

TATTOO

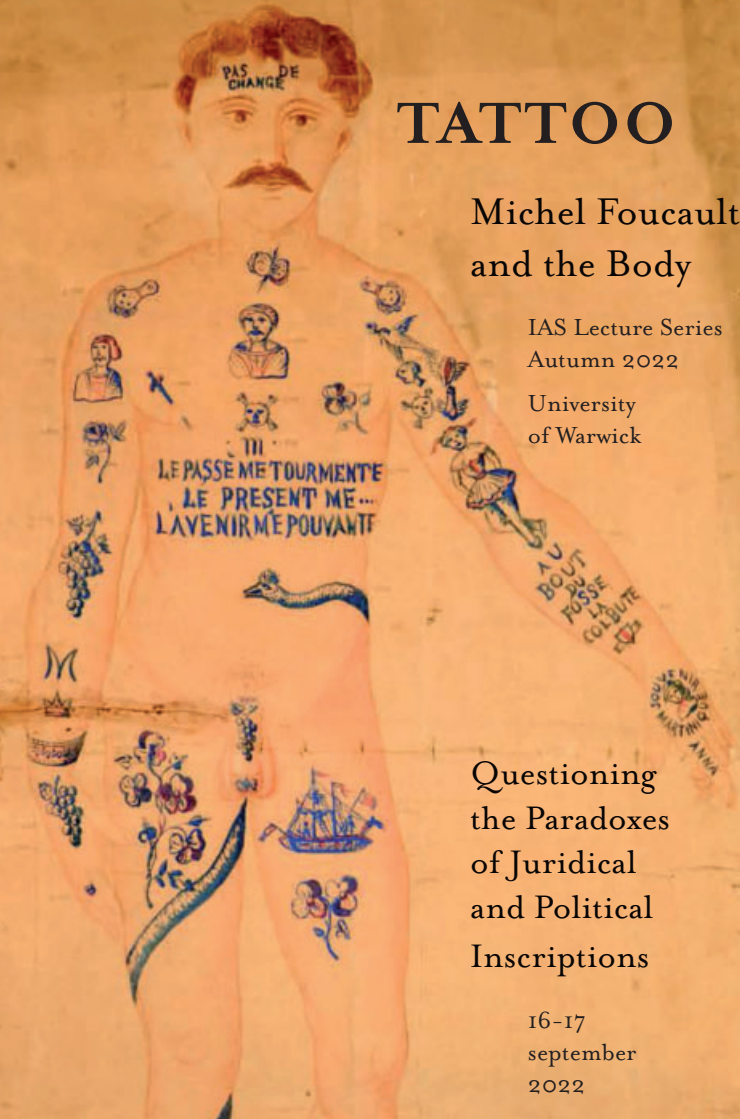
Michel Foucault
and the Body

IAS Lecture Series
Autumn 2022

University
of Warwick

Questioning
the Paradoxes
of Juridical
and Political
Inscriptions

16-17
september
2022



IAS Lecture Series Autumn 2022
University of Warwick, UK

TATTOO

*Michel Foucault and the Body.
Questioning the Paradoxes
of Juridical and Political Inscriptions*

16 – 17 September 2022
University of Warwick
Room OC1.06 (The Oculus)
and on MS Teams



*Pignolose, camorrista napoletano.
Sfregle alla fronte e tatuaggi.*



, più volte condannato

facente



The French philosopher and historian Michel Foucault (1926–1984) suggested that the human body could be understood as a ‘surface of inscription’ of past and current systems of political power, making the body a legible object in the study of history (Foucault: 1970, 1975). Foucault’s idea subsequently travelled across languages and disciplines and was critically discussed in Judith Butler’s article ‘Foucault and the Paradox of Bodily Inscriptions’ (1989) to further question the idea of the human body as something ‘pre-given’ and upon which regimes of power could inscribe their actions. The body in Foucault’s work and in subsequent critical debates is a site in which power both gets formed and contested.

