used to affix the clay reliefs onto the gallery wall. Aluminium was also poured over casts, made with the students, to create a large amorphous shape. This shape has been hung in the gallery with chain from Poulgrain's studio and alongside a towel, also from the studio, which emphasise this collection of works as part of an ongoing process of learning and making, rather than as inert gallery objects.

Susan Hawkins often works with found industrial materials to create sculptural assemblages. For Hawkins the process of constructing her artwork begins with an awareness of the body's interaction with material, how it wrangles and composes these into forms. The work presented at Metro, *Joining Multiples*, has two key components: wheel rims fastened together with stainless steel ties to form dodecagons; and a collection of handlebars, fastened with heat shrink and cable ties to create a similarly, loosely, spherical form. The works were partly inspired by the components of a soccer ball, and visually recall the geodesic domes designed by R. Buckminster Fuller, which are modular

architectural hemispheres, constructed from repeating patterns of triangles. Fuller was interested in form as a verb, which he saw as reflecting the emphasis of industry, rather than form as a noun, which he considered architecture to be overly preoccupied with.¹² Joachim Krausse and Claude Lichtenstein note that Fuller, "needed to imagine things in interdependent relationships, in dynamic patterns; any idea of a static order a priori was deeply implausible to him."¹³ Similarly, in Hawkins work, the process of forming is inseparable from the work, whose modular components suggest the potential for flexibility and reconfiguration.

Coincidentally, Fuller highlights spoked bicycle wheels as a crucial inspiration for his own work and the design of his iconic geodesic dome, with its lightweight, modular latticework structure. Prompted by the relationship between the tension of the spokes and the wire rim of the bicycle wheel, Fuller would develop the philosophy of 'tensegrity'. Tensegrity reversed the usual principles of architectural engineering, in which, Fuller argues, 'tension' is secondary to 'compression' (beams and columns). A geodesic dome, founded on the principles of tensegrity, reverses the traditional hierarchy: tension between the elements is primary and compression is secondary.¹⁴ Hawkins has positioned these dodecagons (made of bicycle rims) on top of each other, so that they are thrust between the concrete ground and the ceiling of the gallery. This configuration places these competing concepts, compression and tension, in direct contact. Here Hawkins has created a confrontation between form as noun and verb, playing with antagonisms between action and inaction, modularity and singularity, lightness and heaviness, mobility and immobility, industry and architecture.

Kinly Grey's work *wheel*, exhibited in gallery two, is constructed from a single bicycle wheel rim. Grey's work often plays with optical and lighting effects. As such, within the confines of this project they naturally gravitated towards a very specific element of the bicycles: the LED brake lights and headlights. Within the wheel rim thirty-six red brake lights have been daisy-chained, their light shining through the holes to which the spokes would usually be attached.

For Hawkins, the journey developing *Joining Multiples* was not too dissimilar to her usual process, but with a collaborative element folded into this. For Grey, however, their usual approach to art-making was reversed by the process of *The Mechanics of Adaption*. Generally, Grey moves from a consideration of the concept and emotion they want to work with, to figuring a specific sensorial phenomenon that will evoke this, before experimenting with materials to realise the desired effect. In contrast, this project gave Grey a specific material as the starting point. Grey moved from this given material (the CityCycle bicycles) to find a phenomenon before refining the work into concept and experience. Nevertheless, the work is visually connected to Grey's practice, and specifically bears a resemblance to *expanding bodies* (2019), a ring of red neon.

As with many of Grey's work, the exhibited object is only completed by the movement of the spectator. As the spectator moves round the wheel, gaining different perspectives, the light transforms from a panoply of dots of light, to a singular circle via reflections along the rim. As gallery visitors place their hands within the circle of light, Duchamp's playful spinning comes to mind, as Duchamp writes of his *Bicycle Wheel* spinning, "I enjoyed looking at it, just as I enjoy looking at the flames dancing in a fireplace."¹⁵

Ross Manning's exhibited work connects to his ongoing interest, not dissimilar to Grey's, in optical effects and shifting patterns of light. Hung on the wall like a painting, *Orange Reflector Field* is composed of hundreds of bicycle spoke reflectors that, arranged in a loose grid, create a sparkling swathe of orange. The work's title is a playful nod to Colour Field painting, a mid-twentieth century style of abstraction characterised by large areas of a single colour. Here though, rather than the variations in the colour reflecting the gestures of the artist and their brushstrokes, the work's ever-shifting shades of orange are defined by the movements of the viewer and changes in the ambient light.

