

The logo for the International Journal of Motorcycle Studies (IJMS) is displayed in large, bold, black letters. Each letter is filled with a different grayscale image related to motorcycles: the 'I' shows a close-up of a headlight, the 'J' shows a motorcycle wheel, the 'M' shows a motorcycle engine, and the 'S' shows a motorcycle headlight and handlebars.

IJMS

6th International Journal of Motorcycle Studies Conference.
Supporting exhibition: Motorcycle Cultures || 14-16 July 2016

WELCOME

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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 Blacklock, 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 new 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!

Sheila Malone and Christian Pierce. IJMS Editors

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!



photo credit: David Gurman

THUR

14

9.15am

Registration & coffee/tea

Venue: A Block next to canteen and reception. Atterbury street entrance

10.00 - 10.30am

Welcome Venue: Lecture Theatre

George Blacklock, Dean of Chelsea

Professor David Crow, Pro-Vice Chancellor Chelsea, Camberwell and Wimbledon colleges, UAL –

Christian Pierce & Dr. Sheila Malone, IJMS Editors, US

Caryn Simonson, Conference Organiser (London) & Programme Director for Graphic Communications & Textile Design (Acting), Chelsea College of Arts, UAL

10.30 - 11:00am

Speaker

tbc

11.00 - 11.30am

Break - Coffee/Tea Venue: BG02- see location map

11.30am - 1.00pm

Panel: A Place to Ride

Venue: Lecture Theatre

Jeff Morrison

The Relevance of Place in the Modern British Motorcycle Travelogue

This paper will examine the relationship between biker as author/narrator and place on the basis of a variety of modern travelogues. The destinations and intermediate locations recorded in these—often at least unfamiliar to the general reader but at times willfully exotic and full of danger—would be obvious sites for reflection, for negotiation of the relationship between travelling self and

unfamiliar other. Interestingly, these located reflections are often less compelling than the engagement with the route and the vehicle, even where we are talking about a nondescript side-street and a plain bike. Correspondingly, book titles seldom focus on specific places which one might imagine to be an apparent selling-point. Instead the focus is on scale of journey (even if it is just Long) and the state of rider, whether Loose, High, godlike (Jupiter!) or Uneasy, to take liberties with just a few titles. All of which begs a question: Does it matter where you go? Or is it simply a matter of going?

Jeff Durrant

Africa's Remarkable Embrace of Motorcycles

Motorcycle use in Africa, particularly in urban areas, has boomed in recent years. Millions of motorcycles have been imported and international motorcycle manufacturers are now building factories in several African countries. Motorcycles are being used for taxis, inexpensive personal transport, small-scale mining operations, medical services delivery, and adventure travel vehicles in addition to the occasional and unfortunate use as weapons of war. The influx of motorcycles into urban areas has created issues concerning security, emissions control, congestion, and safety as injuries have become increasingly common. These uses and trends in Africa's motorcycle geography are discussed and then connected to associated trends within three human demographic variables: 1) total population; 2) age structure; and 3) urbanization. The results are examined and compared between global regions as well as within Africa, bringing additional insight to Africa's remarkable embrace of motorcycles.

Jenny N. Smith

Riding the Dragon

The entire commercial world is looking at China—this includes some of the most renowned names in motorcycles, such as Ducati and Harley-Davidson, which have long set up professional presences in the Middle Kingdom. Their business potential is promising, rapidly developing along with the rest of nation but what about the riders, the potential customers? As vast as the domestic market are the challenges domestic motorcycle enthusiasts face; the closer you approach the metropolises, the more legislation turns against motorcycles. Riders are forced to circumnavigate restrictions and travel in grey areas; enjoying this hobby is not that simple here: imagine being able to source any bike your heart desires but not being able to obtain legal plates, let alone fill up the tank at a public petrol station! In pictures, personal anecdotes and rider experiences, my presentation *Riding the Dragon* will provide insight into motorcycle politics and prospects in China.

