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CHAPTER 1

ARCHIVING THE BODYGRAPHY MEMORY: BETS FOR SENSITIVE MASCULINITY IN THE CONTEXT OF THE BODY-ARCHIVE

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ABSTRACT

The purpose of this study is to analyze the experiences of a group of higher education students in order to understand how they lived the construction of masculinity during their formative stage. We analyzed, using a qualitative method based on a biographical and interpretative perspectives, 72 bodygrafies performed by students of the Master of Psychopedagogy of the Universitat Oberta de Catalunya as part of an exercise in visual self-representation. The results of the analysis allowed us to identify two great pedagogies in the construction process of masculinities: an anesthetic pedagogy and other sensitive and/or resistance pedagogy. The results obtained from the analysis of visual narratives show valuable experiences that encourage critical dialogues, from which useful guidelines are derived in order to overcome educational practices that perpetuate the model of traditional masculinity. In this way, the text reveals a latent social reality and provokes the reflection on how to promote a critical and transformative citizenship that overcome the conceptions of masculinity of traditional archetype.

Keywords: Bodygraphy, sensitive pedagogy, new masculinities, teacher training, body language.

RESUMEN

El presente texto tiene por objetivo analizar las experiencias vividas por un grupo de alumnado universitario con la intención de comprender cómo han vivido la construcción de la masculinidad durante su etapa formativa. Desde un enfoque cualitativo, adoptando una perspectiva biográfica e interpretativa, se analizan 72 corpografías que fueron entregadas por alumnos del Máster de Psicopedagogía de la Universitat Oberta de Catalunya, como parte de un ejercicio de auto-representación visual. Los resultados del análisis permiten identificar dos grandes pedagogías en la formación de masculinidades por parte de los participantes: una pedagogía anestesiante y otra pedagogía sensible y/o de la resistencia. Los resultados obtenidos del análisis de las narraciones visuales permiten dar a conocer valiosas experiencias que fomentan diálogos críticos, de las que se derivan pautas útiles con el objeto de superar prácticas educativas que perpetúen el modelo de masculinidad tradicional. De esta forma, el presente texto revela una realidad social latente y da pie a reflexionar sobre cómo cimentar una ciudadanía crítica y transformadora que deje atrás las concepciones de masculinidad de arquetipo tradicional.

Palabras clave: Corpografía, pedagogía sensible, nuevas masculinidades, formación de profesorado, lenguaje corporal.

Images are the language of thought, they translate everything that can transmit discourse at the level of meaning and emotion, while maintaining absolute equality and fraternity with the freedom that arises from poetry, music and from the excessive presence of bodies. Marie-José Mondzain (2011, p. 123, our translation).

1 INTRODUCTION

My contribution to the book *Digital Curation and Gender in Information Science: access and preservation* aims to analyze a particular way of recording the bodily experiences of subjects. More specifically, it is about studying and analyzing different experiences in which I have participated as a researcher or author, in which particular ways of thinking, living and resignifying the human body have been deployed, as well as ways of registering it which have followed. These can be direct experiences or interpretations of experiences lived by others that have led me to analyze the ways and formats of recording and embodying bodies. In all of them the body appears and is drawn as an object of study, the body as a living archive of personal memory, and with it a step from the carnal to the symbolic is produced.

It is a hermeneutical turn we could well name as the “body turn” to signify the vision and interpretation of the body beyond its anatomy and physiology. It is not strange, however, that we can speak of the body and think of it as a file, as an anatomical-symbolic record of our lives. For the performer Abel Azcona (2020, p. 32, our translation): “my work is an extensive annotation, erasure, log, record. I am file-body-art. Each performance responds -from the language and stage of art- to looking at and thinking about the topics that interest me”. Body and art, in his case, or body and life in the case of the stories narrated and studied in my work, are configured as ways of thinking about the body and its borders, the body and its limits. Thus, in the very idea of the body-archive, other words are drawn that accompany us: resistance, existence, corporality, bodygraphy, embody, live. The body is no longer something foreign, the body is me, the body is my life, my battlefield, my notebook, my archive of scars, wrinkles and experiences, my physical and symbolic support of the tattoos that mark the journey already taken.

