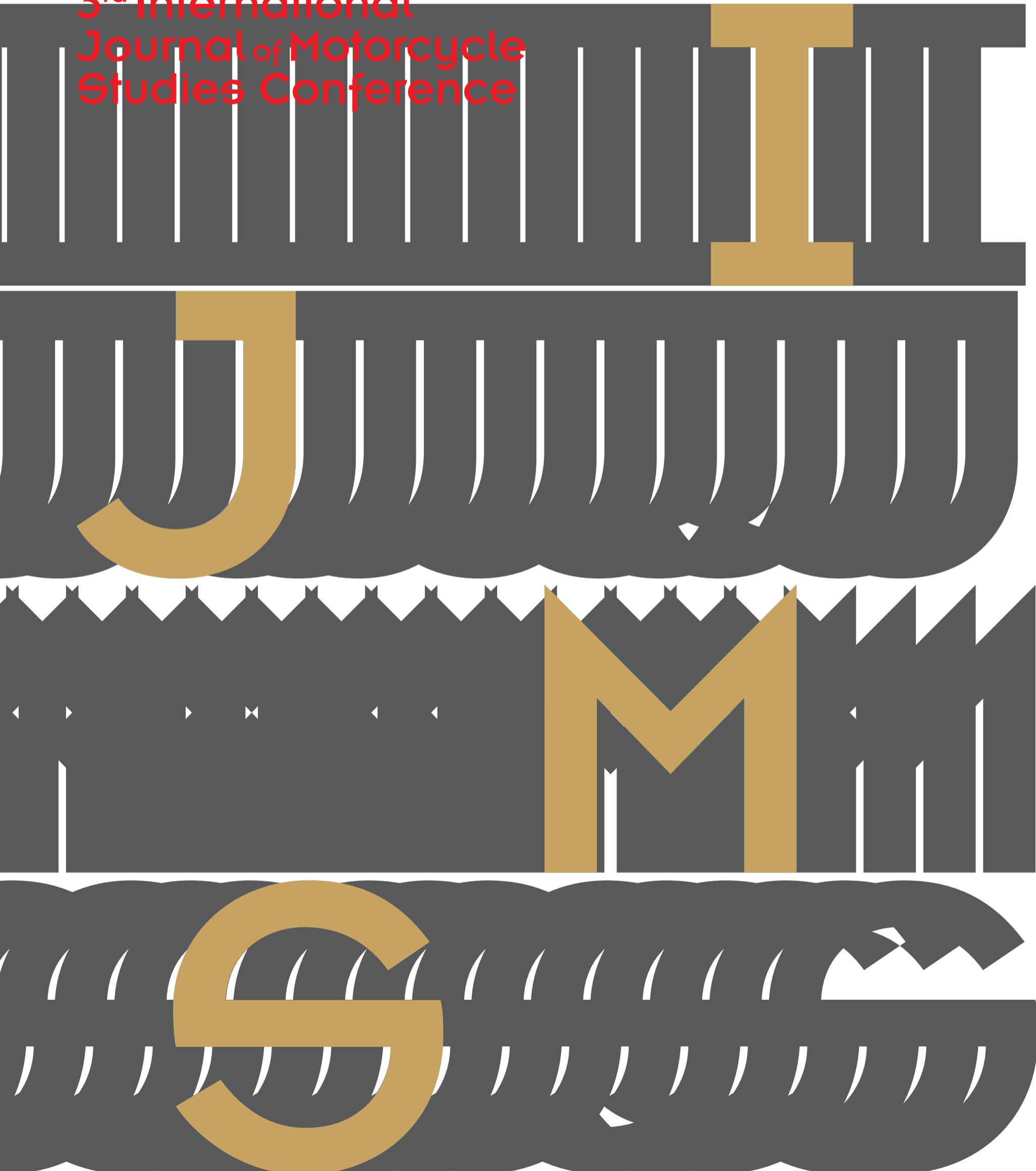


# Motorcycle Cultures

4—7 July 2013

3<sup>rd</sup> International  
Journal of Motorcycle  
Studies Conference

The background features a dark grey field with vertical white lines. Large, stylized letters are integrated into the design: a gold 'J' on the left, a gold 'M' in the center, and a gold 'S' at the bottom. The letters are set against a pattern of white curved lines that resemble a motorcycle tire tread.

01	Welcome
03	Programme
07	Exhibition
11	Contributors

Welcome to the International Journal of Motorcycle Studies Conference! For the last decade, scholarly motorcycle enthusiasts have gathered at academic conferences to discuss their passion for motorised two-wheeling. Nine years ago, board member emeritus Wendy Moon suggested the possibility of a journal that would enable motorcyclists worldwide to connect with one another and share their research, photographs and reviews. From its original publication in 2005, the journal has grown remarkably in substance and readership, attracting over 4000 hits each month from all over the globe.

In 2009, board member Katherine Sutherland suggested we consider holding our own conference that would focus solely on motorcycle studies. We fulfilled that aspiration in 2010 and 2012 in Colorado Springs and now we're realising our goal of meeting at a glamorous international destination. We could not be here without the support of a group of dedicated people and institutions. Our thanks go out to Caryn Simonson, who embraced the idea of hosting the conference in London and has worked extraordinarily hard in making it a success; California's Lisa Garber, who ably organised submissions and presenters; Tim Fransen, who created the conference website; and Sheonagh Ravensdale for conference organisation support. We are deeply grateful to Chelsea College of Art and Design (University of the Arts London) for hosting this conference and the following departments, committees and individuals: Prof. Chris Wainwright, Pro-Vice Chancellor of the Colleges of Camberwell, Chelsea and Wimbledon (CCW), George Blacklock, Dean of College; Alanah Cullen, Michael Lehnert and Sarah McGuinness (CCW Enterprise Collective); Alan Graham, Space Manager; and Nick Healy and Chris Soczywko, Audio Visual technical support.

Our friends at IJMS include Reviews Editor Christian Pierce, as well as our Editorial Board, who provide us with close and helpful readings of every submission to the journal: Ted Bishop, Michael Chappell, Geoff Crowther, Tim Holmes, Randy McBee, Katherine Sutherland, Jim Ward and Alex Ilyasova, along with selected members of the growing community of scholars dedicated to motorcycle studies. As always,

our gratitude goes out to the founder of motorcycle studies in the United States, our board member, friend and drinking companion Gary Kieffner.

We are excited to reunite with old friends and make the acquaintance of new attendees. We think you'll find our group collegial and welcoming. We look forward to talking, listening, questioning, arguing, reading, writing, eating, drinking, and, most of all, riding! Enjoy!

Suzanne Ferriss and Steven Alford, IJMS Editors



Craig Fisher 'Caught on Camera', (detail) Neoprene, MDF, wood and acrylic paint, dimensions variable, 2009

Welcome to Chelsea College of Art and Design, University of the Arts London.

A number of connections seemed to make it a relevant and exciting proposition to host the IJMS conference at Chelsea College of Art and Design and in the UK. Since 2005, the college has been located at its Millbank site by the River Thames next to Tate Britain in Westminster and was previously in London's Chelsea area. Since the end of WWII London has been the undisputed subcultural capital of the world and Chelsea itself a site of both subcultural and more importantly motorcycle history: the legendary 1950s Ton-up boys used Chelsea Bridge as their hang-out and 'parade' ground and subsequent generations of bikers continued this tradition well into the 1980s. The importance of the British motorcycle industry's history is world-renowned and currently undergoing a revival with the success of Triumph's retro classic styles, Norton's re-launch and Matchless bringing out a clothing line.

The conference hosted by an art and design college couldn't be more timely. Whilst there have been many instances of appropriation of motorcycle culture by the creative industries since the 1950s, the last 5 years have seen a resurgence of interest resulting in new alliances. Equally, niche motorcycle brands have courted the luxury fashion market and lifestyle magazines. Examples include: established luxury fashion houses like Chanel and Longchamp aligning

themselves with motorcycle marques drawing upon notions of luxury and craftsmanship in their mini-films, Belstaff's re-launch drawing upon their motorcycle heritage for their advertising campaigns, Lewis Leathers repositioning themselves in the fashion media, Ruby helmets collaborating with textile designers Eley Kishimoto and later with fashion house Maison Margiela, and Lana del Rey's video Ride which introduces 'old skool' biker culture to a new audience. Right now motorcycle 'culture' is occupying a very visible new position in popular culture.

The 3<sup>rd</sup> International Journal of Motorcycle Studies Conference themes encompass visual culture, subcultures, politics, gender, identity, fashion, sustainability, health and well-being, history, psychology, philosophy, science and engineering. An exhibition to coincide with the conference takes place at the college's Triangle Space – Motorcycle Cultures: fashioning bikes, building identities.

I wish everyone a great conference here in London!

Caryn Simonson, Conference Organiser and Exhibition co-curator. Course Leader for BA (Hons) Textile Design, Chelsea College of Art and Design, University of the Arts London

ual: university of the arts london chelsea

IJMS

International Journal of Motorcycle Studies

ENTERPRISE Collective

space station 65

Textiles Environment Design

TFRC

south essex college PARTNER & HIGHER EDUCATION mca faculty of media and creative arts

# THU

**LISA GARBER: The Voice Inside My Helmet: Losing One's Identity**  
In this episode, the Voice narrates a recent, poignant ride with the author's ex-husband. Though they rarely see one another, the news that he had been diagnosed with liver cancer sent the author down a nostalgic road fraught with loss and its remedy. The ride is a haunting parallel to their marriage, with all the humanity, risks and lessons learned.