Before Foucault wrote about the body, deviance, exclusion and incarceration, the idea of studying criminality from a scientific point of view was pioneered by the Italian criminologist Cesare Lombroso (1835–1909) whose works are foundational to the field of criminal anthropology. Lombroso had a particular interest studying tattoos that individuals who had committed criminal acts wore on their skin, to show how and why this was an indication of their criminal nature. Today, his works can be seen in the Museo di Antropologica Criminale Cesare Lombroso in Turin (Italy), which kindly supports this lecture series. If criminal anthropology as understood by Lombroso insisted on the ‘born criminal’, Foucault



argued in his *Discipline and Punish. The Birth of the Prison* (1977, trans. A. Sheridan; *Surveiller et punir. Naissance de la prison*, 1975) that the prison and its disciplinary techniques perpetually reproduce delinquency to transform the prison in a politico-social observatory with no real intention to rehabilitate convicts.

Lombroso's intended scientific approach to criminology and anthropology in combination with Foucault's critique of the body of the delinquent and the purpose of imprisonment form an encounter that makes us question, in the context of this lecture series, the kinds of supposed 'indicators' of a so-called 'criminal nature' such as tattoos.

This two-day lecture series aims to create a platform for debate on various bodily inscriptions, and especially to question the body as a site for visual punishment as well as the marks and signs of political coercion. Perceived today often as body art and a fashionable practice, the case of tattooing has been functional in marking criminality and gang membership. Tattoos may punish criminal acts, but they also produce a set of behaviours and subjectivities. Recent projects in the digital humanities – such as the AHRC-funded Digital Panopticon making accessible online criminal records of 90,000 convicts throughout the late eighteenth to early twentieth centuries in the UK and Australia – allow for a broader historical perspective into the ways in which offences and offenders were identified, marked, and registered. Bodily inscriptions must not only correspond to a physical materiality, but they can also concern the way in which modern technologies power seize personal information and produce data sets to develop patterns of investigation. Today, the advent of new surveillance technologies applied to the body profoundly impacts our daily lives, but it also informs new legal approaches to digital justice as well as the various ways in which we reflect upon, through the medium of language, this governance of the body. Alongside these questions of materiality and visibility, our capacity to speak about and translate experiences of violence, punishment and control may either reinforce or fail

the expression of this bodily pain.

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We must furthermore carefully consider the relationship between different languages and these bodily inscriptions, addressing questions on the words, phrases and signs inscribed on the skin.

The event proposes an interdisciplinary approach to this new definition of bodily inscriptions, combining philosophy, languages, semiotics, visual and legal history, anthropology, cultural and translation studies.

What do the various bodily inscriptions (for example, criminal tattooing) express, communicate, register, or contest?

If criminal tattooing registers or produces a particular set of behaviour, how and where does this behaviour become problematical?



Keynote speakers

Prof. Gianmaria Ajani, is a legal scholar and professor at the University of Turin, working at the intersection of art and law. He has taught at various universities around the globe (Moscow, Leiden, Berkeley, Fribourg, Wuhan, Bergen, London). He is Honorary Professor at Shanghai Normal University and Zhonghan University of Economics and Law Wuhan. He is co-editor of the Brill Research Perspectives in Art and Law.

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Dr Tim Peters, Senior Lecturer in Law at the University of the Sunshine Coast, Australia, working at the interdisciplinary intersection of legal theory, theology and popular culture. Relevant publications include: *Envisioning Legality: Law, Culture and Representation*, eds. Tim Peters and Karen Crawley (London: Routledge, 2018)



