6th International Journal of Motorcycle Studies Conference.
Supporting exhibition: Motorcycle Cultures || 14-16 July 2016
Welcome to Chelsea College of Arts, University of the Arts London

Welcome to newcomers at the IJMS conference in London 2016 and returning speakers. At the IJMS 2012, Colorado, I presented on fashion and motorcycling and I felt compelled to propose bringing the conference to London. What struck me most about the experiences I had at each of the previous conferences, was the quality of the presentations and the engaging conversations in and between these. I was hooked! The IJMS conferences have a special focus and encourage and engender a real sense of academic exchange and generosity. In 2013, I organised the conference in London hosted here at the art school attracting UK and US speakers and guests from India and Australia, France, Greece, Romania, Spain and Italy. Motorcycles gathered on Chelsea’s Parade Ground for the opening of the accompanying exhibition and discussions continued beyond the academic. This fusion of academic – thinking, talking, writing – and motorcycling – thinking, doing and riding – sums up for me the ethos of the IJMS.

We are delighted to host this year’s range of international speakers on a fascinating array of topics. Once again we have an accompanying exhibition Motorcycle Cultures II, with fine art, designed objects, images and artefacts selected by Caryn Simonson and BOLT motorcycles London. This takes place in Chelsea’s Triangle Space. I’d like to thank all those who have helped behind the scenes including IJMS, India Jackson, Adam Fuller, Ella Bulley and Andrew Almond (BOLT motorcycles). Have a great conference here in London!

Caryn Simonson – Conference Organiser and exhibition curator. Programme Director for Graphic Communications and Textile Design (Acting), Chelsea College of Arts (UAL)

Sheila Malone and Christian Pierce. IJMS Editors

IJMS Welcome,

True to our name, the International Journal of Motorcycle Studies serves as a global forum for scholars to analyse this mode of transport and the surrounding community. We take pride in the fact that our contributors and readers come from a number of different countries and in doing so display the diverse nature of motorcycling in all its forms. Since our founding in 2005, the journal has matured from an online peer reviewed publication into an annual academic conference. Beginning with our inaugural conference in 2010 held at the University of Colorado Colorado Springs, this meeting of motorcycling minds has given enthusiasts the opportunity to share their studies with others working in this field. The ability to present one’s work has proven a valuable experience for those in attendance and we look forward to the rich offerings scheduled for our 2016 conference at the Chelsea College of Arts (University of the Arts London).

We would like to take this opportunity to thank Caryn Simonson for her diligent efforts in organising our return to London and for planning this year’s conference. Without her hard work and dedication this event would not be possible. Additionally, our appreciation goes out to Lisa Garber for wrangling the submissions process and to Tim Fransen for building the conference website. Lastly, thanks to the IJMS editorial staff and the board for their work behind the scenes in maintaining the journal presence online and assisting in the execution of our annual conference.

We are grateful to Chelsea College of Arts (UAL) for hosting this conference and the following departments and individuals: Prof. Chris Wainwright Pro-Vice Chancellor of Chelsea, Camberwell and Wimbledon Colleges, George Blackklosh, Dean of Chelsea, Ella Bulley and the International Projects and Development team, Adam Fuller for the social media promotion and the Ace Café for publicising the event. We are excited to return to the UK and look forward to reuniting with old friends while making many news ones. Although focused on the academic study of motorcycling, this conference is intended as a social event, giving our presenters and attendees the chance to exchange ideas, stories, riding tips, technical expertise, etc. For those attending for the first time, we think you’ll find our group (like many in motorcycling), a welcoming one. We look forward to talking, listening, questioning, arguing, reading, writing, eating, drinking, and, most of all, riding! Enjoy!

Have a great conference here in London!