1.00 - 2.15pm

Lunch (not included)

2.15 - 3.15pm

Panel: The Art of the Motorcycle (Community)

Venue: Lecture Theatre

Tom Cardwell

My Fictional Biker Jacket: the story of a painting

This paper will feature a detailed presentation and analysis of my painting *How the west (Country) was won* (2016) which features a fictional decorated leather biker jacket. The jacket references the customised jackets of the rockers and ton-

up boys (Friedrichs, 2012) that chart the rider's history and affiliations. The painted jacket chronicles the lives of two quasi-mythical characters—Wat Tyler, the 14th Century revolutionary leader, and a cowboy from Wyoming who shared my own name. These stories are used to explore narratives of identity through place and the search for freedom variously experienced in the old English country of Wessex and the American West. These narratives coalesce in the image of the motorcycle, viewed as a modern incarnation of the horse as a symbol of individual destiny described in the novels of Cormac McCarthy (1992, 1994, 1998) and the lyrics of Metallica's eponymous album (1991).

Simon LARBalesteir

Equus Machina

Equus Machina explores the complex relationship between man and motorcycle through my photographic practice. As a deliberate move away from earlier work that focused on the themes of melancholia, compression, decay and ruin, this new series examines and investigates an alternative viewpoint using the motorcycle as the principal motif. My research involves the following concepts: Traversing Material and Virtual Territories, Customization & Hybridization, Speed & Velocity, and the Photographic Index as a Chronological Trace. By its very nature, the motorcycle is purpose built for traversing geographical territories—physical spaces, often off-road and uncharted. The motorcycle represents an agent of change, in the sense that its customization and modification is now a dynamic cultural industry, which opens up questions of the social and psychological value of hybridized processes of the material transformation of machines. This paper is being presented as a work-in-

progress in the early stages of my PhD research.

3.15 - 4.15pm

Artist Talks in the Triangle space with their work

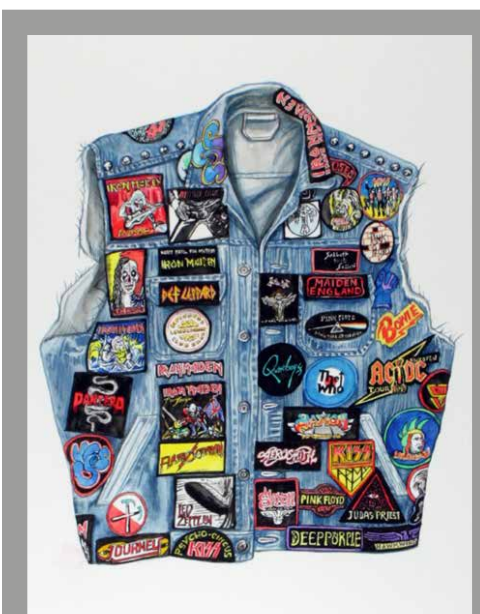
4.15 - 6.00pm

BREAK

(use this time for yourself – see <http://ijms2016.wordpress.com> website for surrounding café options etc.)

6.00 - 8.30pm

Exhibition Opening & drinks: Motorcycle Cultures 2 at Triangle Space, Chelsea College of Arts



Aidan's jacket, Tom Cardwell

FRI
15

9.00am Coffee/Tea
Venue: BG02 – see location map

10.00 - 11.00am
Panel: Riding in Written Form
Venue: Lecture Theatre

Nora Berning

Breakdowns in/of Motorcycle Literature before/during/after the Inter-War Period
 In literature, the inter-war period (1919-1939) is known for its literary creativity. This does not hold true for motorcycle literature, though, since only seven works were published during that time. Reading motorcycle literature of the inter-war period closely, I will analyse breakdowns of a motorcycle and the ways in which they shape storytelling. Considering furthermore works that came out before 1919 and after 1939, respectively, I wish to illuminate the meaning of the metaphor of breakdowns in motorcycle literature. In this context, I will investigate whether motorcycle breakdowns serve as an image for a personal crisis on the part of the motorcyclist qua narrator. Finally, since what precedes and follows the inter-war period are breakdowns of a whole genre insofar as there is no motorcycle literature after 1915 (until 1922) and after 1937 (until 1954), I will also shed light on the cultural dynamics of breakdowns of motorcycle literature.