Manning, like Hawkins, often uses industrial and discarded material in assembling his works. Indeed, Manning's focus on re-use even includes recycling materials from his own artworks.¹⁶ This process, akin to the other artists in this exhibition, points to a spirit of tinkering and ongoing experimentation. In their re-use of everyday products, Manning's lo-fi assemblages always maintain the original form of the objects; they remain recognisable, as is the case with *Orange Reflector Field*. As such, and as Ellie Buttrose has written, "Manning pushes us to question why we would only use objects for the purposes they were designed for?"¹⁷

As Keller Easterling has noted, few elements have defined our environment as much as the car, transforming cities, suburbs and the earth's atmosphere.¹⁸ The car defines public space and as such, spaces for bicycles are inevitably defined in relation to the space and infrastructure of cars. The decade of the CityCycle scheme has been synchronous with a broader global expansion of cyclists' rights.¹⁹ This is evident in Brisbane in the expansion of dedicated bicycle lanes alongside roads and road rules targeted at increasing driver

awareness of bicycles. Easterling's analysis of the potential future of Automated Vehicles (AVs), expresses suspicion towards this as a transportation solution that simply expands the existing and disastrous regime of the car. However, rather than rejecting AVs outright, she considers solutions that place a panoply of transportation options, including bicycling, walking, mass transit and individual vehicles, within adaptive assemblages based around 'switches' that connect them.²⁰ Here, instead of exalting the bicycle as ultimate solution to transportation futures, which would replicate the logic of the AV as 'silver bullet', the bicycle is understood as one component within a wider network of forces.

Easterling's concept of transportation switches is part of a broader polemic in which she argues for a concept of design focused on *interplay* rather than discrete objects. Only with this change in perspective, she argues, can potentials and alternative worlds be realised. Easterling wants design to focus on entanglements and interactions. She defines 'form' to reflect this: "As the word form moves through culture, it can describe many things from shapes and outlines to conceptual markers. But here, forms orchestrate an interplay between forms. The form is *interplay itself*. The form is an action. The action is the form."²¹ The form is not a self-contained object but is connected to, and inseparable from, events and contexts. This is the form that design, Easterling argues, must turn its attention towards.

Aishla Manning's video works, presented as part of *The Mechanics of Adaption* are the only works in the exhibition that use the bike as a whole object, rather than disassembling and rearranging its components.²² In the two-channel video, *bike pull*, a bicycle (adorned with training wheels) is slowly pulled up a ramshackle ramp, via rope held by someone off-screen, before being released to hurtle back down the ramp to crash into a brick wall. This process is repeated for the running time of the video (9mins42sec). Here the bicycle is considered as a form, not in terms of discrete design, but in Easterling's sense: as a component within an interplay of forces. The ramp suggests, not just the studio, but also the surrounding landscape. Brisbane of course, is covered in hills, and Manning mines the absurdity of the combination of this landscape with the heaviness of the CityCycle bikes. (Bradshaw notes the tendency for bicycles from bike-share programs to accumulate at the bottom of hills).²³ In the context of this comic absurdity, the work connects the cycle to its entanglements amongst local geography, human stamina and the incessant monotony of most of our transportation journeys.

As the action in *bike pull* is repeated (and repeated), there is a sense of futility, which is found across Manning's artistic practice. *Plop* (2019), for example, involved a similarly repeatable and futile gesture in which large ice-cubes were sent down a jerry-built slide, and into a lake. Fellow exhibiting artist, Kinly Grey has reflected on another of Manning's comically futile works, *Soft Blow* (2018). In this work a leaf blower, suspended by a rope and with a pillow attached to it, bumps endlessly around a temporary plywood enclosure.²⁴ Grey suggests that, perhaps, there is a satisfaction to be found in this repetition, that maybe we should find