Andrew Almond (BOLT motorcycles). Jackson, Adam Fuller, Ella Bulley and Sheila Malone and Christian Pierce. IJMS Editors

Editors

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Welcome

Welcome
Motorcycle imagery. Drawing predominantly from gender theories, media and (sub)cultural studies, and animation studies, this interdisciplinary paper thus considers the role of motorcycles in both engendering Japanese identities in popular culture, and the circulation of a ‘dark’ Japanese subcultural capital through the motorcycle. Lisa Garber

Panther’s Story

In 1988, in a moment of inspired and deliberate madness I bought a slightly used Harley-Davidson Rugger. During late summer of that year, I learned to ride the bike and by November I was licensed. I dubbed the bike Panther for its unusually low, muscular frame and throaty growl. This paper recounts the travels, mechanics, lessons, modifications and relationships of Panther. The Voice inside my helmet provides a counterpoint to the narrative, with its subplots and romances. I will focus on the relationships which developed, over the course of 25 years, from choice and necessity, as the bike transformed from a used BBS to a protective predator. The Voice waxes philosophically about the catalytic, interaction between myself and the soul of the machine. Finally, a distillation of the knowledge and wisdom that have been the result of the many years spent in Panther’s care and caring for the machine is offered.

Katherine Sutherland

Racch Landing

The 2011 Tohoku tsunami killed nearly 19,000 people and released 18 million tonnes of debris and nuclear fallout into the ocean, forming an ‘agentic assemblage’ (Bennett) and a ‘field of emergence’ (Massumi): the debris threatens to act on and transform its environment. This paper is an attempt to understand how the work and the community, especially in the café and the beachcomber, once removed, (re)collects, (re)curates and renews the motorcycle to Yokoyama; I propose to (re)collect, (re)curate and (re)comb, at a third remove, the entangled object, both in the debris field and on the beach.

Break - Coffee/Tea

Venue: Lecture Theatre

Panel: Motorcycle Identities

Ben Cocking

Motorcycle Adventure Travel: imagined boundaries and the rise of the niche

Taking as its focal point motorcycle adventure travel, this paper seeks to explore the structural dynamics of online communities built around blogs and forums. It will examine the modes of representation deployed in online communities, using Bourdieu’s concept of ‘distinction’ as a means of examining the ways in which the presentation of ‘symbolic mastery’ facilitates access to specific communities. It will consider how identification with such communities is asserted and challenged by its participants. It will also explore how representations of ‘symbolic mastery’ in online motorcycle adventure travel communities can be transformative or destructive. Lastly, some points of comparison will be made between these online, specialised ‘niche’ communities and motorcycle adventure travel content in more mainstream travel journalism sources. Specifically, consideration will be given to the ways in which the individual might negotiate between these sources and the ways in which notions of ‘Cultural Capital’ are established or reformulated accordingly.

Christian Pierce

Harley-Davidson motorcycle, later reunited with tsunami survivor, Ikuo Yokoyama. The Harley-Davidson is entangled in Japanese-American military histories, marking an ironic ‘invasion’ of a North American coastline. For Yokoyama, this beach landing telescopes in reverse (Viners) in his reunification with the bike. Yokoyama collects, restores, curates the motorcycle; the beachcomber, once removed, (re)collects, (re)curates and renews the motorcycle to Yokoyama; I propose to (re)collect, (re)curate and (re)comb, at a third remove, the entangled object, both in the debris field and on the beach.

Venue: Lecture Theatre

Esperanza Miyake

The Dark Side of Japan: Japanese identity, gender and motorcycles

Based on a combination of visual analyses and ongoing interviews conducted with Japanese ex-Bōsōzoku members, bikers and their families, my paper explores the relationship between Japanese identity, gender, and motorcycles. In Part I, I explore the importance of motorcycle imagery in Japanese manga and its representation of certain Japanese masculinities and femininities. Part II focuses on an online European advertising video from Yamaha’s ongoing global campaign surrounding its MT series entitled, The Dark Side of Japan. By analysing the ‘dark’ Japanese femininities and masculinities represented in the video, I argue how the advert both reinforces some of the motorcycle, gendered representations outlined in Part I, whilst also being an Orientalist projection of Japanese-ness through its motorcycle imagery. Drawing predominantly from gender theories, media and (sub)cultural studies, and animation studies, this interdisciplinary paper thus considers the role of motorcycles in both engendering Japanese identities in popular culture, and the circulation of a ‘dark’ Japanese subcultural capital through the motorcycle.
Motorcycle Cultures II is curated by Caryn Simonson and includes artworks selected by BOLT motorcycles London. This artist-led exhibition captures some of the motorcycling identities that make different motorcycle ‘cultures’ distinct.