Thomas Goodmann

Rider, Writer, Tinker, Thinker: on John Berger's To the Wedding
 In John Berger's 1995 novel of multiple narrators, *To the Wedding*, the father figure of Jean Ferrero rides to the wedding of his daughter as he dwells on what he assumes to be her truncated future, stopping to buy her a gift, telling the story of her love and of her illness to Tsobanakos, the blind peddler who is the primary narrator. This paper will unspool the anticipatory powers of the preposition in the title, exploring

what each character may be said to bring 'to' a wedding that may or may not have occurred. The preposition becomes a figure for movement in time, for narrative as mode, distilled in Jean's journey on his Honda, the very vehicle on which Ninon, his beloved daughter, recalls riding as a child. Riding is like writing as Jean Ferrero—the smith; the maker—is a figure for Berger as the miglior fabbro of fiction, likewise aboard his Honda-in-time. The wedding, I offer, is a locus more of anticipation than a destination; writing (and telling) the only salvific vehicle to ride.

11.00 - 11.30am
Break - Coffee/Tea
Venue: BG02- see location map

11.30am - 1.00pm
Panel: Motorcycle Identities
Venue: Lecture Theatre

Esperanza Miyake

The Dark Side of Japan: Japanese identity, gender and motorcycles
 Based on a combination of visual analyses and some interviews conducted with Japanese ex-Bosozoku 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 motorcyclic, 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.

Lisa Garber

Panther's Story

In 1988, in a moment of inspired and deliberate madness I bought a slightly used Harley-Davidson Hugger. 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 883 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

Beach 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 'agentive assemblage' (Bennett) and a 'field of emergence' (Massumi): the debris threatens to act on Pacific Northwest beaches. This oceanic field contains collectable objects to be beachcombed, objects individuating as they land, generating agentive and cultural power. The first object combed in BC was a

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 (Virilio) in his reunification with the bike. Yokoyama collects, restores, curates the motorcycle; the beachcomber, once removed, (re) collects, (re)curates and restores/returns 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.

1.00 - 2.30pm Lunch

2.30 - 4.00pm
Panel: The Motorcycle Community
Venue: Lecture Theatre

Ben Cocking

Motorcycle Adventure Travel: imagined communities 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

With a Little Help From My Friends: the communal garage experience

The DIY aspect of motorcycling appears alive and well within certain factions of the community, especially in the café and scrambler scenes. Neglected old bikes once relegated to rust and retirement are finding new life as riders buy classic 'CBs and vintage Viragos' with an aim at customizing them and returning them to former or re-imagined glory. Much of this is done amongst younger riders, but where are they gaining the know how to work on their own machines and, given urban density and restricted space, where are they working on their bikes? Enter the communal garage, where motorcyclists pay a modest membership fee and in return receive access to lifts, tools, and information. The proposed study will examine one of these communal garages, specifically Brother Moto in Atlanta, Georgia. Intended, as they claim, for the 'Moto Curious', Brother Moto has adopted a unique business model and consequently filled a much-needed void within the urban motorcycle landscape. By interviewing the proprietors, my ambition is to explain the need for this type of garage within urban motorcycling and argue the likely longevity. Additionally, I wish to highlight the challenges involved in launching this endeavour in a new market and the specific issues encountered with zoning (requiring an eventual move within the city). Although I live in the suburbs, received instruction on motorcycle repair at a trade school, and work in a private garage outfitted with my own tools and equipment, I am curious how others I see at bike events in Atlanta keep their machines road worthy.

Given the popularity of Brother Moto, and other garages like it, I see this as a possible alternative that may welcome more riders to two wheels, especially in metropolitan areas. This study will therefore shine a light on the communal garage experience and deliberate its importance in motorcycling today.