2 SITUATING THE BODYGRAPHIES AS AN EXERCISE IN AUDIOVISUAL SELF-REPRESENTATION: THE BODY-ARCHIVE

There are multiple and diverse exercises of reflection in the field of the arts, visual culture, anthropology or documentary curation, which are interested in other forms and formats of recording the lives of the subjects who embody and transit them. These formats are specified and expressed through other textures, beyond what we can call the “established and prevailing corporal order”. Alba says when she states that “the economic and technological dislocation of recent centuries has displaced the body as the axis of experience, for better and for worse” (2019, p. 11, our translation). What I am going to talk about in this chapter is the analysis of the experiences that have recovered the central role of the body as the axis of experience, and that have dislocated (against all odds) the “neocon” order of bodies.

One of these forms can be called bodygraphy and it has great hermeneutic potential when applied to the uses of the body and the development of the identities of the subjects who embody them. In the last eight years, I have been outlining and shaping it as an exercise of somatic and personal self-representation of those who “do it”. There is something at the bottom of this whole thing that, willingly or not, is related to what Henry (2018) reminds us:

Each one, each man and each woman, at each moment of their existence immediately experiences their own body, experiences the pain that comes from going up a steep alley or the pleasure of a cool drink in the summer, even that of a light wind on the face” (p. 7, our translation).

In essence, we can say it has to do with inhabiting the body, but doing it consciously. This being aware entails, in part, registering what happens to oneself. It is a simple and effective way to look back and to the present, to become aware and to say (to oneself and to others) how life has passed through the body of the subject who speaks, writes, paints, draws, sculpts, narrates etc. This highlights that what happens to us in life is marked and recorded in our bodies; sometimes directly and others through our carnal transforming action.

For different reasons, we can link the concept of bodygraphy with that of cartography: on the one hand, because we could actually be talking about a certain mapping of the records that we make on and in the body; and on the other hand, for the “letters” that we have written to think, to become aware of the lived body. From a position linked to geography, the idea of the line is drawn, of the record of bodily journeys through a territory. In the field of Social Sciences and beyond geography, cartography has another meaning and other different applications. From the philosophy of Deleuze and Guattari (1988), the “cartographic” question takes on an unstoppable force and infiltrates many of the exercises aimed at the production of knowledge. This is how Passos and de Barros (2009, p. 17, our translation) put it: “Cartography as a research-action method presupposes an orientation of the researcher’s work that is not carried out in a prescriptive way, with already established rules or with already established objectives”.

In a particular way, it is work I began to organize from the year 2013 -as a result of a collaboration with the University of Antioquia, Medellín, Colombia- and that little by little has mutated and refined until it reached its current form. We started with a recording format that consisted of writing a letter to a teacher that had impacted the corporal education of the person who wrote it. We recorded about 40 letters, but that narrative-textual format presented too many limitations. Among others, it was evident that we could not work with projects that narrated the body and its experiences without being able to show that body. Through a seminar I gave during my postdoctoral stay at the Federal University of Rio Grande do Sul (Porto Alegre) and which I titled *Pedagogia do Sensível*, I introduced the photographic record as a way of bodygraph. On that occasion, it was about 50 participants who, among other actions, were asked to combine text and image to say things related to their physical education. Finally, the format with which I have been working since 2016 is that of audiovisual bodygraphies. It is, in the words of Ledo (2020), about the body and the camera, or as I propose to my students to “put the body in front of the camera” to actually end up showing the body we are talking about while speaking with and from the body. We pass, in this way, from a body that we can establish or call a body-flesh to a body full of meaning, which well deserves to be called a body-archive. This is how Ledo (2020, p. 39, our translation) announces it when mentioning H el ene Cixous:

“her body-archive hates Pétain, hates the collaboration of the Vichy government with the Nazis, hates the phalocrats and does not declare herself identified with any cause except if it becomes necessary”. The flesh body is a body exposed but not said, that is consumed without exercising its category of text; for its part, the body-archive is located in the symbolic dimension of the record, of the embodied word. The exercise linked to the current project, already fully located in this category of body-archive, consists of putting the body in front of the camera to speak, precisely about our somatic dimension. It is about explaining what has happened to it throughout years of learning, from early childhood until, as teachers or educators, they have continued studying a master’s degree course.