The work shown is a curated eclectic mix of designed objects, advertising, photography, painting, drawing and artefacts.

Exhibitors:
Stay Outside Studios (Toria Jaymes), Nicholas Coleman, Adam Fuller, Tom Heijen-Cardwell, Harriet Williams, India Jackson, Talana Gamah, Phil Polglaze, Kathryn Round, Elke Bock, Joel E Clarke, Nicolas Coleman, Hans Sure, Joel E Clarke, Marly Michau.
It’s more than a century since bicycles with bolted-on engines developed into ‘proper’ motorcycles. Since then, motorcycles have diversified into a baguage array of diverse machines, from rock-hopping trials bikes to touring behemoths; back-flipping motocrossers to 200mph MotoGP weapons. Engines can produce more power than even racers can cope with and chassis, brakes, tyres, suspension and electronics have all improved dramatically. Meanwhile, much simpler, cheaper, down-to-earth machines provide transport for the masses, especially in developing regions of the world. Yet cars have progressed much further; in recent years they have made dramatic progress in fuel economy, comfort, safety and overall running costs. By comparison, only the humblest commuting motorcycles are truly economical and in the first world at least, motorcycles are rarely more than mere leisure vehicles; practicality has largely lost out to pose value and performance; whether race-replicas or grand tourers, large capacity bikes are mostly just big boys’ toys.

This presentation describes, (with real-life past and present examples) how the wider adoption of a ‘feet first’ riding position and other car-like features could enable motorcycles to become safer, more practical and more economical vehicles (especially in the burgeoning field of electric power), without being any less fun to ride.

Klemens Stylianou Konstantelos and Nicolas Christakis

Emotional Management on Two Wheels

Urban daily life entails, among many other things, transportation and thus involvement in a special communication field: the road itself. Numerous studies have investigated the management of a person’s emotional state, while several others dealt with the individual’s self-image and its association with the objects he possesses. Combining the scientific interests above, this study explores issues that directly pertain to the rider’s psychological condition, regarding the emotional bond created between the driver and his vehicle. Using the method of semi-structured in-depth interviews in a total of ten male participants, shades of the deeper driver-motorcycle connections emerged. This study also unveiled a wide range of emotions experienced when driving as well as the ways they are handled. As it is shown, motorcycle riders mention both positive and negative emotions, from joy to anger and fear, which they have eventually been able to confront in an effective way, preserving their physical and symbolic integrity.

11.00 - 11.30am

Panel: Mind and Body Relationships to Motorcycling

Venue: Lecture Theatre

Paul Bleszard

Feet First into the Future (if only we had the sense)

In this presentation, I argue that the noise of motorcycles, the noise of engines revving, reveals a complex relationship between the state and the individual. The use of motorcycles to display affiliations, to protest status quo, and to challenge dominant ideologies is powerful, purposeful, and politically messy. In this presentation, I trace the use of motorcycles in various modes of protest. I focus on how motorcycles disrupt the social, revealing the indelible charge of sensory codes of meaning of producing noise—the productive process of drowning out voices, the turning up the volume of dissident perspectives such as how the San Francisco Dykes on Bikes established a sonic auditory in the 1970s to the recent off-duty motorcycle policemen who through using the loudness of their motorcycles protested death penalty opponents, to the Patriot Guard Riders who mask the bullhorns of the Westboro Baptist Church protests.