Loukas Mexis

Building a Café Racer Community During the Recession: how DIY and crowd-funding overcomes the referendum-driven economy in Greece

It took more than 50 years for the Café Racer scene, which originated from the infamous Ace Café and post-war Britain, to make a come back. Today, custom motorbikes and personalized two-wheeled machines bring people together in newfound Motorcycle Clubs all over the world. Apparel brands of old are reliving the glory days while major Motorcycle Companies such as Yamaha and BMW Motorrad are leading the way by releasing vintage/classic inspired machines that fit into the Café Racer scene. But while the scene is booming in strong economies such as Australia and Britain, in Greece the recession and financial crisis is preventing anything from picking up. This brief research will present interesting facts about how in a capital controlled country, people came together and crowd-funded various local Café Race events that received global attention.

4.00 - 4.30pm
Break - Coffee/Tea
Venue: BG02

4.30 - 5.30pm
Film Screening
Venue: Lecture Theatre

5.30 - 6.30pm Break

6.30/7pm (optional) Dinner at the Morpeth Arms, Ponsonby Place reserved (not included)

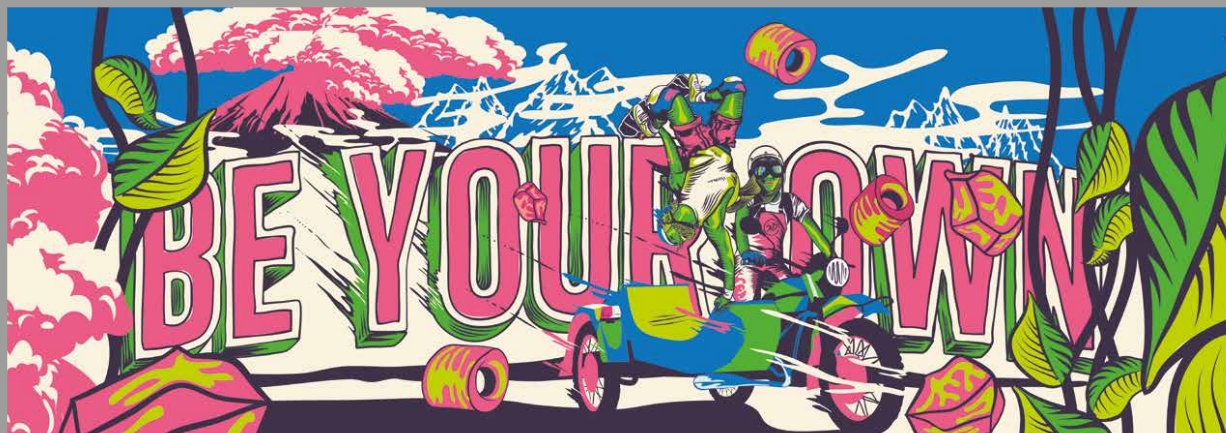
EXHIBITION

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.



Stay Outside Studio



Be your own, Stay Outside Studio



Ride to Remember, India Jackson

Exhibitors:

Stay Outside Studios (Toria Jaymes), Nicholas Coleman, Adam Fuller, Tom Helyar-Cardwell, Harriet Williams, India Jackson, Talana Gamah, Phil Polglaze, Kathryn Round, Elke Bock, Joel E Clarke, Nicolas Coleman, Hans Sure, Joel E Clarke, Merry Michau.

SAT 16

10.00 - 11.00am

Panel: Mind and Body Relationships to Motorcycling
Venue: Lecture Theatre

Paul Blezard

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

It's more than a century since bicycles with bolted-on engines developed into 'proper' motorcycles. Since then, motorcycles have diversified into a beguiling array of diverse machinery, 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.

Kimonas -Styllianos 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
Break - Coffee/Tea
Venue: BG02

11.30am - 1.00pm
Panel: Riding for a Reason
Venue: Lecture Theatre

Sheila Malone

The Politics of Noise: motorcycles making, masking, and muddling the noise of protest

Theorist Jacques Attali notes in his seminal essay on Noise that 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 man'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 dissident 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.