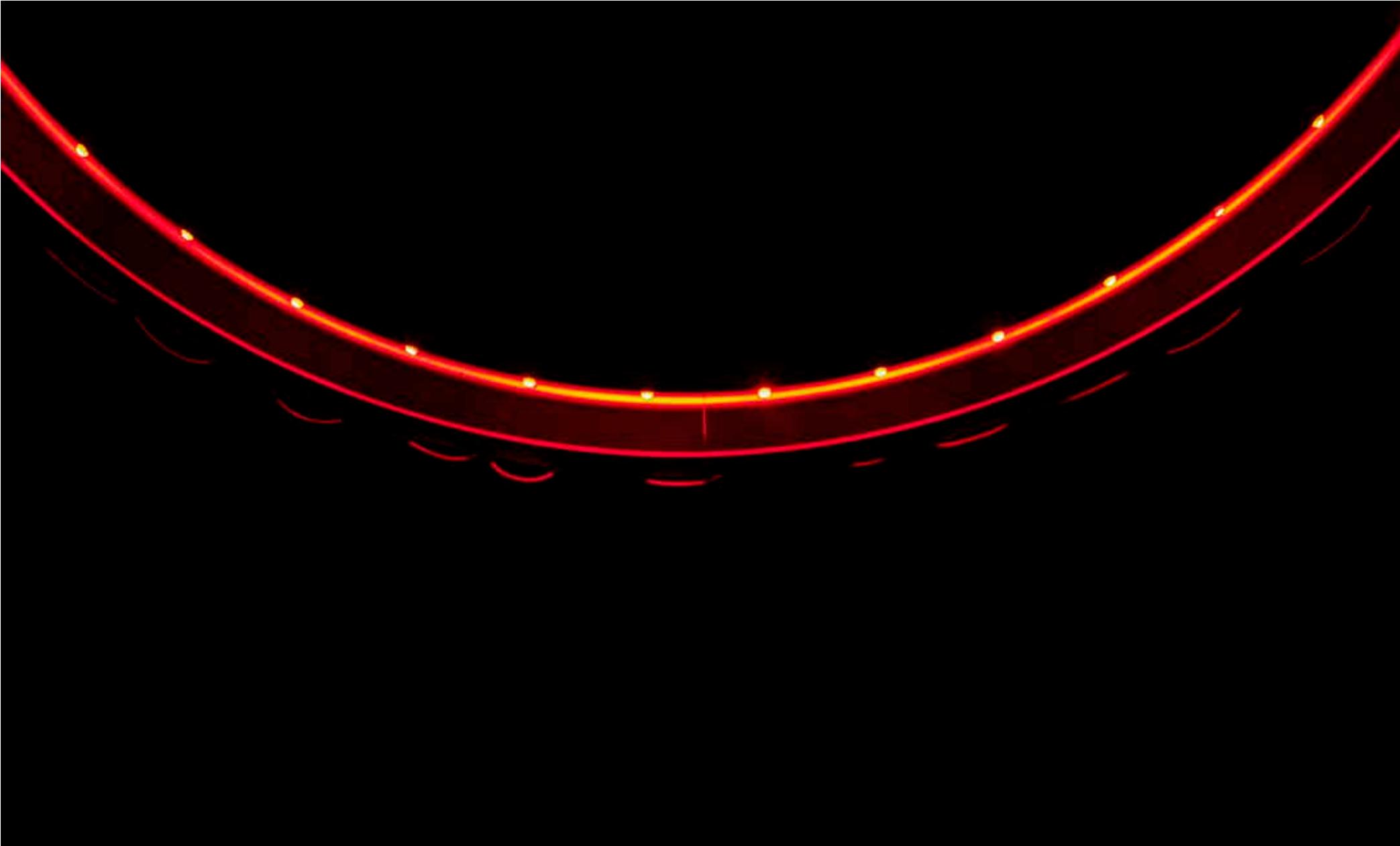
a joy in the often repetitive and meaningless tasks that seem to fill our lives.²⁵ Ultimately, however, Grey concludes their reflection with a desire to push beyond these existing structures and gestures and to forge new paths and meanings: "I need to be imagining other possibilities. Maybe I need to imagine those clamps losing grip, and those walls clamouring down and, after that, I need to imagine another way of being (or means of becoming) for the leaf blower and for myself."²⁶ In imagining, experimenting and creating new assemblages of the CityCycles, as form, as object, as component, this project invites us to become mechanics, adapting the materials at hand to forge new futures.