At this point we can affirm that the relationship between body, identity and visual (or audiovisual) representation is of great interest in many sectors, but especially in the field of social sciences. I have agreed to call this relationship (somatic or corporal self-representation) “bodygraphy”. I have been concerned and interested in the concept of “bodygraphy” for years, and that interest has focused on thinking about the ways of representing or self-representing oneself at the corporal level (Planella, 2006). It is a neologism that intends to set aside two concepts to create a new one: body and graphy. The first work I published with that expression is dated back to 2006 and I titled it: *Corpografías. Dar la palabra ao cuerpo (Bodygraphy. Let the body speak)*. At that initial moment (without knowing the directions that the neologism itself would take or that the concept would end up becoming an exercise of self-representation with hints of investigative methodology) I only sought to study some forms and examples of allowing the body speak. It was about putting in evidence that the body could not and should not be silent. There I proposed that:

Despite everything, the body –Leib or Körper–, depending on whether its symbolic or physical dimension gains strength, is still there, testimony, structure and essence of the subjectivities that inhabit and study it. The body is already inserted in the complex world of the social sciences and it does not intend to “abandon” it again. Poetry and boxing are two ways – twisted if you like – of subjectivizing and using the body, but two ways that open up multiple possibilities. And it is precisely

in that opening (we understand that without limits in the field of social sciences) where the body finds a territory of cultivation and transitions, of performances and hermeneutic gazes that do nothing but allow its opening to all those possibilities that are offer to it (Planella, 2006).

In essence, the bodygraphy I propose in 2021 follows the line started from that work. It is not so much about thinking of these forms from a biomedical or physiological perspective but rather from a symbolic perspective, close to certain traditions of philosophical anthropology (much more open to hermeneutical questions of language and symbol). Thus, we can say that it adopts, therefore, the perspective proposed by Shilling: “These analyses were not alone in their approach towards the body but followed and drew on a long tradition of philosophical and theological inquiry in the West” (2016, p. 14). Likewise, it is situated in the orbit of the works presented in the collective book *La tentation du corps*, and agrees with the conception of its coordinators, who propose in its prologue:

Le corps et ses déterminations biologiques ne sont plus une plaque de cire que la culture et les rapports sociaux modèleraint à leur guise, mais la matrice et le support physique dans lesquels s’ancrent de façon ultime, plus o moins complexe et directe selon le cas, les représentations sociales. (Memmi, Guillo & Martin, 2009, p. 14).

From this point of view, the body is situated as a space of symbolic representation and truly becomes a bodygraphy, a somatic design of itself that brings the flesh, the person, the word and the image into play.

Figure 1: Carne (Meat) (Porto Alegre, Medicine History Museum)



Source: Jordi Planella (July 2015)

The bodygraphies stand as an adequate approximation that can allow us to decipher signs that bodies tell us, transmit to us, write on their skins, narrate from their entrails and scream through their pores. And for this it is necessary to start from the reality that is situated

in a context governed by the monopolization of normative images, the moving image (...) is presented as a way of escape from the dominant iconosphere and a tool of sociopolitical struggle, as well as the production of a new collective imaginary. (Caballero, 2014, p.102, our translation).

In this sense, bodygraphies as an audiovisual product can favor critical reflection on personal experiences related to the construction of male subjectivities, allowing students to share experiences and contrast realities, feelings and experienced situations. For the Argentine psychologist, Carlos Trosmann (2013, p. 81-82, our translation), “Body and Word form bodygraphy, attempts to decode the signals of the body, to map the words with which we appropriate our body, with which the body interweaves and emerges from culture. In turn, bodygraphy can be linked to the image and how bodies are represented (or self-represented) in it. Azcona (2020) radically speaks to us on this subject when he says:

I am the child of your laws and institutions, I am the resistance fertilized after years of abuse and loss. I have resisted in spite of and from my body, using these artistic practices -some say some are avant-garde-, as my language before the world. Body-action, body-speaker. Now they demand my silence, when the first resistances had their spaces, their laws, their violence as a stage. When with my own voice I learned to respond to each of their prohibitions, now they try to make silence inhabit (p. 28, our translation)

To put on the body in the public space, to show it, to give something to talk about, to place the skin not as a limit between I and them, but as an inscribed word, as a communicative-demanding act. Bodygraphy unites the word and the flesh, brings into play and harmonizes the physiological and the symbolic of the human being.