Gabriel Jderu

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, downward mobile 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 1990. 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 understand why people wax lyrical about the freedom, feeling of speed, the fresh air in your face and the multitudinous 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, self-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 crashing then the consequences are always going to be bad. The process of training and competence can't eliminate the consequences of crashing, 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 ain't come off lately you ain't tryin' 'ard enough,' 'live to ride,' or 'ride hard or stay at home.' I think there may be an alternative—it's all about balance.

1.00 – 2.00pm Lunch (provided)

2.00 – 3.30pm

Panel: Tuning In: Motorcycle Imagery in Film & TV
Venue: Lecture Theatre

David Alan Walton

Sons of Anarchy: biker films, focal concerns and narrative pleasure

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 within 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 'focal concerns' of those who have a strong interest in motorcycles.

Sarah Hoiland

Hollister and The Wild One: The Erasure of Female Motorcyclists and Motorcycle Clubs from the "Birth" of the Outlaw

Numerous scholars and writers have pinpointed Hollister, 1947 as the birth of the (male) American biker outlaw and the 1% fringe. Stanley Kramer immortalized the image of the male motorcycle outlaw in *The Wild One* (1953). Women, specifically female motorcyclists and motorcycle clubs such as Satan's Daughters MC, are nearly absent from the Hollister history and were relegated to toplevel distractions, accomplices in the destruction, or in the case of *The Wild One*, removed almost

entirely (Britches) and replaced with the ideal 1950s woman (Kathie). This presentation will situate this erasure and/or replacement of the female motorcycle outlaw within a broader historical analysis of American female travelers who challenged the status quo and transgressed gender norms. Primary source documents and photographs from the San Benito County Historical Society will be shared with the audience to broaden understanding of this pivotal event and the women who were involved.

3.30 - 3.45pm
Exit Chelsea College of Arts – college closing 4pm

4.00 - 5.00pm
(Optional) **meet on Parade Ground Chelsea to travel by public transport to the Bike Shed**

6.00pm
Arrive at The Bikeshed, East London for socialising and viewing

7/7.30pm
(Optional) **Dinner**
venue: Viet Hoa, Kingsland road.

SUN 17

10.30am
Optional Brunch (not included)
Meet outside Tate Britain, Millbank side, next door to Chelsea College of Arts

11.30am (approx.)
Arrival at brunch café (not included)
venue: meet at BOLT motorcycles
www.boltlondon.com

CONTRIBUTORS

Nora Berning

Dr. Nora Berning is a postdoctoral researcher at the International Graduate Centre for the Study of Culture (GCSC) at Justus Liebig 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 O. 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 every day 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 lands 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 Honda Ace 90. He received his PhD in Geography from the University of Hawaii.

Lisa Garber

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 psychic 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 Bruhnilde 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 *IJMS*. *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.

Thomas Goodman

Thomas Goodman teaches and writes about medieval literature at the University of Miami in Coral Gables, Florida. He is the editor of the forthcoming volume, *Approaches to Teaching Langland's Piers Plowman* from the Modern Language Association, and is president of TEAMS: Teaching Association for Medieval Studies. He has contributed reviews and essays to *IJMS*, most recently editing a retrospective roundtable on Zen and the Art of Motorcycle Maintenance on the fortieth anniversary of its publication.

Jeff Morrison

Senior Lecturer in German at Maynooth University in the Republic of Ireland with research interests in German literature from the eighteenth century to the present—and a red Suzuki currently hidden under tarpaulin as protection from the Irish rain.

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 Dalian by the Yellow Sea. In Beijing, she fell in love with an old PLA-stock CJ750 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 Journalism. His research interests include

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travel journalism, travel writing, news media representations of the Middle East and cultural theory. His recent publications include: a chapter on British travel journalism in *Travel Journalism: Exploring Production, Impact and Culture* (Palgrave) and articles in academic journalism such as, *Journalism Studies in Travel Writing* (Routledge), *Journeys: International Journal of Travel Writing* (Berghahn Press) and *JOMEC Journal* (Cardiff University Press). He is currently bikeless, has been for more years than he cares to admit, but harbours a long term plan to take up trail riding and enduro.