**MATT HEALEY: Adventure Motorcycling**  
The emerging concept of "Adventure Motorcycling" (AM) is an area of adventurous pursuits that has yet to be explored from a 'Practitioner' perspective. After being an obsessive mountain biker for years, the transition to motorised two wheels was reasonably easy to achieve and after experiencing journeys across Europe and North Africa, the speaker will argue that 'AM' is an authentic activity, congruent with the values of 'traditional' outdoor adventure activities.

**CATRIN WEBSTER: Immanuel Kant, I Can**  
The journey form (Bourriaud 2009) has been a central structure within the speaker's painting practice since the late 1980s. Most recently motor biking has become a way to experience 'landscape' and is at the core of her current work, *Park and Ride*, and formed a major part of her practice-based PhD *Intimate Distance* (2010). In this presentation, she will explore the relationship between movement, embodiment, the architecture of the road and painting. The performed line, rhythm and repetition (Lefebvre 1992) share aesthetics common to both practices, which will be discussed along with notions of the sublime from a female perspective and the contemporary landscape. This presentation will be illustrated with paintings from two specific motorbike journeys: a loop repeated 100 times and a ride to Rome, made on the speaker's Hornet 650 and 900.

latter half of the twentieth century, with garments acquiring unique status as signifiers of danger and moral threat. Academic work has either focused on US motorcycle cultures or the cultural legacy of Mods & Rockers as translated through Punk culture, without fully considering the influences of earlier recreational and racing motorcycle practices on British subcultural identity. This presentation will investigate the influence of racing on British motorcycle subcultural fashions of the 1950s and 1960s to contribute to a wider study of subcultural participants. It will explore the operation of the machines and the emulation of successful sport riders by young British motorcyclists, drawing upon media representations, period garment advertising and internal texts such as *The Motor Cycle* and *Link*, the 59 Club's member magazine.

**NICK CLEMENTS: The Role of the Individual Stylist as Agent Provocateur in Contemporary Motorcycle Subcultures**

This presentation will address style within male subcultures and—running counter to norms in cultural studies practice—propose that the purely aesthetic choices amongst certain male individuals cannot be explained by economic, political or social factors alone. Focussing on the particular strand of aesthetics displayed in the motorcycle-style fanzine *Dice*, this work adopts practice-based (photography) and theoretical approaches focussing on the exceptional individual rather than the group (as espoused by Hall, Hebdige, Jefferson, et al) that might offer both informative and visually seductive outcomes. Furthermore, when related to subcultural style, the use of the term 'authenticity' is questioned as a trope of the existing subcultural studies model and proposed as a misnomer. It is also envisaged that both textual and visual work will extend to develop the author's existing hypothesis on the 'dandy gene'.

**TOM HELYAR-CARDWELL: Hidden Orders of Anarchy: Deciphering the Battle Jacket**  
*A Battle Jacket* is a customised garment worn in Heavy Metal subcultures, with roots in heraldic and military traditions, and contemporary origins in motorcycle gang culture. The Battle Jacket is a unique collection of diverse references; images are juxtaposed at the will of the creator in ways that confound their origins. Whilst apparently chaotic, the customisation of these garments is bound by strict rules understood within the subculture. The extreme nature of the imagery (occult, fascist, misogynistic etc.) ostensibly communicates values of violence, aggression and anarchy yet the subcultures are often characterised by friendship, mutual respect and strong internalised norms.

**EMMANUELLE DIRIX: Just Ride: Lana del Rey, Authorship and the Language of Biker Culture as Metaphor**

This paper will deconstruct Lana Del Rey's "Ride" (2012) video which heavily relies on, and some would say exploits, a very stereotypical image of American Biker culture: as the back-of-the-bike babe she travels through the mythologised American great wide open, engages in deviant sexual experiences and hedonistic partying. Her clothing, her over-sexualised pouting and posing are all images from the clichéd album of biker fantasies. On the surface

9.15am REGISTRATION A Block BG01 BG02

10—10.30am Lecture Theatre  
**WELCOME**

Prof. Chris Wainwright, Pro-Vice Chancellor Chelsea, Camberwell and Wimbledon colleges, UAL. Prof. Suzanne Ferriss & Prof. Steven Alford, *IJMS*. Caryn Simonson, Conference Organiser (London) & Course Leader for BA Textile Design, Chelsea College of Art and Design

10.30am Lecture Theatre  
**KEYNOTE SPEAKER: ADVENTURE TRAVEL WRITER LOIS PRYCE**

**Red Tape & White Knuckles: London to Cape Town on a 250**

Africa has always represented the ultimate motorcycle adventure and in 2006 Lois set off on her Yamaha TTR250 to ride the length of the wildest continent on earth. Her route took her across the Sahara Desert through Algeria and Niger before heading to the west coast and the lawless jungles of the Congo and the minefields of Angola. 10,000 miles and four months later she rolled into Cape Town, just about in one piece! The book of this journey, *Red Tape & White Knuckles* is published in the UK and the US. Exhilarating, and at times, terrifying, Lois's African adventure is a nail-biter that will leave you inspired to tackle anything that comes your way, but also glad that you're going home to a warm comfy bed!

11—11.15am BREAK COFFEE & TEA BG01/02

11.15am—1.00pm Lecture Theatre

## JOURNEYS

Chair: **TIM FRANSEN**

**SERGIO FAVA: Homebound: Motorcycle Touring and Transitional States**  
Freedom through motion is one of the core elements of bikers' experience. The new, the transient and the serendipitous are also key elements of motorcycle touring. Usually, these are welcome changes from the predictability of a sedentary life that orbits a 'home'. What if, instead, a motorcycling tour was intended as a way of finding a (lost sense of) home? This presentation documents a 3000-mile journey from Cambridge the speaker's birthplace Lisbon, using recently discovered rolls of unexposed photographic film. The degraded film is a randomising factor. Such uncontrollable variables are inherent to the narratives of long motorcycle journeys. Alongside a diary and geolocation of images, the film will be used to generate an account of a personal reflective voyage.

## FASHION

Chair: **SUZANNE FERRISS**

**TIM ARROWSMITH: Decoding Black Leather: Building a Biography of British Motorcycle Subcultures before 1965**

Black leather and motorcycles often feature in discourse on rebellion and delinquency in the

this is therefore yet another repetition of the myth of Othering and deviance associated with this culture. However, as this presentation will argue, a closer reading reveals that for Del Rey biker culture in *her* work operates as metaphor for her own career and her understanding of it. Instead of using biker imagery to appropriate authenticity, Del Rey—aware of her own artificial persona—uses the image of biker culture as a metaphor for her own inability to ever be authentic. By utilising it in this manner instead of devaluing the actual culture, she devalues its clichéd stereotypes through positioning herself as entirely fake.

4.30—6pm BREAK

6—8pm Triangle Space  
**EXHIBITION OPENING: MOTORCYCLE CULTURES: FASHIONING BIKES, BUILDING IDENTITIES**

Triangle Space, Chelsea College of Art & Design



Chris Watson, 'The man is more important than the machine', silkscreen on paper 30 x 42 cm



Erling T.V. Klingenberg, 'ExOverview', from Powerful Pictures - obsession-original 2012 (photo: Ingvar Hogni Ragnarsson)

# FRI

newcomers to motorcycling and foster a closer relationship between brands and individuals.

**ERYL PRICE-DAVIES: Roger Dodger: Some Ideas about Despatch Riding, Cultural Identity, and ... Homology?**

The activity of despatch riding, or rather the activities of despatch riders, offers itself/themselves as a curious intersection between a number of discourses. It thus provides fascinating opportunities to explore some of the ways in which a largely leisure-based identity (biker) collide with the world of work, and to examine the detritus of the ensuing collision in homological terms. Now largely supplanted by the rise of information technology, 30 years ago despatch riding was a hugely popular way for bikers to turn their love of motorcycling to their economic advantage. This presentation will explore some of the connections and tensions that arose—with reference to historical accounts, and participant observation.

9am COFFEE & TEA BG01/02

9.30—11.15am Lecture Theatre

## IMAGE

Chair: **LISA GARBER**

**MARINA CIANFERONI: Through the Mountains**

The speaker will discuss two rare examples of European cinema that use motorcycles as leading characters. The locations, too, are a fascinating aspect of the movies since they depict the world of two wheels in the twenties. The first one, shot in 1925, concerns a motorcyclist who bets his companions he can make a record run on his Norton. Somewhere between a movie and a documentary, the story has a tremendous rhythm. The second one, "On Motorcycle to the Dolomiti," portrays the unbelievable enterprise of another man, from Vienna, who in 1926 literally climbed a mountain in the North of Italy on his Excelsior Super X. Thanks to his second passion, photography, he decides to shoot his venture.

**SANDRA MARTINEZ: A Brief History of Bikes in Cinema**

Rockers, mods, clubs, café racers, manga, superheroes ... After an exhaustive compilation, classification and categorisation of more than 2,000 movies, this presentation will explore the bike and biker image in films through the most representative ones. It offers a brief review of the motorcycle's use in movies to the present day, highlighting the 1950s and '70s. Some movies of those years marked the birth of the biker genre and biker aesthetics, both in costume and in the way they relate to the world. Also this presentation will consider the presence of 'soft motorbikes', the scooter and the Japanese ones, in America's cinema.