Kyle Weise

ENDNOTES

1. Robert Bradshaw, "Equity and Design in the Smart Bikeshare Sector" *Cycling Societies: Innovations, Inequalities and Governance*, Eds. Dennis Zuev, Katerina Psarikidou, Cosmin Popan. London: Routledge, 2021: 58-75.
2. Numerous online news report and videos testify to this. Some of the most relevant include: Madeleine Heffernan, "A Melburnian has found an ingenious use for an oBike" *The Age* 14 Nov. 2017: <https://www.theage.com.au/national/victoria/a-melburnian-has-found-an-ingenious-use-for-an-obike-20171114-gzl37s.html>; Simone Fox Koob, "The 12-month turnaround: How the dumpers drove oBike out of town" *The Age* 13 June 2018: <https://www.theage.com.au/melbourne-news/the-12-month-turnaround-how-the-dumpers-drove-obike-out-of-town-20180612-p4zl28.html>; "oBike to leave Melbourne after crackdown on bicycle share company" *ABC News*, 12 June 2018: <https://www.abc.net.au/news/2018-06-12/obike-dockless-bicycle-scheme-to-leave-melbourne/9860314>. A concise montage of the fate of the oBike in Melbourne streets (and rivers) can be found here: <https://www.youtube.com/watch?v=QZNMKmyqtA>.
3. Bruce Bennett, "The Fine Art of Cycling: Bicycles, Modernity and Political Art" *Cycling Societies*, p.180-97.
4. The CityCycle scheme was originally planned to run for 20 years. See, Lucy Stone, "Brisbane to scrap CityCycle scheme as rider numbers collapse," *Brisbane Times* 24 Nov. 2020: <https://www.brisbanetimes.com.au/national/queensland/brisbane-to-scrap-citycycle-scheme-as-rider-numbers-collapse-20201124-p56hfl.html>. It is important to note that, once disassembled, almost all of the components of the CityCycle bicycles will be integrated into recycling streams.
5. Bennett, p.186; Max Delany, "Andy Warhol and Ai Weiwei: In Dialogue and Correspondence" *Andy Warhol / Ai Weiwei*. Melbourne: National Gallery of Victoria; Pittsburgh: Andy Warhol Museum, 2015. p.11-12.
6. Bennett, p.183. Technically the work is an 'assisted readymade' as there is an alteration of the original objects. Duchamp's first 'pure' readymade was *Bottle Rack* (1914), an unaltered bottle dryer.
7. Adina Kamien-Kazhdan, *Remaking the Readymade: Duchamp, Man Ray, and the Conundrum of the Replica*. Studies in Surrealism. London: Routledge, 2018. p.84-85.
8. Kamien-Kazhdan catalogues these replicas in obsessive detail. Ibid., p.89-92, 151-70. Kamien-Kazhdan also provides detailed price and auction history of the replicas, p.271-78.
9. Marcel Duchamp and Pierre Cabanne, "A Window onto Something Else" *Dialogues with Marcel Duchamp*, Trans. Ron Padgett. Boston: Da Capo Press, 1987. p.47.
10. Robert Kilroy, *Marcel Duchamp's 'Fountain': One Hundred Years Later*. London: Palgrave Macmillan, 2018. p.113-14.
11. Duchamp, qtd. in Kamien-Kazhdan, p.166.
12. Joachim Krausse and Claude Lichtenstein, "How to Make the World Work" *Your Private Sky: R. Buckminster Fuller: The Art of Design Science*, Eds. Krausse and Lichtenstein. Zürich: Lars Müller, 2017. p.13.
13. Ibid.
14. R. Buckminster Fuller, "Tensegrity" *Your Private Sky*, p.392-411. See also, Krausse and Lichtenstein, "Necklace Dome" *Your Private Sky*, p.326.
15. Duchamp, qtd. in Kamien-Kazhdan, p.166.
16. Caleb Kelly, "Everyday Materials: Ross Manning's Dissonant Materiality" *Ross Manning: Dissonant Rhythms*. Brisbane: Institute of Modern Art, 2017. p. 47, 52-54.
17. Ellie Buttrose, "Exploring Materials to Make Revolutions" *Ross Manning: Dissonant Rhythms*, p.81.
18. Keller Easterling, *Medium Design: Knowing How to Work on the World*. London: Verso, 2021. p.68.
19. Dennis Zuev, Katerina Psarikidou, Cosmin Popan, "Introduction: Cycling Societies: Innovations, Inequalities and Governance" *Cycling Societies*, p.5-6; Bradshaw, "Equity and Design," p.64. Though, as Zuev et al. note, and as is also evident in Brisbane, bicycles are integrated by governments into discourses of 'liveability' and 'sustainability' in superficial ways, with piecemeal solutions, such as cycling paths that are poorly designed and end abruptly (p.5).
20. Easterling, p.78-83.
21. Ibid., p.38.
22. Disassembly is the eventual fate of all CityCycle bicycles. Built with anti-theft capabilities and robust design for durability, the bicycles require very specific tools and skills to maintain and, as such, cannot continue a life as bicycles beyond the CityCycle scheme.
23. Bradshaw, p.70.
24. Plywood from this work was used in the construction of the ramp seen in *bike pull*.
25. Kinly Grey, "Sisyphus Could be Smiling" *Art Speak*, Metro Arts, 1 June 2018: <https://metroarts.com.au/sisyphus-could-be-smiling/>.
26. Ibid.