Gabriel Jederu

Riding in Romania

In this paper I argue that the motorcycling suffered a fundamental transformation during socialism, evolving from a means of locomotion affordable to professionals, technical intelligentsia, downtown mob, and pre-socialist high bourgeoisie and socialist families until the 1970s into a form of ‘dropping out of socialism’ between the 1970s and the late 1980s. State support for moto-sports and the centrality of DIY maintenance and repair activities cut across the entire socialist period. The research is based on qualitative data gathered from various sources: interviews with ex-motorcyclists and old motorcyclists, ethnographic data gathered since 2008 in yearly conventions of the ‘communist’ makes of motorcycles, motorcyclists’ internet forums and Romanian automotive magazines between 1950 and 1980. I will analyse how motorcyclists obtained agency and a sense of freedom through motorcycle use in a society that limited freedom in a variety of ways. I will present data about imports, production and acquisition of motorcycles, as well as their social practices such as the trips and moto-sports organised during the socialist period in Romania. Motorcycling functioned, since the 1970s in a similar way to music subcultures, yoga and other networked actions that generated freedom.

Edward (Eddie) Wright

Motorcycling and Issues of Safety and Risk: it’s all about the balance

We have all heard and understood why people want to experience the freedom, feeling of speed, the fresh air in your face and the multidimensional other poetic phrases describing why we ride a motorcycle. And yet, it seems every day someone questions me about ‘why I ride a bike when it is SO dangerous’. I enjoy riding a motorcycle, but am I being complacent, indulgent or just choosing to ignore the dangers? Risk is the product of the consequences of a hazard and the likelihood of it occurring. If the hazard is cracking then the consequences are always going to be bad. The process of training and competence can’t eliminate the consequences of cracking, but they can reduce the likelihood. Likewise wearing protective clothing can sometimes reduce the consequences, but without training or competence likelihood remains high. We have a choice; reduce likelihood or consequence (or both) to an acceptable level to reduce the risk or continue to believe in and quote phrases like, “if you can’t come off lately you ain’t tryin’ ‘ard enought,” “live to ride,” or “ride hard or stay at home.” I think there may be an alternative—it’s all about balance.

11.30am - 12.00pm

Panel: Motorcycling and Issues of Safety and Risk—An International Perspective

Venue: Lecture Theatre

Gabriel Jederu and Edward (Eddie) Wright

Sons of Anonymity: Rider Identities in Film and TV

In this talk I shall use the recent series Sons of Anarchy and a limited selection of films to focus on the way narrative cinema organizes its storylines in terms of space and time to analyse how aspects of motorcycle cultures tend to be included or excluded. This will require some use of theories of subcultures, linked to ideas drawn from ‘screen theory’, which will enable an analysis of how motorcycles are focalized in film, something which requires an exploration of the way motorcycles and riders are filmed and how the images are edited in order to direct audience attention. This will help to understand how far narrative film merely uses riders and motorcycles as props and to what extent it includes or excludes the everyday interests or ‘local concerns’ of those who have a strong interest in motorcycling.

Sarah Bell

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Sarah Bell

Sons of Anonymity: Rider Identities in Film and TV
Lisa Garber is a psychologist, social worker and author with a doctorate in clinical psychology. She has been treating eating disorders and other forms of psychical distress for 30 years. For the last 28 years she has been riding her Harley, while wondering and writing about her attraction to the two-wheeled predator. Her musings led her to the crossroads where the union of Hermes and Brunnhilde took place. It is from that perspective that she wrote her doctoral dissertation: Women Who Ride: the psyche of the female motorcyclist, exploring the manifest myth of the female motorcyclist. Dr. Garber has been published in both biker and women’s magazines, including the UMS. Riding Naked, a booklet based on her dissertation, is currently available on her web site: www.ridingnaked.net. A book based on her series of conversations with the ‘Voice Inside My Helmet’ is soon to be released.