**NICHOLAS BIEBUYCK: Soft Power in Motorcycle Media and Marketing**

Soft power, the concept of using attraction to get others to want what you want, is a well known mechanism in international politics. But the same term can be used to describe techniques within the motorcycle industry, especially in the field of marketing and media. Major manufacturers are moving away from traditional full page advertising in publications and turning towards alternative mechanisms such as organising social events, commissioning customised machines from boutique builders, more pronounced displays of heritage as well as the traditional soft power sell of racing on the world stage. This presentation will explore these mechanisms and how they can be used to encourage

11.15—11.30am BREAK COFFEE & TEA BG01/02

11.30am—1.15pm Lecture Theatre

## RACING

Chair: **CHRISTIAN PIERCE**

**EDWARD ALLINGTON: The Waffle Iron**

This presentation will offer a short history of the Factory Iron XR TT Harley-Davidson 750 cc road racer built for Mert Lawill to race in the Daytona 200 in 1971. There were a maximum of six machines made, one of which is in the Harley-Davidson museum, the others in private collections. The iron XR TT was a prototype, and not a very successful one. It had a tendency to seriously overheat, hence its nickname 'the waffle iron'. None of the Iron XR TT road racers finished Daytona that year, with the exception of Cal Rayborn's machine which successfully competed in the British match race series, counter to the wishes of Dick O' Brian, the Harley race chief. All the other works bikes were broken up. Despite the 'waffle iron's' reputation, this was the machine which developed into the alloy XR, a machine which has and still dominates American dirt track. The Harley-Davidson alloy 750 XR is the most successful racing bike in motorcycle history. The presentation will include a brief history of class-C racing in the US, the WR, the KR, the XLR, then the Iron XR and XR TT, and a postscript on the alloy XR.

**LOUKAS MEXIS: Flat Track**

In this presentation, the speaker will share some of his experiences riding alongside the Australian Café Racers over the past year, and present his recently published novel *Flat Track*, which captures the essence of flat track racing today. It is a fictitious novel about a boy growing up in California and coming of age by competing in the oval track races, inspired by the legends of the 1960s and '70s who have kept the spirit of two-wheel racing alive to this day. By showing personal photographs of significant moments riding and fixing motorcycles around Western Australia, Mexis will discuss the link which inspired him, and turned real events from one side of the world into a novel which takes place on the other.

**PETER ZACKARIASSON: Voicing MotoGP Sponsorship**  
As the oldest motorsports world championship pushes through to its 64<sup>th</sup> year of speed, combat, and glory, its popularity still seems unbowed. MotoGP offers a playground for audiences, offering dreams of motorcycling few of us will achieve. For motorcycle manufacturers, the very same playground offers a place for testing new technology, later to be adopted on commercial motorcycles, although the structure of this playground is dependent on the companies sponsoring MotoGP and its teams. So how is motorcycle racing and sponsorship understood at these branded events? Using discourse analysis, this presentation explores how the practices of sponsorship are made sense of by the actors involved in MotoGP: manufacturers, teams, riders, sponsors and audience.

**DAVID WALTON: The Cult of the Rider (and Beyond): Motorcycle Racing, Documentary and Everyday Life**  
This presentation will focus on the cult of the rider by analysing documentaries focussed on various aspects of motorcycle racing like Moto GP and, particularly, the Isle of Man TT. Bakhtin's notions of the chronotope and intertextuality will be used to analyse Richard de Araques' *TT Closer to the Edge* to show how the motorcycle documentary is being developed beyond the common themes attached to the space-time coordinates of the more traditional documentary. Whereas the narrative logic of the traditional documentary organizes the space-times coordinates according to the specific interests of motorcycle racing, Argues' documentary is characterised, up to a certain point, by themes which have little or nothing to do with the racing per se. De Certeau's notion of the culture of everyday, contemporary notions of celebrity and Raymond Williams' notion of 'the structure of feeling' will be used to try to account for digressive features found in documentaries like *Closer to the Edge*, where an interest is shown in things like TT rider Guy Martin's masturbatory habits. These documentaries, it will be argued, are altering (but at the same time propagating) the cult of the rider but in ways that open up new areas for debate.

1.15—2.30pm LUNCH

2.30—4.15pm Lecture Theatre

## MACHINES

Chair: STEVEN ALFORD  
**ANTHONY BIEBUYCK: Advanced Biomaterials for Pro Poor Transport: A Powered Two-Wheeler Made from Grass**  
Current development of high strength biomaterials and robust, lightweight PTWs, tough enough for off road use in the Global South, address unequal distribution of wealth and power, by providing low-cost personal transport and user-controlled manufacture and operation through local asset management. Manufacture is scaled from local, labour intensive and small scale to industrial and global. Low carbon, low environmental, whole life cycle, impact are key objectives. Biomaterials for high stress, durability and environmental demands are a significant advance on current global science. Biomaterials replace high energy, polluting,

extraction and processing of metals and petro-chemical plastics and reduce strategic dependence on fossil and other non-renewable resources. New industrial clusters and transport infrastructure in marginalised rural areas across the globe will transform economic and political power.

**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 the third 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.

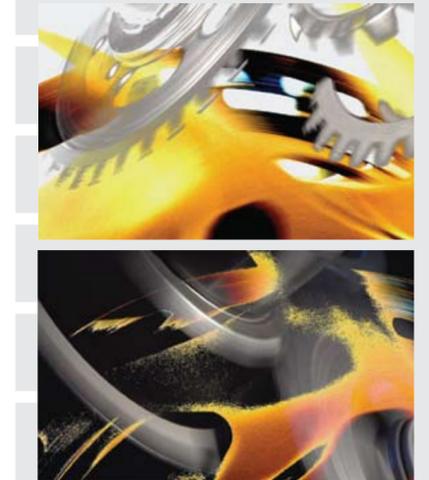
**REG EYRE: Understanding the History of the Motor Cycle from a Sociotechnological perspective with examples from New Zealand, 1895-1915**  
The early history of the motorcycle is usually written in books as a technical development from one machine to the next as if progress made at each stage was part of a linear progression. This presentation aims to show that the pre-production inventions of powered two wheelers were haphazard and random. The developments in manufactured machines owed more than is claimed by designers working alone in factories. The motorcycle as an object or artefact should be interpreted by members of society from the period the machine was made for. It is claimed that the societal or social construction of the motorcycle will give greater insights and understanding of the technology than the usual case histories of motorcycle manufacturers. Examples will be drawn from research based in New Zealand which indicated that the motorcycle was the most appropriate mode of transport for a period in the development of New Zealand society.

**CHRISTIAN PIERCE: Who Put the Royal in Royal Enfield?**  
Today, in an era of retro motorcycles, Royal Enfield fashions a classically styled British café racer on the Indian sub-continent, but historically this bike was conceived (and built) in Britain. As a firm that went 'belly up' under British control in the early 1970s, Royal Enfield has since flourished in a former colony of the Crown. The goal of this presentation will be

to not only study the dynamic corporate history of Royal Enfield, from British to Indian ownership, but also navigate the cultural divide being crossed when building a 'Brit' bike in India. Therefore, whether one talks about theories surrounding colonisation, development, or modernisation, this meeting of Western technology and Eastern production is undoubtedly one of the most unique stories in all of motorcycling (both with respect to the machine itself and the company that makes it). By examining the image (in marketing and industry literature), this presentation will show how Royal Enfield retains aspects of its British history through modes of design while evolving into a distinctly Indian artefact due to the transfer of ownership. By doing so, this modest 'thumper' will make itself heard because it certainly has a tale to tell.

4.15—4.30pm BREAK COFFEE & TEA BG01/02

4.30—5.30pm Lecture Theatre  
**FILM SCREENING: ABSOLUTELY NOTHING. NEXT 22 MILES... A FUGUE FOR MOTORCYCLE. DIR. MIGUEL GRUNSTEIN**



Film still from 'Absolutely Nothing Next 22 Miles... A Fugue for Motorcycle' 2012, dir. Miguel Grunstein

Miguel Grunstein's experimental film presents—in a non-verbal format—a fusion of mechanism and nature, Eros and Thanatos, technology and emotion. In the context of the spatial displacements characteristic of a ride into the mountainous middle of nowhere, the motorbike performs as a musical source and as a visual vessel—the sound of the cycle is treated as a voice, around which an original piece of music is written and performed. The visual imagery creates and completes the fabric of the resulting fugal composition.

5.30—6.30pm BREAK

6.30/7pm DINNER



9.30—11.30am Lecture Theatre  
**HEALTH & SAFETY**

Chair: RANDY MCBEE  
**EVA-MARIA BONIN: 'Does that make me crazy?' Possibly! A Health-Economic Perspective on Motorcycling**  
Motorcycling is generally perceived as a high-risk activity, yet there are currently over a million active riders in the UK. An economist's view is that people weigh the (very broadly defined) costs of an activity against the potential benefits before engaging in it. The potential costs of motorcycling to health are fairly clear: 362 people died in accidents in 2011, with many more injured. But what about the benefits? Are all these riders simply insane or are we missing half the equation? This talk will explore the potential costs and benefits of motorcycling (focussing on the impact on mental and physical health and well-being), and quantifying both in monetary terms where possible. This will help us understand the conundrum of why people choose to ride, and identify groups for whom motorcycling may, on balance, be more beneficial than harmful.