THE EXHIBITION











ARTISTS

KINLY GREY

Kinly Grey engages sensory experience and expanded poetics to explore art as affect. These experiments take form across mediums, including instructional works, performance, objects, and atmospheric installations, occurring outdoors, in public spaces, as well as in the gallery. Placing viewer experience at their centre, Grey's works often require participation. Laden with metaphor, and foregrounding perception, their works are explorations of feeling and experience that intersect the intimately personal with the cosmically reflective. Made entirely from reclaimed CityCycle bicycle components, *wheel for The Mechanics of Adaption* is informed by the material parameters and the collaborative outcomes of working with students from The Sycamore School. Involving thirty-six LEDs wired together around a wheel rim, the work creates captivating lighting effects for audiences to explore and play with.

SUSAN HAWKINS

Susan Hawkins' practice spans sculpture, objects and sound. She uses reclaimed industrial and domestic detritus and incorporates motors and sound to create sculptures and installations for both art galleries and the public realm. Hawkins is interested in how these objects reference forgotten symbolic power while playfully altering them to highlight the bias of our personal and public surroundings. In *The Mechanics of Adaption*, her work *Joining Multiples* repurposes bicycle rims and handlebars from the decommissioned CityCycle bicycles into new shapes and forms, created through practices of repetition and pattern making. Developed in response to creative experimentation undertaken with students from The Sycamore School, the work emerges as a reflection of shared discovery and play.

AISHLA MANNING

Aishla Manning is an interdisciplinary artist, working with site-specific, performative, time-based mediums, as well as internet video aesthetics that embrace the amateur and unscripted. Their video work uses everyday objects to play out absurd, tension-filled interactions that reach obvious conclusions. The subject matter stems from a continued interest in vulnerability, absurdity, futility and humour. *bike pull*, produced for *The Mechanics of Adaption*, is a video work that captures a CityCycle bicycle in repeated actions. In developing this work, Manning was interested in the intrinsic movement and weight of the CityCycle bicycles and their wheels. In the workshops, Manning worked alongside students from The Sycamore School and explored bike-centric movements: the actions of spinning, crashing, and sudden stopping. The participation of the students in the workshops provided different insights about the bikes, particularly their potential as objects outside of their intended purpose.

ROSS MANNING

Ross Manning creates kinetic sculptures made from everyday materials, such as domestic fans, fluorescent lights, household twine and electronics. Revealing both the construction and materials in his installations, Manning playfully dissects overlooked technologies to produce hypnotic exchanges between light, sound and movement. *Orange Reflector Field*, exhibited in *The Mechanics of Adaption*, is made entirely from bicycle reflectors from CityCycle wheels and the appearance of the work is in constant flux and determined by the movement of the spectator and the ambient light.

SARAH POULGRAIN

Sarah Poulgrain's art practice considers labour and art. Poulgrain works across video installation, ceramics, sewing, animation and audio production. Their recent work is focused on skill-sharing methodologies as a method to form respectful relationships and create less-hierarchical spaces for learning. *A Set of New Skills: Aluminium Casting for The Mechanics of Adaption* is a collection of sculptural works created from melted and recast aluminium collected from the City Cycle bicycles. Reflecting their interest in skill-sharing, Poulgrain learnt to cast aluminium, and worked with the Sycamore School students to create the sand casts into which the molten aluminium was poured. The work poses questions about the future uses of City Cycles and created spaces for learning and connecting.