Esperanza Miyake
Dr. Esperanza Miyake is a Lecturer in the Department of Information, Communication and Journalism at Manchester Metropolitan University (UK). Her research and publications examine gender, race and queerness in relation to a wide range of subjects including motorcycles, media, popular culture, music, technology and everyday life. She is currently working on her monograph and is co-investigator on a research project about digital disengagement.

Jenny N. Smith
Jenny N. Smith was born and raised between the Black Forest foothills and Rhine River valley by a German mother and U.S. American father. One day, she sat on a plane to China to combine her passion for writing, graphic design, print and intercultural communication in the production of magazines. Her wonder-full 12-year China journey took her from the rural banks of the Yangtze River over the ‘Factory of the World’ Dongguan and the capital Beijing to Oulan Bator by the Yellow Sea. In Beijing, she fell in love with an old PLA-stock CX750 sidecar motorcycle. On this historical machine, she rode through China’s contemporary motorcycle culture, which she now shares across all motorbike borders.

Katherine Sutherland
Katherine Sutherland is an Associate Professor at Thompson Rivers University in Kamloops, BC, US. Her research interests include postcolonial literature and sport culture.

Ben Cocking
Dr. Ben Cocking is the Director of Research at the University of Kent’s Centre for Mass Media. He studied psychology at the University of Besançon and received his PhD in Social Psychology from the University of Kent. He is currently a founding member of the Café Racer Organisation and is president of TEAMS: The Distinguished Gentlemens’ Ride. Since then he has returned to his hometown. He has written four novels, all featuring motorcycles as protagonists. Loukas is currently working as a copywriter and has lead advertising campaigns for FORD, IKEA and currently NISSAN. At the same time he is a founding member of the Café Racer Athens M.C. and event organizer for “The Real Intellectuals," a Motorcycle Hand-made Supply store that quickly turned into the heart of the local motorcycle scene in Athens.

Paul Blezard
Paul Blezard has been writing about motorcycles and my entrance into graduate school coinciding it should come as no surprise that the two events soon became intertwined. While studying graduate level Film Studies at Emory University I set forth on an analysis of biker films that eventually helped me gain fulltime employment within the TV industry at Turner Broadcasting in Atlanta, GA (USA). My curiosity continued and I completed an M.S in the History of Technology at Georgia Tech (with a focus motorcycles) and complemented those studies with a trade degree in Motorcycle Service Technology from Georgia Piedmont Technical College. As such, I have examined a vast array of subjects/themes from the development of alternative fuel motorcycles to manufacturer histories for Buell, Confederate, Motus, and Royal Enfield. At present, I still work at TBS, Inc. for Turner Classic Movies and ride a 1982 Honda CX500 Custom, a 2001 Suzuki SV650, a 2002 Suzuki Bandit 1200, and a 2005 Suzuki GSR600S. I also have a 1994 Yamaha Virago 535 in desperate need for a rebuild program and then expanded on the theme for Philippe Le Roux to present it as the keynote speech of the German Engineers’ Institute (VDI) conference on The Future Motorcycle in Munich in March 1991. In July 2013 he presented an updated version of the story to the International Journal of Motorcycle Studies conference in London. He also contributed half a chapter to the biography of Coworth co-founder Keith Mackwood about his involvement in advanced motorcycle concepts. Blezard has also written and presented several motorcycle volkstale and edited seven books about other people’s globetrotting adventures on two wheels. In recent years Paul’s taken a particular interest in cutting-edge electric motorcycles and has ridden a great variety of electric bikes and scooters all over the world.

Kimonas-Stylianos Konstantelos
Kimonas-Stylianos Konstantelos completed his undergraduate studies in Linguistics at the National and Kapodistrian University of Athens. He later received his Master’s Degree in Conflict and Communication from the Communication and Mass Media department of the University of Athens. He currently works as a tutor in private tutoring schools. He is interested in Social Research and communication studies, migration crisis and Political Science.