With what has been proposed so far, we can advance that our conception of bodygraphy consists of a complex concept to define, of an elusive type, but precisely for this reason with many possibilities of being thought of and also applied to the field of Information Sciences. Despite the difficulties in defining it, we can conceive of bodygraphy as:

a. Something that allows reading the bodies from their social, cultural or symbolic status (and thus overcome a vision based on a physiological, biomechanical and organic hermeneutics of the human being).

b. The possibility of the body to write from the body or to

write with the body, thinking about it from its communicative, speaking and verbal condition.

c. The exercise that allows us to write on the body, either consciously (through tattoos, sports exercises to stylize the body, diets, cosmetic surgery operations, etc.) or through our own somatic experiences (scars, wrinkles, body shapes, etc.).

d. A subtle and outlined way of wording the body, of allowing it to escape from the cave of bodily silence to come to manifest itself as one of the active ways of managing subjectivity.

e. A really interesting and productive controversy between the Flesh and the Word that translates into vital exercises of connection, disconnection or structuring by the subject from an integral and non-dichotomizing anthropological dimension.

f. As a record in the form of an archive that preserves our memory, the traces of our life recorded on the skin, in the organs, etc.

Bodygraphy would then not be a technique (as in some cases we have been able to perceive), but in a very simple way we can understand it as the possibility that bodies be read from the cultural point of view. And it is here where language necessarily appears and what through language bodies mean, dignify, say, speak, communicate, silence or bodygraphy. Bodies that through language have ceased to be simple flesh and are, now, -although they do not want it- political bodies. For Ponce (2011) it is about:

The trace as residue, as a form of absence. The verification of an existence. Marks FROM the body and ON the body. Signals in a space that feels weightless, unstable, slippery. Traces of the magnitude of a body that disappears in order to exist. The body proposed by Raquel Ponce is a body-image, body-screen-mirror, body-surface, body-contour. It explores the margins of representation, forces the significance of the trace, its ability to generate meaning through its own presence, in search of a body that is not only political and social, but a "body body", which results in its physical nature, executor, objectual and vehicular that activates to later become absence. Object and subject, the envelope of an interior that can never be seen. An entity that draws

its own trail and that trail is the very essence of what it was. The memory is what remains of the ephemeral (n.p., our translation).

As a final result of this work, I am interested in exploring the real possibilities of systematizing the idea of the body-archive.

3 EDUCATIONAL BODYGRAPHIES AND THE TEACHERS OF THE SENSIBLE

In this section I am going to focus on the analysis of a training experience carried out in the Master's of Psychopedagogy (at the Universitat Oberta de Catalunya in Barcelona, Spain) through an exercise of body-visual self-representation of the students. Most of the participating students had previous qualifications linked to the area of education (preschool or elementary school teachers) and continued their training with a master's degree to broaden their knowledge and their professional development horizons. Initially, the students had to describe, in a narrative, some essential issues that directly concerned their bodily experience in the training and educational contexts, focusing on the construction of masculinities in which they had been immersed. These experiences referred to how they had lived "incarnately" being part of the category "students" now that they were on the other side, practicing as teachers. The written production of this exercise had some limitations so that, later, we transferred the production and recording of said narration to what we call bodygraphies through a visual format.

The Work studied about 50 bodygraphies made by the students (males) of the aforementioned Master's degree, as part of an exercise of self-representation and pedagogical record in audiovisual format. We can understand audiovisual bodygraphy as the way of writing, registering or expressing the life of the subject in a format that can go beyond mere conversation or the word that is <lost in the wind>. The Work shows two great perspectives: a) how, through the exercise of audiovisual bodygraphy, the studied male subjects become aware of their formation and corporal transformation; b) the way in which, recording their life trajectory and their experience, they build personal positions aligned with what we have agreed to call "sensitive masculinity".

Specifically, the practice we described and analyzed in this article began when asking the question: How has your school bodygraphy been? after offering the students a series of texts that would allow them to reflect on their experiences. Thus, the master's students had to make a symbolic and visual representation of their trajectory, their process, the marks that Education left on their bodies in the form of furrows, scars, gestures, looks, postures, distances, silences, fears, ways to be present in the exercise of teaching etc., responding to the invitation they received from the teaching staff.