Christian Pierce

With the purchase of my first motorcycle 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 (US). My curiosity continued and I completed an MS in the History of Technology at Georgia Tech (with a focus on 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 DRZ400SM. I also have a 1994 Yamaha Virago 535 in desperate need for a rebuild.

Loukas Mexis

Loukas Mexis was born in Athens, Greece. He graduated from the American College of Greece, received his BA in Computer Science and worked for 7 years as an editor for major worldwide magazines such as *Esquire* of Hearst Publications and *Askmen.com* of IGN group. In 2012 he received the Discoverer's Scholarship and attended Murdoch University in Western Australia, where he received his MA in Communication Management. After becoming a member of the Perth and Australian Café Racer community, and helping organize the first global Café Racer event "The Distinguished Gentlemen's Ride," Loukas Mexis 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 scooters and motorcycles for nearly thirty years. He's written features for most of the UK specialist bike press and several foreign magazines and also had motoring articles published in the *Daily Telegraph*, *The Guardian*, *Sunday Mail*, *Top Gear Magazine*, *Evo*, *Autocar* and *Auto Express*, amongst others. He's also had a go at most forms of motorcycle competition, and had bike-based adventures all over the world, both on and off road. In 1988 he wrote and presented a ten minute feature on feet first motorcycles for the BBC's *Top Gear TV*

programme 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 Cosworth co-founder Keith Duckworth about his involvement with advanced motorcycle concepts. Blezard has also written and presented several motorcycle videos 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-Stylianios Konstantelos and Nicolas Christakis

Kimonas-Stylianios 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.

Nicolas Christakis is Professor of Social Psychology at the University of Athens, Department of Communication and Mass Media. He studied psychology at the University of Besançon and received his PhD in Social Psychology from the University of Paris X – Nanterre. His research interests focus on issues of

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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 histories 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 Klimis Navridis) of the books *Identities: Psychosocial integration* (1997), *Societies in Crisis and Seek of Meaning* (2005), *The Hypermodern Subject* (2010).

Sheila Malone

The Politics of Noise: Motorcycles making, masking, and muddling the noise of protest Theorist Jacques Attali notes in his seminal essay on Noise that 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 man’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 dissident 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*, *Artshift*, and the *New Media Journal Switch*. She rides a Moto Guzzi.

Gabriel Jderu

Gabriel Jderu 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 listened 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) 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 sites 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 Two 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 LAM 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.

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Eddie is a risk taker; he likes heights, he sails, motorcycles, scuba dives, and most dangerously he rides a bicycle. He doesn’t like funfair 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 satire of Chris Morris, graffiti culture, the interfaces between philosophy and cultural studies and road racing on the Isle of Man TT.

Sarah Hoiland

Sarah Hoiland, 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 (UAL). 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*, Bearspace, London (2009). Recent group exhibitions include *Lurk/Destroy*, Best Practice, London, Artefacts, James Freeman Gallery, London (both 2015) and *Fragmented Narration*, Estudio Lamina, Sao Paulo (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 has also received 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 Millennium Images. Travelling between Thailand and the UK, Larbalestier is currently pursuing a PhD in photographic practice at Chester University and also visiting lecturer at Bangkok University.

Exhibition Curator

Caryn Simonson

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 (TFRC) at UAL. As an artist and curator, Caryn has exhibited work 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 IJMS conferences, US, including: ‘Fashionable Bikers and Biker Fashion’ which explored relationships between luxury fashion brands (Chanel, Longchamp) and motorcycling, heritage, value and craftsmanship, ‘Chintz my Ride’ presented my practice within the context of textiles, portraiture and identity. In 2013, She organised the IJMS 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 Morini 3.5 Strada. She owns an 80s Ironhead for a new project build.



design: www.indiajackson.co.uk



B O L T

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.