Nora Berning
Dr. Nora Berning is a postdoctoral researcher at the International Graduate Centre for the Study of Culture (IGSCC) at Justus Leibig University Giessen, Germany. She is the author of Towards a Critical Ethical Narratology: analyzing value construction in literary non-fiction across media (2013) and Narrative Means the Journalistic Ends: a narratological analysis of selected journalistic reportage (2010). Her main research interests include interdisciplinary approaches to the study of narrative, genre theory, motorcycle literature, and travel.

Jeff Durrant
Jeffrey D. Durrant was married in N’Djamena, Chad where a local nun bought him a Peugeot motorcycle so he could ride far out into the bush everyday to direct the building of a health center. A decade later he used a Honda trail bike to map Chagga communities on the lower slopes of Kilimanjaro. As a geography professor he uses motorcycles, motorcyclists and the motorcycle industry to help teach courses on world regional geography, Africa, and global adventure travel. His book on federal land policy in the western United States involved, among other activities, numerous hours riding dirt tracks in the name of research. In his youth he rode an assortment of Honda and Yamaha enduros. His current bikes include a 2007 Royal Enfield Bullet (Military), 2003 Harley-Davidson Sportster, 1976 Yamaha DT175 and a 1966 Hodaka Ace 90. He received his Bachelor’s degree in having a vast array of subjects/themes from the development of alternative fuel motorcycles to manufacturer histories for Buell, Confederate, Motus, and Royal Enfield. At present, I still work at TBS, Inc. for Turner Classic Movies and ride a 1982 Honda CX500 Custom, a 2001 Suzuki SV650, a 2002 Suzuki Bandit 1200, and a 2005 Suzuki GSR600S. I also have a 1994 Yamaha Virago 535 in desperate need for a rebuild program and then expanded on the theme for Philippe Le Roux to present it as the keynote speech of the German Engineers’ Institute (VDI) conference on The Future Motorcycle in Munich in March 1991. In July 2013 he presented an updated version of the story to the International Journal of Motorcycle Studies conference in London. He also contributed half a chapter to the biography of Coworth co-founder Keith Mackwood about his involvement in advanced motorcycle concepts. Blezard has also written and presented several motorcycle volkstale and edited seven books about other people’s globetrotting adventures on two wheels. In recent years Paul’s taken a particular interest in cutting-edge electric motorcycles and has ridden a great variety of electric bikes and scooters all over the world.

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Identity processes, social cognition and communication, close relationships and rituals. He has published articles in Greek and international journals and has also translated and edited several scientific (and non-scientific) texts. He is the author of the books: Person and Others (2010), Same-Sex and Cross-Sex Friendships (2011), Musical Identities: Life stories from musicians and music groups of the Greek independent rock scene (1994), Motorcycles: Risk and the sacred (2003), Children Talk About Health and Illness: Social representations about health and illness of 10-year-old children (1994, in collaboration with Bettina Davou). He is also the editor (in collaboration with Klima Naxiotis) of the books Identities. Psychosocial integration (1997), Societies in Crisis and Seek of Meaning (2000), The Hypermodern Subject (2010).

Sheila Malone
The Politics of Race: Motorcycles making, marking, and muddling the noise of protest. Theorist Jacques Attali notes in his seminal essay, "Noise: in "noise can be read the codes of life, the relations among men... when it is fashioned by man with specific tools, when it invades men’s time, when it becomes sound, noise is the source of purpose and power. of the dream..." Noise plays a specific role in the politics of protest. Noise moves the tolerance of audible messages through various power structures and paradigms of struggle. In this presentation, I argue that the noise of motorcycles, the noise of engines revving reveals a complex relationship between the state and the individual. The use of motorcycles to display affiliations, to protest status quo, and to challenge dominant ideologies is powerful, purposeful, and politically messy. In this presentation, I trace the use of motorcycles in various modes of protest. I focus on how motorcycles disrupt the social, revealing the indelible charge of sensorial codes of meaning of producing noise—the productive process of drowning out voices, the turning up the volume of dissonant perspectives such as how the San Francisco Dykes on Bikes established a sonic audibility in the 1970s to the recent off-duty motorcycle policemen who through using the loudness of their motorcycles protested death penalty opponents, to the Patriot Guard Riders who mask the bullhorns of the Westboro Baptist Church protests. Sheila Malone holds a PhD in Theater and Performance Studies from UCLA, and she holds an MFA in Digital Media Arts from CADRE Laboratory for New Media from San Jose State University. She researches the intersections of gender, technology, performance, queerness and motorcycles. Sheila coordinates the Technical Theatre program at Chaffey College in Southern California where she is a Professor of Theatre Arts. Her articles have appeared in the Cultural Studies Association Journal Lateral, the International Journal of Motorcycle Studies, Contention: The Multidisciplinary Journal of Social Protest, Rhizome, ArtNet, and the New Media Journal Switch. She rides a Moto Guzzi.