We invite you to rethink the body at school, vivifying it to understand ourselves is the exercise that we propose to you. It is about making an audiovisual product (3-5 minute long), which would have the generic title: «My school bodygraphy». It is about drawing a map, a story, an autobiography, yours, of senses and sounds, smells, touches, tastes and colors that explains your bodily experiences throughout your time at the various educational institutions and you can relate to the different paradigms that we have worked on throughout the subject.

With this activity I invite students each semester to think about their bodily identity (both as subjects and as educators) and not only to think but also to record it, to file it in a certain format to register it beyond the moment of the thought. This is how it happens in life itself, we realize that people are also “reading bodies” (not just disembodied minds); and as reading bodies we have the ability to deviate, to twist, to become abnormal and strange, inadequate or diverse. In this sense, we become sensitive beings, we let our affections impact us (Fallas-Vargas, 2019). As learners first, and then educators, we think about the body, we think with the body, we think from the body and we have the power to resignify educational praxis. From this perspective, the students show, through the bodygraphies they carry out, their experiences and answer the question they had asked their senses about what going through the educational system meant for them.

A bodily experience linked to the senses appears repeatedly in most of the bodygraphies, especially noticeable in relation to smell, through odors. Thus, for example, various students adduce and refer to the perfumes that have accompanied them throughout their educational stage and the role they have played. Smelling is, after all,

recognizing the other by the perfume they give off and, in fact, it is an ancient way of exercising human relationships (Planella, 2017a). What happens is that, with the purification of bodies in contemporary society, odors have been denied, have been erased, and have been conceptualized as something negative that people must repudiate.

Figure 2: *Bodygraphy* Composition (UOC Virtual Campus)



Source: Jordi Planella (April 2021)

The body is a true “agent of meaning” and, through it, territories and borders are marked in relation to other bodies. However, fighting against this conception is difficult, especially during childhood and through the experiences life goes through at school. Who does not remember the perfume of a teacher? Who does not also remember the smells of the school? Good smells or bad smells, but always present (despite all the actions carried out to deny them) because the body (despite the work of control) has not been able to control and eliminate something as vital as the sense of smell; even though the school has tried. For example, a student comments subtly, with a faint voice, almost in silence: “the teacher put cologne on us when we came back from the patio” (Story 2). This reminds me of the story of the teacher’s perfume that Adelina Ecceli tells:

I had been inspired by my teacher. It was wartime and she was always punctual, she always came, she always

gave off a good smell that only she had. I was little and always sat in the front row. Her perfume always enveloped me and I could still recognize it. During the war there were no perfumes or soaps and the nose was more sensitive to smells. I always keep little bottles at home because I think that if there were to be a war again it is one of the things to have. That smell was not of destruction, it was preserved from before the destruction even during the war. (Zamboni, 2002, p. 20, our translation).

The participants in the studied bodygraphies talk about their olfactory memory at school, considering both good and bad memories. Among other examples, some mentions related to everyday objects and elements within the school context were made, such as the smell of a sandwich and its ingredients (chorizo, ham, tuna), the smell (and sound) of chalk on the blackboard, the pleasant smell to plasticine, to glue and paints; the smell of new books (linked to other ideas or sensations since *“it indicated that we were older”*), the smell of Nenuco and “wipes” in early childhood education or the smell of the eraser (Stories 4 and 5) . For another participant, that memory is specified in: *“the smell of new books, sparkle cologne, smoothies and juices we drank on the patio”* (Story 3). It also alludes to the smell of different spaces such as the biology laboratory (Story 3), to the stench of the bathrooms (Story 6), to the classrooms with a strong adolescent smell after hours with the door closed (Story 4), or the strong body odor at the entrance to recess (Story 2), the smell of the school garden in natural science activities (Story 5), as well as the smell of dirt in the schoolyard or the smell of chlorine of the pool (Story 1). All this refers to what is stirred in these students, and the relevance that the senses, and especially smell, generate and have generated in their training as people and as teachers.