**SUE BROWN: Health and Wellbeing from the Perspective of Male Motorcyclists**  
'Being a man' is causally linked with health inequalities such as earlier death from coronary heart disease, social deprivation and suicide (DH, 2002:3). In today's social world, masculinity is multiple, context-driven and socially constructed (Connell & Messerschmidt, 2005) and 'traditional' forms of it emphasise these health risks (Connell, 1995, 2005). Male motorcyclists are often portrayed as 'unreconstructed' men: competitive, aggressive, 'deviants' and risk-takers. Over 86% of the 1.3 million motorcycles registered with the UK Driver and Vehicle Licencing Agency are licenced to men, with men likely to be main riders of additional machines licensed to companies (DfT, 2011). This presentation will explore these relationships using a mixed methods approach to investigate interplays between male motorcyclists' health, wellbeing and sense of identity.

**BARRY COLEMAN AND KIM COLEMAN: Crossroads**  
This presentation by Barry Coleman and Kim Coleman - deals with the relationship between the engineering of the motorcycle and its associated culture. Beyond that, it will look at it's impact on human need (here through Riders for Health). From Bretton Woods to rock'n'roll, this is the story of how and why the motorcycle simply will not go away.

**RAMONA MARINACHE AND GABRIEL JDERU: Gender and Moto-mobility: Women, Motorcycles and Risk**  
This study, based on qualitative research of women who ride motorcycles in Romania, argues that the feminisation of moto-mobility is a new dimension and stage of motorcycles' gentrification. The current system of mobility determines many features of contemporary moto-mobility. Because of urban congestion, automobiles no longer offer the freedom of movement that they used to. Some scholars argue that motorcycles fill this void, leading to the gentrification of motorcycling, through its appropriation by the middle classes. Middle-class individuals are increasingly attracted by voluntary risk taking activities. Yet, current studies of moto-mobility do not discuss the gendered nature of risk perceptions. This presentation seeks to understand the relations between gendered perceptions of risk, the masculine connotations of moto-mobility and voluntary risk taking in contemporary societies. (This work was supported by a European Social Fund project, POSDRU 107/1.5/S/80765, part of the Sectoral Operational Programme Human Resources Development 2007-2013, priority axis 1, major domain of intervention 1.5)

11.15—11.30am BREAK COFFEE & TEA BG01/02

11.30am—1.15pm Lecture Theatre  
**SOCIAL POLITICS**

Chair: ERYL PRICE-DAVIES  
**STEVEN ALFORD: The Paradoxes of Class and Gender Among Bicyclists and Motorcyclists**  
One of the better known social effects of the bicycle was the 'liberation' of women from the confines of their houses and the oversight of their activities by male relatives, a development that led to Susan B. Anthony's claim that 'I think [the bicycle] has done more to emancipate women than anything else in the world'. Yet, at their introduction, bicycles cost half a year's wages for a common worker, suggesting that bicycles might liberate women, but only those who could afford one. The motorcycle—to cite one example from the American Fifties—rather than freeing women, was used by male motorcycle clubs to reinforce the gendered subordination of women, from 'Mamas' to 'Old Ladies', by lower-class males. This presentation will look at a few of the peculiar connections between class and gender as they manifest themselves among bicyclists and motorcyclists.

**CHRIS HODDER: The Myth of Riders' Rights**  
Various organisations over the years have proclaimed they defend 'riders' rights'. What are these rights and are they a useful construct to engage motorcyclists in the political process? Although many organisations have policies, few have codified the rights they claim to defend. This presentation will seek to answer these questions by examining recent events in motorcycling as examples and by using various philosophical arguments. In particular, classical liberal political philosophy has engaged the concept of rights most extensively and these ideas will form a basis for the discussion. In the end, this presentation will show that motorcycling is devoid of any natural rights and that only by defending the rights we agree that we

have and would like to maintain can motorcyclists claim to have any rights at all. It will conclude with a thesis of what those rights should be and how they can be defended.

**GABRIEL JDERU: Motorcycle as Figuration: Three Stages of Motorcycling Culture in Romania**

This presentation will analyse, using Norbert Elias' concept of figuration, the effects of motorcycling, as a mobility technology, on social relations. It will answer the question: how does motorcycling produce and reproduce social reality? The research methods used to collect data were the analysis of various historical documents from the early 20th century onwards (old newspapers, old auto magazines) and 34 interviews with older and younger bikers. The data suggest the existence of three, rather distinct stages of motorcycling culture. These stages correspond to specific types of figurations. The first stage located motorcycling as 'social distinction' and lasted from the early 20th century to the mid-1940s. It reflected the dynamics of the bourgeoisie and modernizing upper classes emerging in this part of the world at that time. The second stage was the democratisation of mobility through mass access to motorcycling and lasted from the early 1950s to late 1980s. During this second stage, the motorcycle reflected the transformations of the socialist working classes. Finally, the third stage transformed motorcycling into a social identity project and emerged during the 1990s. Currently, motorcycling has become mainly an identity project, through affiliation and lifestyle choices.

**RANDY MCBEE: 'Power Chauvinism Still Rules the U.S. Highway': Motorcyclists, the Struggle over Transportation, and the Beginnings of Road Rage, 1940s to 1970s**

This presentation will explore the conflict on the United States' highways after World War II and how it shaped the rise of an 'outlaw' motorcyclist and the rise of 'road rage'. Alternatives to automobiles were diminishing after WWII, historians argue, but they have ignored the unprecedented expansion of the number of registered motorcycles—from fewer than 200,000 after WWII to close to three million by 1970—and the conflict surrounding them.

1.15—2.30pm LUNCH

2.30—4.15pm Lecture Theatre

## SEX/GENDER

Chair: ALEX ILYASOVA  
**SUSHIL CHANDRA AND SUDHIR ATREYA: Scooters, Motorcycles and Feminist Discourse in India**  
A designer is a keen but non-interventionist observer of social dynamics. The design of motorcycles and scooters in India has followed this dynamics, particularly the churnings in gender equations. Broadly the relationship between the motorcycle and scooter design has evolved into a male-female binary. Interestingly, scooter design itself has segmented into male, female and unisex categories. Now, feminism is, first and foremost a sociological construct and the conflict between this construct and the designer's operational universe is the central theme of this discussion. Feminist discourse started

CATHIE PILKINGTON

GONK, Welded polished steel, fur and glass eyes,  
56 x 47 x 63 cm 2007

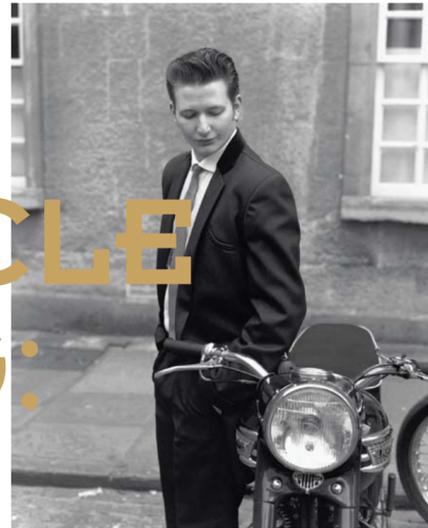
ELLIS PITT

Mac 'Spud' prototype motorbike, 2013



NICK CLEMENTS

from the Revival Subcultures Series



# MOTORCYCLE CULTURES:

# FASHIONING BIKES, BUILDING IDENTITIES



TOM HELYAR-CARDWELL

Manowar, watercolour on paper, 38 x 26 cm, from  
the series Battle Jacket 2012



PHILIPPA BROCK

Cherish, digitally woven jacquard 50 x 128 cm 2012



Motorcycle Cultures: fashioning bikes, building identities, is co-curated by Caryn Simonson and Space Station Sixty Five. This artist-led exhibition captures some of the motorcycling identities that make different motorcycle 'cultures' distinct.

Motorcycle culture has been a source of inspiration for fashion, film, literature and music ever since motorcycles and their riders were first seen on the streets. The exhibition brings together contemporary art, photography and design, image and object, concept and documentation. *Motorcycle Cultures* seeks to explore the close link between motorcycle styles and visual identities that are fashioned in tandem with these. Themes addressed include: the

aesthetics of speed; the DIY ethos of the custom culture scene; and the importance of community, lifestyle and value that the motorcycle can engender.

The work shown is a curated eclectic mix of designed objects, advertising, fashion, photography, film and textiles rather than a comprehensive survey of styles.

Exhibits include: Cathie Pilkington's Gonk sculpture; Sam Christmas' custom culture photographs; Phil Polglaze's original documentary photographs of the Rockers' Reunion; Mac Motorcycles' prototype motorbike; Tom Helyar-Cardwell's 'Battle Jacket' paintings and drawings; Philippa Brock's woven denims 'Cherish'; Kate Smith's video work; Caryn

Simonson's 'dressed up' motorcycle portraits; Nick Clements' re-enactment photographs; Erling T.V. Klingenberg's motorbike painting performance; Craig Fisher's hazard installation; Kathryn Round's jacket on jacket; Chris Watson's Bad Motorcycle screenprints; and David Simmonds' photos exploring speed and embodiment at the TT.