ORGANISATIONS

TRACTION

TRACTION empowers young people to build positive futures through mentoring and hands-on learning, because all young people deserve the opportunity to develop their strengths and experience success. Everybody learns differently, and some people don't realise their potential in a classroom, so that's why TRACTION takes a different approach. In partnership with schools and other referral agencies, TRACTION engages young people aged 12-15 years "on the tools", in a workshop environment. For *The Mechanics of Adaption*, Metro Arts engaged with TRACTION's Bicycle Build Program which provides young people the opportunity to get hands-on experience in bicycle building, repair, restoration and maintenance. While participants usually restore bicycles or build them from scratch, here they instead worked alongside contemporary artists to create artworks from the bicycles.

Special Thanks to Sandy Murdoch (Founder and CEO), Oscar Sullivan (Program Manager), Luke Iles (Mentor/Workshop Facilitator), and Jo Sullivan (Mentor/Workshop Facilitator).

THE SYCAMORE SCHOOL

The Sycamore School provides specialist support and education to people on the autism spectrum, their care networks and the community. The school provides a safe and inclusive educational environment with programs supported by allied health aimed at achieving academic, social, emotional and behavioural goals. Using a strengths-based approach, new and innovative ways of teaching alongside evidence-informed strategies and the national curriculum, the school provides a positive learning environment with the instruction of quality teaching, community engagement and support programs providing pathways to assist students on their educational journey. The Sycamore School works to provide young people with opportunities to reach their potential. Rather than focusing on meeting curriculum outcomes; the school values giving each student a voice, giving them the tools to advocate for themselves and to be involved in the decision-making processes of their lives. The Sycamore School prioritises giving students confidence, self-determination, and a valued place in our community. For *The Mechanics of Adaption*, students from The Sycamore School had the opportunity to participate in workshops facilitated by

TRACTION where they worked alongside five artists to collaborate and create contemporary artworks from CityCycle bicycles.

Special Thanks to Ronwyn Collier (Principal), Ros Sullivan (Vice Principal), Nikki Flanagan (Vocational Pathways Coordinator), Sarah Eastburn and Kathryn Kerridge (Collaborative Education Team). And most importantly the kids.

METRO ARTS

Metro Arts is developing the future of Australian contemporary arts practice, now. Championing all contemporary art forms, the two core activities of the organisation are developing and co-presenting contemporary arts. Everyday within Metro Arts' theatre, galleries and studio spaces, there are artists taking risks, creating, developing, experimenting, and presenting ambitious contemporary art. In 2020, Metro Arts launched into a brave new chapter, relocating and opening new purpose-built premises to support artists now and well into the future. This new home at West Village, West End continues Metro Arts' vision to present bold new work via an annual program of experimental performing and visual arts.

Metro Arts conceived, facilitated and presented *The Mechanics of Adaption*. Gifted hundreds of decommissioned CityCycle bicycles from JCDecaux, project producer Jenna Green then brought the students, artists and TRACTION together to collaborate on artworks made from the bike parts.

Special Thanks to Jo Thomas (CEO and Creative Director), Kyle Weise (Curator), Jenna Green (Producer), Kian Dillion (Intern) and Nicholas Seery (Venue Manager).