In almost all the stories there is a vision of the body as an act of freedom, especially in the case of some specific stages. Early childhood education, which they received between the ages of three and five, the period prior to compulsory schooling, stands as the stage par excellence. In the development of schooling processes there is a clear break in the ways of teaching between elementary and high school. In it, acts of micro-resistance are also perceived in the high school

stage, when the students were in full adolescence and was between 12 and 16 years old. This process of emancipation, of liberation from the captivity to which the body has been subjected, has been treated individually and sometimes collectively. In any case, the students have shown how, during their formative stage, they tried to break with the normalizing disciplines and thus regain their freedom.

From the reading of some texts, by authors such as Gloria Anzaldúa, Val Flores, Ricard Huerta, Urko Gato, Asun Pié, Gayatri Chakravorty Spivak, the participants reflected on the experiences of their bodies in schools and how they have transited and transformed their lives from underlying studies, Chicano pedagogies on the border, the marks of education on the skin or the pedagogy of torn flesh. This reading and subsequent reflection, which takes voice in their bodygraphy, allows students to be placed in another position, now as educators. In this way, the bodygraphies show how the students have been able to redirect those lines that, until now, seemed rigid, immovable and unquestionable. For example, one of the bodygraphies said that *"In my case, many recreations and excursions were spent with them, with the girls. I really liked being with them, I had a good time"* (Story 6). It can be seen here how freedom of movement appears as a certain divorce from normality, as an action that is out of the ordinary or expected. For others, the radicalism of the adolescent body in school devices was taken to the extreme: *"I punished my body with drug use and it was then when I got my first tattoo; later I gave up drugs, but I haven't stopped getting tattoos"* (Story 1).

This position that seeks the liberation of the body, which emerges as something projective, and presents a future line towards which they would like to direct their professional work. Thus, a student states that *"now that I work as a teacher I seek this position of sensitive pedagogy, of the pedagogy of resistance where I can be and act from another position, from another masculinity"* (Story 2). In this way, the bodygraphies testify how students are capable of connecting or reconnecting through sensory navigation through childhood.

Finally, the students show, through the bodygraphies, they want to break with certain pedagogical lines that, until now, seemed unquestionable; and want to do it in different ways, remembering and/or following that teacher who once guided them, like smugglers, along

the energetic path of a pedagogy that woke them up from anesthesia.

4 SKIN-DEEP BODYGRAPHIES

In the field of bodygraphies, the issue related to the <permanent record> emerges and that, among other possibilities, can take the form of a tattoo. The skin thought and assumed as the largest organ of our body (despite our great ignorance of it), it thus appears as a drawing, but essentially refers to life itself, to the prevailing and unstoppable desire to transfer a message from the mind to the flesh, a word forcefully transmuted through ink. We learn to write with a pencil, graphite, and little by little we move on to writing (already indelible) made with ink. There is a clear connection of writings: writing with ink on paper and incorporating ink (also permanent) on our skin.

Figure 3: Tattoo of one of the participants in the Seminar on bodygraphies



Source: Jordi Planella (Porto Alegre, 2015).

Figure 4: My first tattoo



Fonte: Jordi Planella (2017).

Figure 5: Blurred tattoo of a rose from an unknown person



Source: Jordi Planella (2019).

In relation to the tattoo, I have written in one of my *Diaries*:

I have spent years with the irrepressible desire to move from the theoretical to the practical. I have written, researched, spoken and trained many educators about the body, but sometimes I have the feeling that I do not live in the body. No, this time I am not going to resign myself, to stay in a cold academic level. When I presented my doctoral dissertation in January 2004, my wish was to tattoo the Vitruvian man (Leonardo da Vinci) on my back, and when I finished my presentation and defense, unbutton my shirt and show the examiners the B-side of my dissertation: my tattooed back. I could not. Something, surely internal, stopped me. But that desire grew uncontrollably until 2017, when I was almost fifty years old, and I decided to allow the needles and ink to cross the pores of my skin for the first time and make my flesh a word (Planella, 2017b)

Many elements are mixed there, some of them answer questions that have to do with one's condition: Is a tattoo compatible with being a University Professor? Is a tattoo compatible with being a father and being 50 years old? The questions fall by themselves, because they are absurd and normalized of myself, since they had arisen as a result of that pedagogy that had been instilled in me but at the same time as a result of the experienced academic environment. It is no coincidence that one of the people in charge at my university asked me if it was a tattoo with permanent ink (hoping my answer would be negative). Break the line and get out of the herd, so that something similar happens to us. We have been programmed with schemes, with stereotypes based on archetypal models about what is expected of one at certain moments in life or in certain positions of the chosen profession. For Doederlein (2017, p. 161, our translation) the tattoo is a:

It is a scar the soul closes.
It is a birthmark that life
has forgotten to design and that the needle has not.
It is when the blood turns into ink.
It is the story I do not tell with words.
It is the painting I decided not to hang on the wall of
my house.