Exhibitors: Philippa Brock, Nick Clements, Sam Christmas, Craig Fisher, Adam Fuller, Tom Helyar-Cardwell, Rachael House, Erling T.V. Klingenberg, Ellis Pitt, Cathie Pilkington, Phil Polglaze, Kathryn Round, David Simmonds, Caryn Simonson, Kate Smith, Chris Watson.

in India in late nineteenth century with the assertion of rights to education and social equity. Today the discourse itself is subjected to contradictory pulls and pressures. On one hand, we see the campaign against the female-feticide usurping abortion rights and on the other we find the debate against the objectification of women targeting the women asserting their sexuality. This study looks into the design aspects of motorcycles and scooters like styling, functionalities, ergonomics and engine parameters, and tries to locate the ramifications of these conflicts in them.

**NICOLAS CHRISTAKIS: Female Motorcyclists: Life Stories and Gender Crossovers**

This presentation considers the social phenomenon that is the daily driving of motorcycles by women. By describing the psychosocial career of 20 female motorcyclists through their life stories, the experiential and timeless dimension is emphasised. To the extent that, stereotypically, motorcycling constitutes a 'male business', the way in which these women 'organise' and express their experiences and their thoughts concerning their motorcycling history and with the latter as a starting point, the way in which they direct several (not necessarily in tune to each other) aspects of their feminine selves, is examined. These life-stories indicate that their love for motorcycling is attributed by them to their 'unnatural nature' (tomboys). Moreover, they overcome a general feeling of suspicion, while at the same time they face doubt, derogatory admiration and discarding equality by men, losing in the process many of the 'prerogatives' usually connected to femininity.

**ESPERANZA MIYAKE: 'She's not a fatboy, she's my baby girl': Race, Gender and Motorcycles**

Using her own experiences as a Japanese, female biker, alongside existing ideas of bikes and bikers in popular culture, this presenter will offer a self-reflective examination of the intersections between race, gender and motorcycles. Reflecting on her encounters with other motorcyclists in Liverpool (biker bars, roads, events) on her current Yamaha TDM 850 ('sit-and-beg' style), the presenter will explore constructions of gender within biker culture in Britain. The presentation will bring together issues surrounding race and gender by examining the racialisation and engendering of machines, and how the rider comes to embody these identities through her motorbike.

**JULIE WILLETT: The Biker and the Rise of the Male Chauvinist Pig**

In several 1970s editions of *Biker News*, Robert Lifkin, aka Bob Bitchin, playfully wallowed in his embrace of male chauvinism ending his editorials with an occasional 'Oink!'. To be sure, it would be easy to dismiss men like Bitchin as a misogynist. Next to his bikes, Bitchin declared 'woofie chasing' his passion, but his attitude toward women is far more complex than his crass language suggests. He like other self-proclaimed chauvinists often cast his identity in terms of what seemed like a backlash towards women's lib, yet it was still a subjectivity in flux. As a case study of male chauvinism, the biker reveals a mixed political consciousness that is often overlooked in the historiography of the 1970s.

4.15—4.30pm BREAK COFFEE & TEA BG01/02

4.30—6.00pm Lecture Theatre

**LITERATURE/MUSIC**

Chair: EMMANUELLE DIRIX

**DAVID KENDALL: Manufacturing Sleaze and Terror: The New English Library Biker Fiction of the 1970s**

This paper explores the representation of bikers and motorcycles in the popular fiction of the 1970s, exemplified by titles such as the *Angel Chronicles* by Mick Norman. Spurred on by the success of the gonzo journalism of Hunter S. Thompson and homegrown pulp writers such as Richard Allen (the Skinhead series), New English Library commissioned writers to give new folk demons such as the Hells Angels a fictional life. Mick Norman's *Angels Chronicles* quartet alone sold 250,000 copies. Taking from the media the perception of what bikers and Hells Angels were, other authors added to the gleeful mix of motorcycles, sex and violence, adding a dash of horror and the supernatural just as the sixties drew its last breath. Drawing on an original interview with Mick Norman (Laurence James) undertaken in 1994 this paper examines how the writers amplified the myth of motorcycles and Hells Angels, regurgitating media fears but at the same time could also subvert expectations.

**STEVE KOERNER: Literature and Motorcycle 'Culture'**

Over the past century the nature of motorcycle usage has significantly affected the way these machines have been depicted in literature. In North America and most of Europe, motorcycles are now far less used for utilitarian purposes than as just another form of leisure activity. This presentation will examine how motorcycles feature in a wide range of English-language literature and explain how such writings reflect their role as a form of personal motorised transportation. It will also discuss some of the authors involved, the readership and how this literature has contributed in the creation of a distinct motorcycle 'culture'.

**CHARLES JOHNSON: From the Healing Road Towards the Never-Ending Journey**  
Motorcyclist, writer, lyricist, and drummer for the Canadian band Rush, Neil Peart began to ride motorcycles seriously back in 1993 after his first wife Jackie surprised him at Christmas with a red BMW R1100 GS. From that moment on he has logged over 200,000 miles on a series of GS bikes—all red. His travels have led him to all the Canadian provinces, the fifty United States, Mexico, Central America, the British Isles, Europe and parts of North Africa. They have guided him down the healing road after the tragic loss of his first daughter and wife and then toward renewed happiness and purpose on what became a never-ending journey on two wheels. This presentation is part of a larger study of the man, his music and his writings and what they mean not only to motorcyclists, but to all those compelled to travel their own never-ending journey.



image courtesy of Lee Davis, Arriva London

**10.30am Tate Britain, Millbank side BRUNCH AT THE ACE CAFÉ**

Travel by Routemaster vintage bus. Meet outside the front of Tate Britain, Millbank side, 15 mins before bus leaves. Bus departs 10.30am prompt. This is an optional networking brunch. Not included in the conference ticket price.

**11.30am approx ACE CAFÉ EVENT: HONDA BIKE DAY**  
Arrival at Ace Café for brunch.

**2pm approx**  
Leave Ace Café to return to Tate Britain

**THE ACE CAFE – A POTTED HISTORY**  
—LINDA WILSHORE

The Ace Cafe was built in 1938 as a roadside cafe to cater for traffic using the then new North Circular Road. In World War II, the building was badly damaged and subsequently rebuilt in 1949. It was a state-of-the-art cafe and one of the first to use neon signage. With its proximity to Britain's new and fast arterial road network, and staying open 24 hours, the cafe soon attracted hoards of young motorcyclists who were bored and searching for their own identity. They found it at the Ace, together with the 'devils' music – rock n' roll.

The advent of the 'teenager' in the early fifties saw the Ace booming, with the arrival of the Ton-Up Boys. The British motorcycle industry was at its peak, when along came rock n' roll. It wasn't played on radio stations, so the only places it could be heard was at fairgrounds or on Jukeboxes in transport cafes.

From this powerful fusion of motorbikes and rock n' roll, came the legends of record racing. Dropping a coin into the slot, then racing to a given point and back before the record finished, turning the North Circular Road into an unofficial race track.

Come the sixties, the Rocker had emerged, and the Ace Cafe became the launching pad for many British rock n' roll bands, like Johnny Kidd & The Pirates. The Ace also has racing links, with original patrons, such as Dave Croxford, Dave Degens, and Ray Pickrell, taking their North Circular Road skills onto the racetrack.

The rock n' roll peak was over by the mid-sixties, made safe by The Beatles and pushed aside by Carnaby Street and the Mod era. Changes in the social order and growth of the car market, at the expense of the motorbike, and the retirement of the owner, saw the Ace Cafe, by then viewed as a 'Greasy Spoon', serve its last egg and chips in 1969. Following its demise, the building was used as a filling station, bookmakers, vehicle distributors, and tyre depot, but remained largely unaltered.



The Grand Reopening took place in September 2001. The Ace today, is a 21<sup>st</sup> century fully licensed cafe-restaurant and venue, with its own shop and plenty of reminders on the walls about its colourful history. Numerous meets are held throughout the year to cater for all enthusiasts, from Ton Up Day through to Hot Rod Night.

The bikes and the music may have changed, but the spirit remains the same. Inspired by rich heritage and traditions, the Ace Cafe still embodies the same values as it did when it was first home to the Ton-Up-Boys (and girls) and Rockers. What could be found on a Triton when going for the ton in the 50's and 60's is to be found today on an array of modern machines.

Check website for full list of events:  
[ace-cafe-london.com](http://ace-cafe-london.com)



## KEYNOTE SPEAKERS

## ELLIS PITT

Ellis spent most of his childhood, either in the back garden of the late Alan Mountain's home riding and modifying a Honda C50, or in the showroom of his Honda motorcycle shop in York, pointing out the specifications of Honda's range to his eternally patient mother, who had to drive him there most Saturday afternoons. He raced as a schoolboy scrambler in the late 1970s on a Honda CR125 Elsinore and dispatched in London on an early Sportster to 'pay the rent' whilst at Kingston Poly', studying to become a product designer. Alongside running several manufacturing businesses and working latterly as an independent design director with the Design Council, he's always ridden, maintained and modified a variety of motorbikes. A chance meeting with Xenophya Design in 2009 led to starting Mac Motorcycles.