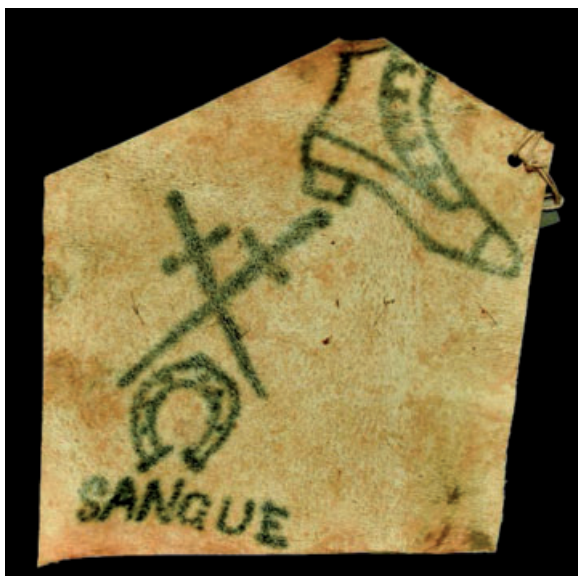
Dr Sabine Mödersheim, Associate Professor at the University Wisconsin-Madison, working on German and European emblem tradition and visual culture, the use of images in architectural decorations, popular culture and propaganda. Relevant publications include: 'Skin Deep - Mind Deep. Emblematics and Modern Tattoos', in *Emblems from Alciato to the Tattoo. Selected Papers of the Leuven International Emblem Conference 18-23 August 1996*, eds. Peter M. Daly, John Manning and Marc van Vaecck (Turnhout: Brepols, 2002), pp. 309-333.

Dr Zoe Alker, Lecturer in Sociology, Social Policy and Criminology at the University of Liverpool and former co-investigator of the Digital Panopticon, working on histories of crime and justice in the nineteenth century. Relevant publications include: *Young Criminal Lives: Life Courses and Life Chances from 1850*, eds. Barry Godfrey, Pamela Cox, Heather Shore and Zoe Alker (Oxford: Oxford University Press, 2017).

Dr Anne Chassagnol, Senior Lecturer in Anglophone Studies at the University Paris 8, working on the history of art, Victorian and English Studies as well as graphic novels. Relevant publications include a co-edited special issue with *La Peaulogie* and an article therein titled 'La littérature dans la peau: tatouages et imaginaires', *La Peaulogie. Revue en sciences sociales et humaines sur les peaux* 4 (2020).

Dr Valérie Hayaert, is a EUTOPIA-SIF Research Fellow at the University of Warwick and a classicist, historian and humanist researcher of the early modern European tradition. At Warwick, her project focuses on a European Survey of Legal Symbolism. Relevant publications include: *Genealogies of Legal Vision*, eds. Peter Goodrich and Valérie Hayaert (London: Routledge, 2015).

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Day I

Friday, 16 September 2022

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10.00 – 10.10

Welcome Address IAS Director

Prof. Mohan K. Balasubramanian

10.10 – 10.20 Introduction by

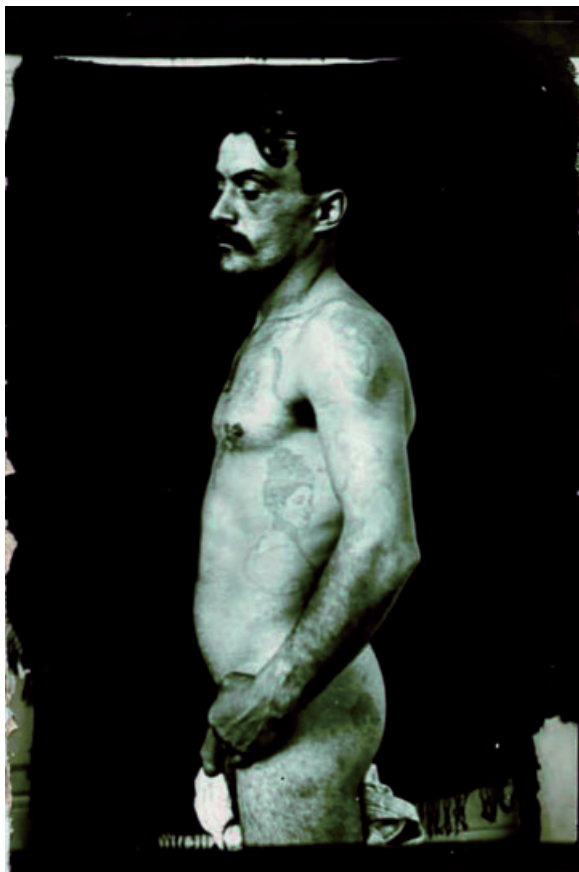
Dr Valérie Hayaert and Dr Melissa Pawelski

10.20 – 11.00 A conversation with Belgian artist

Wim Delvoye: *Tim Steiner's Tattoo*

11.00 – 11.15 General discussion





Session 1

11.15 – 12.00 Lecture: Prof. Gianmaria Ajani
(University of Turin, Italy)