Gabriel Jeden
Gabriel Jeden is an associate professor in the Department of Sociology at the University of Bucharest, where he teaches Research Methods and Sociology of the Body. He is currently researching social practices related to motorcycling, as well as the maintenance and repair of automotive equipment.

Edward (Eddie) Wright
Eddie Wright is apparently a Cockney—born within the sound of Bow Bells (if you listen carefully on a clear Sunday morning). Financial constraints (poverty) meant that he left school at the age of 16 and joined the General Post Office (GPO) as an apprentice. He continued to study communications engineering at college whilst at work. After leaving what became British Telecoms as an Engineering Instructor, Eddie joined a small electronics company designing, manufacturing and testing electronic peripherals. He then joined Westinghouse Electric’s Transportation Division who were installing an Automated People Mover at Gatwick Airport. He has remained with the same company with many changes of name—now Bombardier—at ever since. Whilst he is now a Project Manager, he has become somewhat of a specialist on the dreaded words: Risk Assessment and Health & Safety. Eddie visited our project site around Europe, the U.S. and Middle East to assist them in making sense of Risk Assessment and H & S in a pragmatic but meaningful way. He first rode a Powered Wheeler in 1967 (his Dad’s moped). He moved on to a Lambretta Li 150 in 1968 to enable him to get to see his girlfriend (now his wife) near Croydon from his home near Dartford, Kent. He was a Mod. He crashed twice in 4 weeks ending up in hospital on both occasions. PTWs have been in his life since he was 16. He’s had scrapes, scars, and damaged clothing to prove it. He joined the London Advanced Motorcyclists, a motorcycling group within the Institute of Advanced Motorists in 2007 and passed his Advanced Test the following year. He continues to ride and support IAM and is an active member of the Group. He has completed the Risk Assessments for their Training Programme for Associates undertaking the Skills For Life programme.

Eddie is a risk taker; he likes heights; he saills, motorcyckles, scuba dives, and most dangerously he rides a bicycle. He doesn’t like fans or theme park rides or scary movies.

David Alan Walton
David Walton is Senior Lecturer and coordinator of cultural studies at the University of Murcia and has taught courses on popular cultures, postmodern cultures, the history of thought, and literary and cultural theory. He currently teaches courses on cultural theory and cultural practice at undergraduate level, and comparative postmodern literatures and cultures at master’s level. He is a founding member, and currently President, of the Iberian Association of Cultural Studies (IBACS), which is dedicated to the promotion of the area on the Iberian Peninsula. He has organized a number of conferences and published widely in cultural theory, cultural studies and visual cultures. Recent books include Introducing Cultural Studies: Learning Through Practice (SAGE, 2008) and Doing Cultural Theory (SAGE, 2012), and his latest publication (with Juan Antonio Suárez) is Culture, Space and Power: Blurred Lines (Lexington, 2015). Recently, he has also published chapters and articles on new sexualities, the satires of Chris Morris, graffiti culture, the interfaces between philosophy and cultural studies and road racing on the Isle of Man TT.

Sarah Holland
Sarah Holland, PhD, is an Assistant Professor of Sociology in the Department of Behavioral and Social Sciences at City University of New York (CUNY)—Hostos Community College. She teaches courses in sociology and anthropology and specializes in research on women’s motorcycle clubs.