## LOIS PRYCE

Lois Pryce is a British travel author, journalist, speaker and broadcaster. She is also co-founder of the Adventure Travel Film Festival. In 2003 Lois left her job at the BBC to ride twenty thousand miles from Alaska to the tip of South America astride her Yamaha XT225. Upon her return she wrote the book of this trip, *Lois on the Loose*, which was published around the world. Itchy wheels struck again and in 2006 she set off on a Yamaha TTR250 to ride the length of Africa, taking in the Sahara, the Congo and Angola. Her book of this adventure, *Red Tape & White Knuckles*, is published in the UK and USA. [www.loisontheloose.com](http://www.loisontheloose.com)

## PANEL CHAIRS AND PRESENTERS

## STEVEN ALFORD

Steven E. Alford has lectured on motorcycle culture in America and Germany, and published essays on motorcycles in *The Literature of Travel and Exploration* and *Harley-Davidson and Philosophy*. He is co-editor of *The International Journal of Motorcycle Studies* and reviews motorcycle books for *Motorcycle Consumer News*. With Suzanne Ferriss, he has published *Motorcycle* (Reaktion Books, 2008) and taught an NSU honours course on Motorcycle Myth and Culture. In 2008 he and Suzanne curated an exhibit at Trier, Germany's European Art Academy on "Motorcycles, Acceleration, and Rebellion." He rides a Triumph Sprint ST.

## EDWARD ALLINGTON

Edward Allington was born in 1951 in Troutbeck Bridge, Cumbria. He studied at Lancaster College of Art, the Central School of Art, and the Royal College of Art. He has exhibited in museums and art galleries throughout the world and is represented in major national and international collections, such as the Tate Gallery, the Victoria and Albert Museum, the British Museum, Foundation Cartier, the Irish Museum of Modern Art, and the Nagoya Prefectural Museum in Japan, as well as numerous private collections worldwide. Allington has completed major public commissions in the UK, Germany and France and contributed to art magazines such as *Frieze* and *Art Monthly*. He lives and works in London, is a professor of Fine Art and currently Head of Graduate Sculpture at the Slade School of Fine Art, UCL, London. He is currently trying to finish the restoration of the ex Mert Lawill (ex US No 1 and star of *On Any Sunday*), ex factory Harley-Davidson XRTT road racer built to race at Daytona in 1971.

## SUDHIR ATREYA

Sudhir Atreya is a Senior Professor of Industrial Design at IIT Delhi, an expert in Computer Aided Design and responsible for the computer revolution in India. He has guided PhDs in areas such as Computer Aided Mould Design, Ergonomics and Environmental design. He has many designs, patents and research papers to his credit. He was presented the prestigious National Technology Award by the President of India for Outstanding Invention for the Welfare of the Visually Handicapped. Presently, he is the Coordinator and Chairman of the Industrial Design unit. His hobbies are teaching, and painting landscapes and portraits.

## TIM ARROWSMITH

Tim Arrowsmith is a part-time PhD student at the London College of Fashion, where he completed an MA titled "Decoding Black Leather - Building a biography of British motorcycle subcultures before 1965." This led to his current work, a more comprehensive study of these youth cultures, drawing upon oral testimony from subcultural participants, reflective texts, sport and military history within the context of social, political and economic change in post-War Britain. Tim also runs an engineering company that counts British motorcycle manufacturers among its customers. He is also a volunteer Emergency Response rider with SERV, an organisation that has provides free, emergency blood deliveries by motorcycle for the NHS.

## ANTHONY BIEBUYCK

Anthony Biebuyck, director of Biebuyck Technologies Limited, has developed this project for six years.

He has lifetime involvement in motorcycling, social policy, spatial planning and UK Government policy advice. This work is in collaboration with Bangor University, UK national leaders in biomaterials, and INCrops, an agency of the University of East Anglia, UK national leaders in low carbon technology.

## NICHOLAS BIEBUYCK

Having grown up with a long fascination in engineering and motorcycles I went on to study mechanical engineering with automotive design at Birmingham University, UK. I have since worked as a specialist in Motorcycles for Bonhams auction house handling all sorts of machines from 1920s Brough Superiors, one of the AJS Porcupines, Crockers and a vast range of Nortons, Vincents and other classics. I have contributed articles to a number of industry publications including *The Classic Motorcycle* and written for websites including Hell for Leather and The Vintagent. I regularly attend motorcycle events through the UK and Europe, riding in the Banbury Run for pre-1930 motorcycles for the last two years aboard a 1928 AJS K8.

## PAUL BLEZARD

Paul Blezard has a BSc in Psychology and an MSc. in Environmental Planning and Design. In 1981 he wrote a 50,000-word dissertation on *Planning & Motorcycle Land Use* which he then published himself and sold to more than a hundred local authorities throughout the UK. He's been writing about scooters and motorcycles for thirty years in both the British and foreign bike press and in mainstream publications from *The Daily Telegraph* to *Top Gear magazine*. Blezard has attempted most forms of motorcycle competition, and had bike-based adventures all over the world,

from Libya to Peru. In 1988 he wrote and presented a ten-minute feature on feet first motorcycles for the BBC's *Top Gear* TV programme and has written and presented several motorcycle videos. He has also edited six books and written many articles about other people's globe-trotting motorcycle adventures. Blezard has a particular interest in electric two-wheelers and has ridden a vast variety of them from fold-up pedelecs to the TTXGP-winning Agni and the X-prize-winning, 160mph, 300mpgE Peraves E-Tracer cabin bike. He currently owns two bicycles, one pedelec, three superscooters, three dual purpose motorcycles and the unique roofed and seat-belted 100+mph Pegram Genesis safer motorcycle.

## EVA-MARIA BONIN

Eva is a health economist at the London School of Economics, working primarily in the area of services for children and young people. Her specialities are cost-of-illness and cost-effectiveness studies and economic modelling. Borne out of frustration with public transport, Eva's passion for motorcycling started after she got her CBT-and survived her first year of commuting in London traffic. Her favourite road is the N-152 in the Pyrenees.

## SUE BROWN

I graduated in 1994 as a mature student with a BSc (Hons) Psychology. I spent the next 17 years working with people with addictions (alcohol, drugs and food). Sept 2002 to Jan 2011, my roles were, variously: working in regional strategy for the National Treatment Agency/ Home Office Group at Government Office North-West, Service Manager (Burnley/Chorley Community Alcohol Teams) and for the most recent 3½ years Head of Performance Management with a large regional third sector addiction treatment provider. My main research interests lie with how men's socio-cultural identities can influence their sense of health and wellbeing.

## SUSHIL CHANDRA

Sushil Chandra is a practising design engineer with Hero Motocorp, the world's largest motorcycle manufacturer. He was part of the design team for 'Splendor', the world's largest selling motorcycle. Currently, he heads the design function, which includes both studio and engineering. He is fascinated by the interplay of social, political and philosophical aspects in the world of engineering design of artifacts. Literature, especially poetry, both ancient and modern, happens to be his hot button. Currently, he is pursuing a PhD in industrial design.

## NICOLAS CHRISTAKIS

Nicolas Christakis is Professor of Social Psychology at the University of Athens, Department of Communication and Mass Media. He received his PhD in Social Psychology from the University of Paris X - Nanterre. His research interests focus on issues of 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 has authored, among others, 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). His published papers include, 'Prise de risque et recherche des limites : exemple de la conduite à grande vitesse à moto'. *Revue internationale de psychosociologie*, 2003, 1X(20), 121-141, and 'The challenge of sexual attraction within heterosexuals' 'cross-sex friendship'. *Journal of Social and Personal Relationships*, 2009, 26(6-7), 919-937 (Halatsis, P., Christakis, N.).

## MARINA CIANFERONI

Marina Cianferoni was born in Florence, Italy, in 1970. She has been riding motorcycles since she was 21 years old. In 1997 she received her university degree in the History of Cinema. Her thesis focused on three short movies by the vanguard director Charles Deukeleire, one of which, 'Impatience' (1928), about the surreal travels of a woman on her motorcycle, inspired Cianferoni to write an essay on the symbolic value of motorcycles in the cinema worldwide, concentrating on Europe. The essay was published in 2007. In 2010 she participated in the first IJMS conference in Colorado Springs (CO), with a paper based on this study. Since 2004 she has been a journalist for vintage motorcycle magazines. At present, she's working on a revised version of her book, this time in English, loosely translated as 'Two Wheels and a Crank Camera'.