JCDECAUX CITYCYCLE

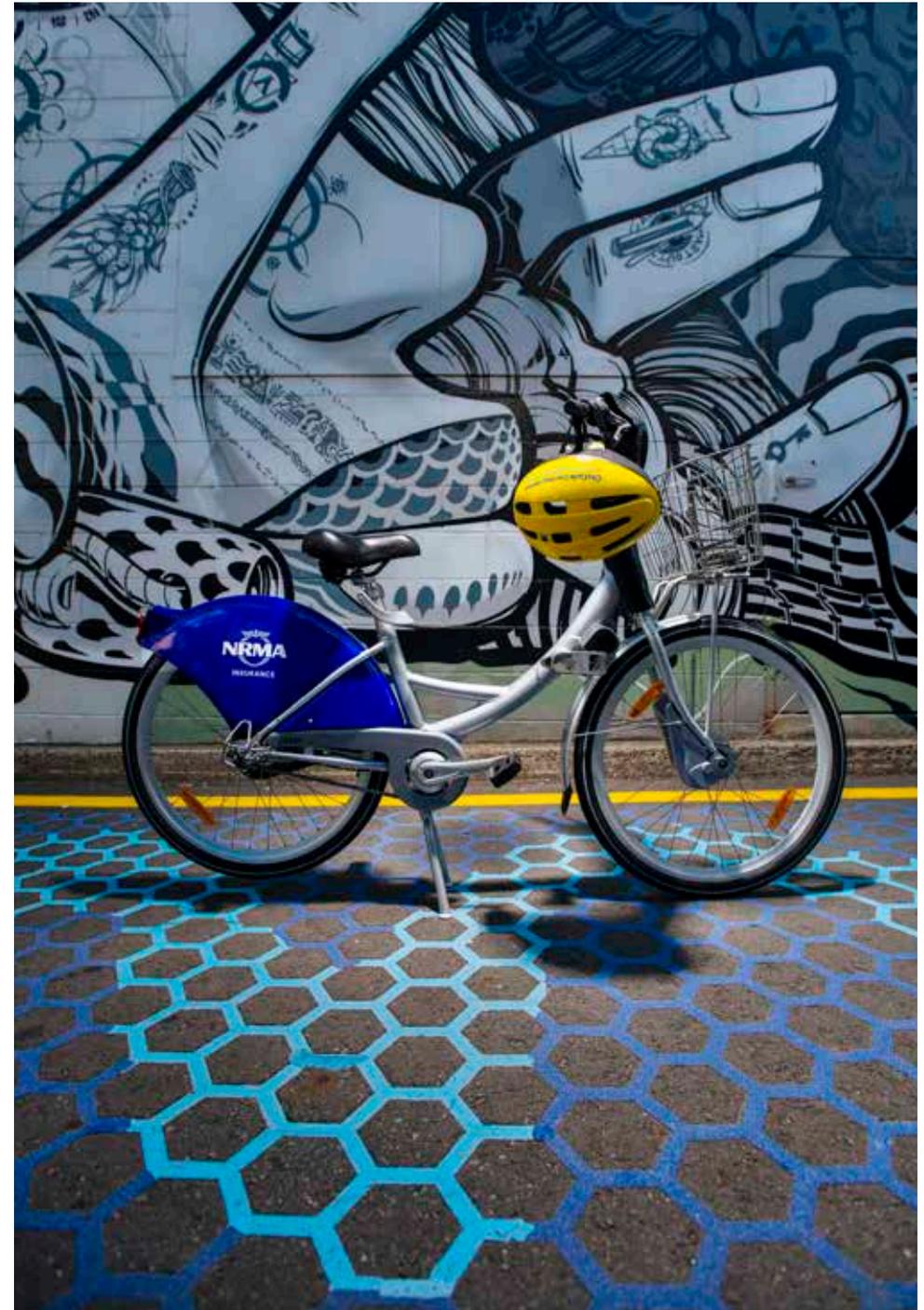
After 10 ground-breaking years and 4.2 million trips, it is time for CityCycle to say goodbye to Brisbane. Since 2010, 2,000 bikes were deployed across 150 stations stretching across Brisbane's inner suburbs from Newstead and Kangaroo Point to West End and further to the University of Queensland, St Lucia. The CityCycle scheme was part of Council's plan to provide a cost-effective active travel option for the people of Brisbane, to get more people riding bikes more often, reducing traffic congestion and easing demand for parking in the inner city.

Over its time CityCycle enjoyed continual and energetic growth every year, and this success paved the way for enhancements to the service from simply providing free helmets and 24/7 availability, through to monthly memberships and new sites in key locations such as Southbank, Howard Smith Wharves and along the Riverwalk. This success was driven by the community that developed around the Scheme, using it to commute to work or study, and for the final 500m of whatever journey they might have been taking. We would like to say thank you to all who ever took us for a spin, this member community was the beating heart of the service.

The Mechanics of Adaption project was a great opportunity to pay homage to the bustling bikes that paved the way for Brisbane's bike friendly city. We would like to thank the team at Metro Arts, each of the artists, the team from TRACTION and, the staff and students from The Sycamore School for their contribution to helping bid au revoir to the beloved scheme in such a fitting manner.

Bon voyage Brisbane, we have enjoyed our journey together.

The CityCycle Team



Credit: Dylan Evans / Dylan Evans Photography

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Metro Arts acknowledge the generosity of our Patron, Wesley Enoch AM.

PROJECT ACKNOWLEDGEMENTS

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Photographic documentation of workshops and exhibition: Charlie Hillhouse

Presented by Metro Arts and Brisbane Festival

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