It is when I wear my bare skin with art
Tattoo¹

In a doctoral dissertation I co-supervised at the Autonomous University of Chiapas, we investigated the marks on the skin of adolescents who were incarcerated in the Villa Crisol detention center (*Jóvenes desde la periferia: experiencias corporales de la delincuencia y las violencias*, Miranda, 2018). It was the same type of record as mine, but in this case the development of a certain form of resistance to the prison system that co-invests one in number, in mass, in no one. For García Selgas (1994, p. 48, our translation), it is relevant to think that the body “stops being seen as a mere physiological organization or a support, a machine inhabited by a spirit, to become the lived experiential structure”. And it is precisely in this “becoming a structure” that there is a turn towards the idea of the body-archive (or as Miranda defends in the aforementioned work, of the body-place). Some testimonials speak directly:

- Yes, most of them I did there. There are some tattoos I did myself, and there are others fellow inmates did for me. I already had this one on my hand and my comrade over there made it for me (...) There are some that have meaning, others because I wanted to try the machine, to know what lines the machine throws also to learn a little, to know how the pulse is. I practice on my own skin (Story 7, Miranda, 2018, p. 164, our translation).

-Tattoos are unforgettable memories, brother, memories of the course of your life: if it's important to you, you have it tattooed, you remember it well (...) Each tattoo I bring here are memories that drive me to move forward (Story 8, Miranda, 2018, p. 142, our translation)

-Yes, between tattoos, there are many differences; for example, a gang tattoo, it's practically so visible, you see an MS or an 18. Nowadays everyone knows what

1 tatuagem (s.f.)

É cicatriz que a alma fecha. / É marca de nascença que a vida / se esqueceu de desenhar, e a agulha não. / É quando o sangue vira tinta. / É a história que eu não conto em palavras. / É o quadro que eu resolvi não pendurar na parede da minha casa. / É quando eu visto minha pele nua com arte.

the three points are: the points of crazy life; hospital, jail and pantheon (Story 9, Miranda, 2018, p. 166, our translation).

Figure 6: Prison tattoo



Source: Adrian Miranda (2018).

But despite these stories arising from a prison context, we can affirm that, in general, body marks are no longer written with *“Mother’s Love”* or *“My girlfriend is death”* that years ago we could read in the strong arms of the military of the Spanish Legion, of the sailors or of the prisoners of the penitentiaries. It is true that in these contexts tattoos have a specific function and that we cannot ignore it. For Álvarez-Uría (1999) the body, in certain contexts of social control, becomes absolutely necessary textuality and subjectivity:

In praise of physical strength and beauty, an expression of secret desires, of persistent dreams on sleepless nights, an obscene manifestation of the difference that reduplicates the muscles, tattoos are, above all, unspeakable lamentations for impossible loves that speak, in the prisoners’ bodies, a language of pride and insubordination, are a sign of that identity that cannot

be annulled, of a subjectivity that cannot be erased with physical punishment, nor with ceremonial degradation of the self, nor with psychological punishment. (Alvarez-Uria, 1999, p. 109, our translation).

Although tattoos, within the prison framework, continue to play an essential role in the psychological resistance of inmates in relation to the deprivation of liberty, outside its walls they have begun to take on a new social and personal dimension. From the last decade of the 20th century, tattoos have come out of the ghettos and embrace a new audience. The tattoo, as an exponential reference to the idea of the body-archive, is related to the forms of enunciation of the subject's personality. They are related to the one proposed by Migliore (2018, p. 29, our translation) "la pelle è stata giustamente reconsiderata il luogo della semiosi fra somatico e semántico, l'interfaccia superficie/profundità, ma prendendo a riferimento un "io psichico" che rimane non semiotizzato". The tattoo is located in this dimension of new sensitivities, of masculinities on the edge of their own categories, seeking other languages, other words, other excesses.