## NICK CLEMENTS

Nick Clements has been a participant in transportation based revival subcultures since the late 1970s. He has his own fashion label (The Curator) producing replica motorcycle and bicycle apparel from the mid-century period and has styled machines for Royal Enfield Motorcycles. Since the late 1980s he has followed a career in fashion photography and is the founder of the revival style magazine *Men's File* (since 2008). His photographic credits include main fashion photography for *Arena*, *Esquire*, *GQ*, *Intersection*, *L'Officiel Hommes*, *L'Uomo Vogue*, *Vogue Hommes*, 125 etc. Nick Clements has produced two books on revival subcultures, the first being *Simulacra* (2005) and latterly *Transportation in Revival Subcultures* (2012). He graduated with a MPhil from the Department of Fashion and Textiles at the RCA in 2011 with a thesis centred on the influence of revival subcultures on contemporary men's fashion. Visual Biography: [www.nickclements.co.uk](http://www.nickclements.co.uk), [www.mensfile.com](http://www.mensfile.com), [www.mensfilearchiveblog.com](http://www.mensfilearchiveblog.com)

## BARRY COLEMAN

Barry Coleman is co-founder, with Randy Mamola and Andrea Coleman, of the leading international social enterprise Riders for Health. Riders works in seven countries in Africa bringing health care to millions of people in isolated rural areas. It has won a great many awards for this humanitarian work, born of motorcycle racing. Before founding Riders, Barry Coleman was a well-known motorcycle journalist (The Guardian, Cycle, Cycle World, Motocourse etc.) and author (Kenny Roberts, The Motorcyclists etc) and was the leader with Kenny Roberts of the great riders rebellion of 1979, World Series. Barry is currently completing a book entitled Crossroads, on which this presentation is based.

## KIM COLEMAN

Kim Coleman is an artist working in London. Her videos, events and installations often use

technologies that augment ways of seeing (such as mirrors, cameras) to create works that reveal how these technologies relate to the performativity of people, places and objects. This is Kim's second creative collaboration with her father.

## EMMANUELLE DIRIX

Emmanuelle Dirix is a lecturer, writer and curator with a specialism in critical and historical studies. She is currently employed by Chelsea College of Art & Design and the Antwerp Fashion Academy. She has published on various fashion related topics and sits on the editorial board for the *Journal of Dress Cultures*.

## REG EYRE

Reg Eyre has been riding motorcycles for nearly fifty years, having owned or ridden over 100 machines. He has written and published a book called *Riding Old Motorcycles*, which recounts his experiences of riding early motorcycles. More recently, he has been researching the role of the motorised bicycle in helping to connect isolated settlements in New Zealand from 1900 to 1914 as part of his doctoral thesis. His machines of choice for riding are also those of the veteran era, preferably pre-1915 machines.

## SERGIO FAVA

Sergio Fava is a Senior Lecturer at the Cambridge School of Art, Anglia Ruskin University. He teaches in Photography, Fine Art and Printmaking (undergraduate and postgraduate) and recently published a monograph on 'Environmental Apocalypse in Science and Art', with Routledge. As a visual artist, Sergio explores the visual dimensions of his theoretical research interests. This results in a partially autobiographical, partially impersonal approach; the 'impersonal' having to do with the agency of the non-human, the material-semiotic dimensions of making, their relations to audiences, and their power as methodological bridges between practice and theory. Fava started on a blue funky 50cc Motobecane in 1986, and graduated to his current Honda CB1300S through a Casal Zundapp 5, a Yamaha XV 250, and BMW F650 and 1150GS.

## SUZANNE FERRISS

Suzanne Ferriss is a professor of English at Nova Southeastern University. Her publications include two volumes on the cultural study of fashion, *A Handbook of Literary Feminisms*, and two edited collections on chick lit and chick flicks. With Steven Alford, she is the author of *Motorcycle* (Reaktion Books, London, 2008). She currently rides a 2005 Yamaha FZ1.

## TIM FRANSEN

Tim Fransen is a Graphic Designer and Media Centre Coordinator at South Essex College, Southend-on-Sea, UK. He runs a motorcycle travel book publishers called Essex-Dakar Books ([www.essex-dakar.org](http://www.essex-dakar.org)) and an interactive timeline charting the history of motorcycle travel literature for the IJMS (check out the Resources page). With Steven Alford and Suzanne Ferriss, he has produced An Anthology Of Early British Motorcycle Travel Literature (Essex-Dakar Books, 2009) and is currently working on another book about one of his motorcycle adventures. He currently rides a 2011 Brompton folding bicycle.

## Contributors

### 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. Trained psychodynamically, she has culled the wisdom of depth and cognitive-behavior psychology to hone the effectiveness of her work. Group psychotherapeutic work has always been part of her practice. Evolving from working with patients and families in an inpatient setting, her interest in providing quality group work has matured. Currently she runs an eating disorder group and teaches meditation to individuals and groups. In her spare time she rides her Harleys, 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 Bruhnhilde 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. *Riding Naked*, a booklet based on her dissertation is currently available on her web site: [www.ridingnaked.net](http://www.ridingnaked.net)

### MIGUEL GRUNSTEIN

Miguel Grunstein, MFA (Cinema/Television, University of Southern California, Los Angeles) New Mexico-based filmmaker and motorcyclist, has been producing film, video and music since the 1970s. His work in documentaries, music videos and commercials has been broadcast nationally and globally. His films have screened at many US and international festivals, garnering significant recognition. An Academy Award finalist, Miguel has also been honored with several Emmys, PBS/CPB awards, Clios, Cine Golden Eagles, as well as top awards at New York, Houston, San Francisco and Chicago festivals. While living in Los Angeles, Miguel collaborated in the creation of pioneering realtime visual mixing systems, laying the conceptual and technical foundation of his music-image work. 'Absolutely Nothing, Next 22 Miles' represents his latest iteration within this field of audio-visual experimentation.

### MATT HEALEY

Matt Healey MA (OEd), LPIOL is a committed fan of two wheels and works for a large provider of residential activity and education programmes in the UK. He lives in Cumbria with his Partner, Ellen, and a KTM 990, a DRZ 400 and a Triumph 955i Tiger.

### TOM HELYAR-CARDWELL

Tom Helyar-Cardwell is an artist undertaking PhD research at Chelsea College of Art and Design. His painting practice relates to contemporary still life and the symbolic legacy of cultural artefacts. Recent solo exhibitions include ASC Gallery, London (2013) and Bearspace, London (2009). Recent group exhibitions include Bond House Space, London (2012), APT, London (2011), Kingsgate Gallery, London (2011) and Acquire Arts, London (2010). From 2010-2011 he was artist-in-residence at Kingsgate Workshops Trust in Kilburn, London. Recent awards have included shortlistings for the National Open Art Competition (2012), Jerwood Contemporary Painters (2008) and the Celeste Prize (2006 & 2007). Recent publications include *Critical Contemporary Culture* Journal (2,

2012/13) and *Art of England* magazine (98, 2013). He holds a Masters in Fine Art Painting from Wimbledon College of Art, and a BA in Fine Art from University for the Creative Arts in Canterbury. He currently lectures in Fine Art at University for the Creative Arts, and has held lecturing posts at the University of Huddersfield and the Transart Institute.

### CHRIS HODDER

Christopher Hodder is a professional lobbyist for motorcyclists working for the largest motorcycle rider group in the United Kingdom. He has advised various governmental and non-governmental bodies as well as individuals on motorcycling issues over the years ranging from the OECD to Westminster City Council and EU institutions to UK transport ministers (not that they've always listened). He has a Bachelor of Arts in History and Politics from the University of London and has written dozens of articles on a variety of motorcycle related topics for magazines and newspapers. He lives in south London with his wife and one-year-old daughter and occasionally does stuff that has nothing to do with motorcycles.

### K.ALEX ILYASOVA

K. Alex Ilyasova is an assistant professor in the English department and the director of the professional and technical writing programme at the University of Colorado, Colorado Springs. She came to motorcycle studies by way of popular culture studies and through her interest in the trademark case involving the San Francisco Dykes on Bikes®. She rides a 2003 Kawasaki Vulcan 500.

### GABRIEL JDERU

I am an associate professor in the Department of Sociology at the University of Bucharest, where I teach Research Methods and Sociology of the Body. I am currently researching social practices related to motorcycling, as well as the maintenance and repair of automotive equipment. I recently published a research article called 'Motorcycles, Body and Risk: The Motorcyclists' Social Career' in the *Journal of Sociology* (2013).

### CHARLES JOHNSON

Charles Johnson (PhD Western Michigan University) teaches American Studies, German History and Popular Culture Studies at Valdosta State University. He has also taught at the Universität Tübingen and the Universität Göttingen in Germany as well as Palacky University in the Czech Republic. In the field of motorcycle studies he teaches both an introductory research seminar and an advanced undergraduate course. His publications include articles, chapters and a book in the areas of Popular Culture Studies, Motorcycle Studies, German-American Studies, American Studies and German History. He also has developed and directed overseas studies programmes in Germany and Ireland. Most important, he spends as much time as possible aboard either his C50 Boulevard or R1200RT searching for the perfect cup of coffee.

### DAVID KENDALL

Between 1988 and 1994 David Kendall rode motorcycle despatch in London. He has a Cultural Studies degree from the University of Greenwich, has been a Visiting Tutor at both Central Saint Martin's, and London College of Printing. As well

as short stories and articles, he has edited two collections of comics: *The Mammoth Book of Best War Comics* (Constable & Robinson, 2007) and *The Mammoth Book of Zombie Comics* (Constable & Robinson, 2008). He has given lectures, workshops and seminars from Siberia to Slough and is currently a freelance literature development officer working mainly with offenders.

### STEVE KOERNER

Steve Koerner has a BA in history from the University of Victoria (Canada) and a PhD in Social History from the University of Warwick (England). He is the author of *The Strange Death of the British Motor Cycle Industry* (Crucible Books, 2012).

### RAMONA MARINACHE

My name is Ramona Marinache and I am a third year PhD student at the University of Bucharest, Department of Sociology.