Tom Cardwell
Tom Helyar-Cardwell’s paintings explore the symbolism of objects from cultural and subcultural traditions. He studied at Wimbledon College of Art and is currently undertaking PhD research at the Chelsea, Camberwell and Wimbledon Graduate School (JAL). His thesis is titled Still Life and Death Metal: Painting the battle jacket, and uses painting practice to examine the customised jackets made by heavy metal fans. Recent solo exhibitions include Faith Once More, Herbert Read Gallery, Canterbury (2014) and Sic Transit Gloria Mundi, Beachspace, London (2009). Recent group exhibitions include Lurk/Destroy, Best Practice, London, Artefacts, James Freeman Gallery, London (both 2015) and Fragmented Narration, Estudio Laminas, Sao Paolo (2014). From 2010-11 he was artist-in-residence at Kingsgate Workshops, London.

Simon Larbalestier
Simon Larbalestier graduated with a Masters degree from the Royal College of Art, London in 1987. His work has been exhibited and published internationally since 1985, and also receives international critical acclaim in the commercial arena of art and design. In 2010 he joined Snap Galleries, London, with a major retrospective of his photographs created for the band, the Pixies from 1986-2009. Since 2002 he’s been based in Thailand, and has built up an extensive library of South East Asian and Asian images represented by Alamy and Millenium Images. Travelling between Thailand and the UK, Larbalestier is currently pursuing a PhD in photographic practice at Chester University and also visiting lecturer at Bangor University.

Exhibition Curator
Caryn Simonson is Programme Director for Graphic Communications and Textile Design at Chelsea College of Arts (UAL). She teaches across theory and practice and is a member of the Textile Environment Design (TED) and Textile Futures Research Centre groups (TPFC) at UAL. As an artist and curator, Caryn has exhibited internationally across photography, video, sculpture, installation and writing. She is a member of the international editorial advisory board for Textile: the journal of cloth and culture (Berg/Bloomsbury) and guest-edited a special themed issue ‘Skin and Cloth’ which explored relationships between skin/cloth/mimesis, material innovations and cultural and social contexts. She is on the editorial board for the International Journal of Motorcycle Studies (IJMS) and has presented papers at the UMS conferences, US, including ‘Fashionable Bikers and Biker Fashion’ which explored relationships between luxury fashion brands (Chanel, Longchamp) and motorcycling, heritage, value and craftsmanship, ‘Chirnta My Ride’ presented my practice within the context of textiles, portraiture and identity. In 2013, she organised the UMS conference in London and co-curated an accompanying exhibition Motorcycle Cultures: fashioning bikes, building identities. Caryn rides a 2005 Harley Davidson Sportster 883 and a 1983 Moto Morini3.5 Strada. She owns an 80s ironhead for a new project build.
We are a showroom for custom motorcycles and a gallery. Goods and apparel stocked come from people who ride and are immersed in the culture of motorcycles.

Bolt motorcycles are built bespoke or custom builds can be commissioned. We also curate a stock of custom and classic motorcycles from professional builders in the UK.

Regular exhibitions have shown work from national and international artists.

Andrew Almond - owner of BOLT Motorcycles.

Andrew Almond has selected works for Motorcycle Cultures II exhibition. Prior to starting Bolt he had a varied career that began working on social development projects in rural Mozambique. After ten years in the charity sector he felt disillusioned with the impact he was making and moved to follow his passion for the Arts. As Business Development Manager for the University of the Arts London and then at the Barbican Andrew oversaw creative collaborations which connected Artists with the wider sphere of commerce. This time he felt that the traditional world of work was not for him and decided to set up something by himself where he would be the only limit on his creative endeavours. Bolt was created to provide a platform for creativity and a social space for two wheeled enthusiasts.

Our cafe serves coffee and engine oil from small batch roasters Volcano Coffee Works.