For young people, adolescents and adults, in a world in which many things disappear quickly and are ephemeral, the tattoo represents permanence which does not expire and persists and accompanies them throughout life on their skin. The aesthetic search through the tattoo has at the same time the objective of a search for originality (to differentiate from others), to search for and present to the world a different and unique body. This search for originality through the body tattoo has a special meaning for young people, because "when asked about its meaning, young people of both sexes pronounce some mysterious words: freedom, love, night, death, fear, memory recall" (Álvarez-Uría, 1999, p. 110, our translation). It becomes evident through the "inscription", of the body writing, that the values mentioned by young people can be recovered.

I take a deep breath, today the needle with dark ink will go through my skin for the first time. The skin, the largest organ of the human being and at the same time that great unknown, will be the canvas on which the tattoo artist will record the furrows, the stories, the narratives and the screams of part of my life. Skin

as a commitment to oneself, but at the same time skin as something I want to show the world. Piel, pell, pelle, skin, pele, haut are words that, in the light of the ink strokes, take on a different meaning in different geographies and languages. Perhaps it is an extreme, performative, scriptural, embodied dermatology that serves me as a symbolic practice and as a register of the self. (Jordi Planella, 2017b).

5 FINAL CONSIDERATIONS

The body, beyond anatomies, physiology or flesh is inscribed in the lives of the subjects from the category of the body-archive. To this end, I have analyzed two ways of exercising this condition: the development of audiovisual bodyographies by a group of master's students and the forms of body writing through tattooing. In both cases I have studied how, through these exercises, socially constructed conceptions of masculinity have been naturalized throughout their educational journey. These social constructions, otherwise, respond to certain socio-historical educational contexts, built mostly on the basis of hegemonic power relations. But the most important thing is that the awareness of these situations unfolds a set of elements of resistance that materialize in the body-archive and in the development of what we can call "sensitive masculinities".

In the master's students' case, their educational experiences have greatly favored the construction of the participants' masculinity, based on a certain model. In particular, from the analysis of the audiovisual exercises an invitation emerges to overcome the conception of classical masculinity, outlining alternative paths for new teaching masculinities. Specifically, the results point to the existence of two great pedagogies underlying the formation of masculinities embodied by the participants and represented in the bodyographies. On the one hand, an anesthetic pedagogy, based on virility (manhood) as a hegemonic form. And, on the other hand, a sensitive pedagogy, capable of incorporating alternative and varied conceptions, open to the emergence of new teaching masculinities.

To unfold the corporal presence of the educators in front of a camera, to begin to narrate (but at the same time to narrate

themselves) to become aware, to reconstruct a personal itinerary of the received corporal education, of the effects of certain pedagogies on their lives and their bodies has been one of the key analyzed elements. Through the exercise of audiovisual self-representation, the participants showed the devices that have exerted acts of micro-violence on them, but at the same time they have revealed their own acts of resistance. Resisting to build new teaching forms, masculinities open to other categories that propose a transformation of the roles of citizen, of strong “macho” and that allow, in short, to think about education from another perspective. Based on the results, the work questions the archetype of masculinity traditionally promoted from the educational field, tracing lines of escape for new teaching masculinities.

In the case of tattoos, something fundamental appears repeatedly: putting into play, recovering the body’s own sensitivity. In the exercise of “tattooing” or to be more precise of “being tattooed”, a corporeal exercise that takes the subject to a deeper dimension of their bodily experience is also developed. Words like skin, written word, pain, ink encompass a new semiotic that allows, if the subject so wishes, to move towards a space of sensitive masculinity, another way of living and exercising that masculinity. Because precisely through the ink shown something of that “man” is revealed who wants to write and inscribe himself as different, more sensitive and who is willing to sacrifice part of his pristine skin to record it.

When the ink crosses our skin for the first time, that first wound, that blood that spurts out when the needle -in the ritualized process of inscribing the word on our skin- sticks into us, makes us human, or perhaps more human. I am not sure that it is that “infinite wound” that Esquirol (2021, p. 13) tells us about, but we can be very close to it. To be human and to be from a sensitive position to transfer and register culture in the nature of our bodies, I think that is the true essence of the idea of the body-record.

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