### SANDRA MARTINEZ

Sandra Martínez has a PhD in Advertising and Public Relations, with a thesis about product placement, from the University of Vigo (Spain). After receiving her doctorate, she continued her academic work on eye-tracking, focusing on the analysis of motorcycle's presence in audiovisual products, such as television series or movies. She has taught editing and filming at the University of A Coruña (Spain) since 2004. For leisure she enjoys riding a BMW F800ST.

### RANDY D. MCBEE

Randy D. McBee is an associate professor of history at Texas Tech University. He is the author of *Dance Hall Days: Intimacy and Leisure Among Working-Class Immigrants in the United States* (NYU: 2000) and is completing a book-length manuscript on the history of motorcyclists and the rise of the biker after WWII.

### LOUKAS MEXIS

Loukas Mexis was born in Athens, Greece in 1983, and sixteen years later he rode his first motorcycle. He works as a journalist and is currently a contributor for *Askmen* of IGN group, as well as a columnist for *Agora Dialogue*, a Melbourne-based human rights portal. He published his first Greek novel *Shoebbox* in 2010 and his second *Shoot Me* in 2012. In 2011 he had an accident while riding his motocross bike which resulted in him losing his left ankle and adding an extra plate and ten pins to his leg. This misfortune fuelled a series of events, recounted in his first English novel *Flat Track* (Vivid Publishing, June 2013: <http://www.flattrackbook.com>). Once able to walk again, he first visited California and then moved to Australia thanks to a scholarship. He acquired a MA of Arts in Communication Management at Murdoch University of Western Australia, where he also joined *the Australian Café Racers* of Perth. He has spent the last year riding with them and learned to customize and turn a bike into a café-racer, thus becoming part of the redefined members of the Café-Racer culture.

### ESPERANZA MIYAKE

Dr. Esperanza Miyake currently teaches at the Media and Cultural Studies Department in Liverpool John Moores University. Her PhD thesis was on queer ethnographies of music and sexuality. She has and continues to present, publish and review works on

## 13

## Contributors

popular culture, music, and race/raciality, particularly in relation to sexuality. She is the author of the award-winning essay, 'My, is that Cyborg a Little Queer?' (*JWS*, 2004). She is the co-editor (with Dr Adi Kuntsman) of *Out of Place: Interrogating Silences in Queerness/Raciality* (Raw Nerve, 2008). She currently owns two motorcycles, a perfectly shaped Yamaha TDM 850 and a wheezing but charming 30-year-old Honda CD 185.

### CHRISTIAN PIERCE

With the purchase of my first motorcycle and my entrance into graduate school coinciding, I guess it should come as no surprise that the two events soon became intertwined. While studying graduate level Film History at Emory University I set forth on an analysis of the biker community that has continued to this day. As a result, I am currently studying the motorcycle industry from a historical perspective as a PhD student at the Georgia Institute of Technology. This historical analysis has dealt with a vast array of subjects/themes from the construction of the "biker" image in the films of the late 1960s to the development of alternative fuel motorcycles. Currently, I live and work in Atlanta, Georgia where I am employed by Turner Broadcasting System, Inc. At present I ride a 2002 Suzuki Bandit 1200, a 2005 Suzuki DRZ400SM, and a 2008 Kawasaki Ninja 650.

### ERYL PRICE-DAVIES

Dr Eryl Price-Davies is Head of the Centre for Co-Curricular Studies at Imperial College London. He has a lifelong interest in almost all aspects of motorcycles and motorcycling and has presented several motorbike-related conference papers at IJMS events as well as elsewhere. He has particular interests in the relationships between cultural identity and motorbikes, and is endlessly fascinated, frustrated and bothered by questions of representation and

## EXHIBITION CURATORS

### CARYN SIMONGON

Caryn Simonson is Course Leader for BA (Hons) Textile Design at the University of the Arts London (Chelsea College of Art and Design). She teaches across theory and practice and is a member of the Textile Environment Design (TED) and Textile Futures Research Centre groups (TFRC) at the university. As an artist and curator, she has presented work across photography, video, sculpture, installation and writing. She has previously curated a group exhibition with Renata Brink called *Textile Transporter* at artransponder Gallery, Berlin and co-curated an exhibition of TFRC members' work in the 3D digital online social networking environment *Second Life*. In 2008 she guest-edited a special themed issue - *Skin and Cloth - for Textile: The Journal of Cloth and Culture (Berg, 2008)* and she is a member of the journal's International Advisory Editorial Board. Caryn rides a 2005 Harley Davidson Sportster 883 and a 1983 Moto Morini 3.5 Strada.

politics related to bikers. A keen adventure biker, he currently rides a KTM 990S and in August 2013 will be embarking on a trip circumnavigating the Baltic Sea, with his two kids, on a URAL GearUp with sidecar. He is also dreaming/planning trips to Vietnam, and Panama. Now and then he is also trying to re-build a Honda 350 K4 café racer he's had for 25 years, without a great deal of discernible success. He once briefly rode a Harley, but quickly came to his senses and is now feeling much better.

### DAVID WALTON

Dr David Walton is Senior Lecturer in Cultural Studies at the University of Murcia, Spain and is President of the Iberian Association of Cultural Studies. He has published widely on cultural studies, cultural theory and popular and visual cultures. Recent books include *Introducing Cultural Studies: Learning Through Practice* (SAGE, 2008) and *Doing Cultural Theory* (SAGE, 2012). He has further publications coming out this year on graffiti, the work of Chris Morris and the interfaces between cultural studies and philosophy.

### CATRIN WEBSTER

Catrin Webster studied Fine Art at the Slade School as an undergraduate (1987-1991) and Painting as a postgraduate (1991-1993). She was an Abbey Scholar in Painting at the British School in Rome (1997-1998) and has exhibited widely both in the United Kingdom and overseas, including solo exhibitions in Reykjavik and Rome. Examples of Webster's work can be seen in both private and public collections, including the Arts Council of Great Britain Collection, Hayward Gallery, London. Webster was Lead Artist in collaboration with Dr Elena Isayev (PI), Department of Ancient History, University of Exeter for the AHRC Beyond Text initiative 'Future Memory in Place' (2011-2012). She is a part-time lecturer at Swansea Metropolitan University and has recently been appointed

### SPACE STATION SIXTY-FIVE

Orbits in contemporary art. Space Station Sixty-Five (SS65) is an artist run space in Kennington, south London, co-directed by Jo David and Rachael House. Established in 2002 in a shop front building in East Dulwich, SS65 moved to a large new multi-purpose site in 2012, launching with a solo exhibition by Canadian artist Shari Hatt.

At Space Station Sixty-Five we continue to curate the contemporary art we love in accessible venues, unswayed by fashion, trends and the whims of government funding. The SS65 project involves ongoing research into the placing of contemporary art, its audiences and its relationship to the everyday. We foster a large and diverse audience, which comes from a wide range of backgrounds. [www.spacestationsixtyfive.com](http://www.spacestationsixtyfive.com)

## 14

Leverhulme artist in residence, Department of Geography, University of Exeter working with Dr John Wylie. Recent publications include: Peter, M and Webster, C, *Travel Projects: landscape, art, movement*, Cultural Geographies, Volume 16, Number 4, (London 2009), pp 525-535, ISSN1474-4740 and Webster, C. *The journey and movement, repetition and time: Drawing within my visual practice*, Journal of Visual Art Practice, Volume 11 issue 1 ISSN: 14702029 (London 2012). [www.catrinwebster.org](http://www.catrinwebster.org)

### JULIE WILLETT

Julie Willett is an associate professor of History at Texas Tech University where she teaches courses on gender, sexuality and labour studies. Her earlier research on women's work in the beauty industry includes: *Permanent Waves: The Making of the American Beauty Shop* (NYU Press 2000). Currently she is completing a book-length manuscript that traces the rise of the male chauvinist pig in 1970s political culture.

### PETER ZACKARIASSON

Peter Zackariasson, Ph.D. is an associate professor at the department of marketing at the University of Gothenburg, Sweden. His publications have this far covered areas such as marketing, organizing and creativity in the cultural industries. In 2012 he published the first scholarly, edited book on the business of video game development. Since 2011, Peter has also studied sponsorship in motorsports, using the Swedish Touring Car Championship as the main case. For more information, see [www.zackariasson.com](http://www.zackariasson.com).

## ACKNOWLEDGMENTS

Nathaniel Beard, Betty Borthwick, CCW Graduate School, Country Dirt, George Blacklock, Margaret Campbell, Alanah Cullen, Jo David, Lee Davis, Emmanuelle Dirix, Rebecca Earley, Estates team CCW, Tim Fransen, Alan Graham, Angela Hartley, Nick Healy, Claudette Hulsmans, Joe Kerr, Adam Fuller, Lisa Garber, Rachael House, K.Alex Ilyasova, Laura Lanceley, Michael Lehnert, Sarah McGuinness, Max Mason (exhibition flyer), Charlie Patterson, Ellis Pitt, Lois Pryce, Sheonagh Ravensdale, Kate Sedwell, Chris Soczywko, Linda Stickland, Martin Storey, Joe Sutherland, Kenny Taylor, TED, TFRC, Alex Thraves, Sharon Vickers, Chris Wainwright, Rachel Watts, Linda Wilsmore, Mark Wilsmore, WIMA.