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“I am Mine, I am Yours”: Some Notes on Freedom of Contract and Arts

12.00 – 12.30 Response:
Dr Henrique Carvalho (University of Warwick, UK)

12.30 – 13.00 General discussion

13.00 – 14.00 Lunch

Session 2

14.00 – 14.45 Lecture: Dr Zoé Alker
(Lancaster University, UK)

Datamining Convict Tattoos, 1790–1925

14.45 – 15.15 Response:
Dr Alexandre Vanautgaerden (University of Warwick, UK)

15.15 – 16.00 General discussion

16.00 – 16.15 Coffee Break

Session 3

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16.15 – 17.00 Lecture: Dr Sabine Mödersheim
(University of Wisconsin–Madison, US)

Hidden Meanings: Decoding Allegories from the Emblem to the Tattoo

17.00 – 17.30 Response

Prof. Gary Watt (University of Warwick, UK)

17.30 – 18.15 General discussion

18.15 – 18.30 Closing remarks

18.30 – 19.30 Conference Dinner

Day 2

Saturday, 17 September 2022

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10.45 – 11.00 Introduction by
Dr Valérie Hayaert and Dr Melissa Pawelski

Session 4

11.00 – 11.45 Lecture: Dr Anne Chassagnol
(University of Paris 8, France)
Imprisoned Bodies: Literary Tattoos, Skinscapes and Empowerment

11.45 – 12.15 Response
Dr Freya Verlander (University of Warwick)

12.15 – 13.00 General discussion

13.00 – 14.00 Lunch

Session 5

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14.00 – 14.45 Lecture: Prof. Tim Peters
(University of the Sunshine Coast, Australia)
*Inscriptions of the (Corporate) Body: From Slave Branding to
Trademark Tattoos*

14.45 – 15.15 Response:
Prof. Gianmaria Ajani (University of Turin, Italy)

Session 6

16.15 – 17.00 Lecture: Dr Valérie Hayaert
(University of Warwick, UK)
*A Visual History of Obscenity Laws: Tattoos inscribed in ‘Shameful
Parts’ of the Body*

17.00 – 17.30 Respondent: Prof. Peter Goodrich
(Benjamin N. Cardozo School of Law, US)

17.30 – 18.30 General discussion
Closing remarks

18.30 – 19.30 Drinks reception

Luaglini - **Luaglini** di anni 28

Altezza - 1,70 m. - Peso - 65 kg. - Colore della pelle -
di persona.



Acende - **Acende** di anni 30

Altezza - 1,70 m. - Peso - 65 kg. - Colore della pelle -
di persona.



Luaglini - **Luaglini** di anni 28

1. - **Acende** - **Acende** di anni 30
2. - **Acende** - **Acende** di anni 30
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Illustrations

- 22 Cover: Anonymous, John Mullé, second half of the 19th century pencil drawing, indian ink and watercolour. Caesar's Museum of Criminal Anthropology. ¶ P. 2-3: Anonymous, Pignolosa, late 19th century, silver salt print, Museum of Criminal Anthropology 'Cesare Lombroso' of the University of Turin. ¶ P. 6, 8: *Michel Foucault by non-cubic*. ¶ P. 10-11: Anonymous. Cesare Lombroso Museum, Turin. ¶ P. 13: Fragments of skin with tattoo, late 19th - early 20th century, Courtesy MuCiv, Rome. ¶ P. 14-15: Tim Steiner's Wim Delvoye tattoo. Photo courtesy of Wim Delvoye. ¶ P. 16: Anonymous, Photograph of tattooed soldier, early 20th century Museum of Anthropology Cesare Lombroso, Turin. ¶ P. 21: Anonymous, Ciro Bonacoro, Giovanni Marigo, Angelo Quaglini, Giuseppe Avondo, second half of the 19th century, drawing in lapis, Indian ink and watercolour. Cesare Lombroso Museum, Turin.

Information

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For any questions, please contact either
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Website

https://warwick.ac.uk/fac/cross_fac/ias/calendar/foucault2022/

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CENTRAL CAMPUS

