

LA PEAULOGIE

CALL FOR PAPERS

OCEAN SKINS, SEAWATER SKINS

thematic dossier of the issue coordinated by A.S. Sayeux



STATUE DE POSÉIDON, ANONYME, 4^E QUART 19^EME SIÈCLE



CALL FOR PAPERS

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CALENDAR

Proposals for contributions expected from **March 2021 to June 2022**

Deadline for submitting articles: **June 16, 2022**

Publication of the issue is scheduled for **winter 2022**

HOW TO RESPOND TO THE CALL

- Submission only online via our form **<http://evaluation.lapeauologie.fr>**
- The submission file is in Microsoft Word format, following the **stylesheet** available online.
- The text submitted must not have been published; if it has already been reviewed by another journal, please let us know in a comment.
- The file named anonymously: lapeauologie_date_title-title (eg: lapeauologie_20171022_titre-titre)
- For reasons of anonymity, authors should not include their name and contact details in the text.
- Where available, URLs for referrals have been provided.
- The presentation of the articles is as follows: title, summary in French, list of keywords in French, body of the article, references.
- The text meets the stylistic and bibliographic requirements described in the journal guidelines, which can be found in **How do I write and format my article?**



RECOLORATION DES CHEVEUX PAR L'EAU DES SIRÈNES...., AFFICHE DE JULES CHÉRET, 1888, BIBLIOTHÈQUE NATIONALE DE FRANCE

OCEAN SKINS, SEAWATER SKINS

COORDINATED BY A.S. SAYEUX

"You have to have touched the fiery sea, really taken the sea with a naked body, felt the thickness of salt and blood weigh on the flesh like a white tree to know where the lost countries are, to not stop burning waiting. All those who will not have loved the sea, who will not have bathed in his rumor, sucked at night, the wide and capital water, the great grapes of the birth wedding, will not be able to enter into the enthusiasm, will have passed near the open departures."

(Jean-Claude Renard, *Sea Song*, 1950)

The skin, this "first-born of our organs of the senses and also the largest of our method of communication with the outside" (Wolff-Quenot, 2001) is what puts us in contact with the elements, in an unceasing dialogue between our inside and outside environment. It has a key role in our representations and perceptions of the environment, since it makes them sensitive. Nature can enter the body like the ocean that penetrates its pores

(Andrieu, 2019, 40), its gaps, its folds and its hollows, leaving its mark there through traces of chapping, discoloration or even burns. The ocean acts as a disruptor on the skin microbiota which can lead to certain infections and pathologies according to the ASM. This community of living microorganisms, which is different on each

skin before swimming, then becomes identical to all individuals after they have immersed themselves in a similar place. Seawater therefore alters the surface of the body, it softens the



wounds and their crusts, reminding maybe the skin, through this imitation of the liquid, that its composition has almost the same salt content as that of the majority of the oceans. Thus, our humanity is intimately linked to the marine element, as evoked by the fetal body bathed in the "mothering envelope" (Cupa, 2006) full of amniotic fluid close to the composition of marine waters (Pelizzani, Tovaglieri, 2005, Schirrer, 2015).

And then it is a healing salt water, an ocean-medicine in which one immerses ourselves to dissolve our ailments. The body wrapping in the aquatic matter, the absorption of the element by the organism, or the application of marine derivatives on the skin refers to archetypes of regeneration, erasure of time if not immortality. Immersion

in an icy sea in order to firm the skin just as the immune system seizes the body in a piloerection reflex, then awakening, through the skin, the body too sleepy by the everyday life. Thus, the

ocean that damages the skin can also cure it, thanks to the various lives it contains, such as plankton or algae. A living water that resonates with the living body, offering it the hope of a certain harmony with the cosmos of which it is a part.

Marine waters have been used for centuries under different cultural areas, for care as well as for body modifications such as the Chuuk Islands in Micronesia, where sea bathing before sunrise would have great virtues, including relieving the abrasive treatments of the labia minora of young girls as part of the embellishment of the female genital organs (Ledesma 2000, 57). These aquatic elements are also endowed with a certain form of magic that would then allow a hybridization between human and non-human thanks to a power of conversion, where the skin would become "smooth as that of a dolphin"

as Artaud points out in his work on fishermen from the Banc d'Arquin in Mauritania (2018, 269), or would be covered with scales as some surfers can tell (Sayeux, Sirost, Andrieu, 2021). It is a shared imagination that can be found in many works of fiction, in literature such as the *Sea of Michelet* (1935) to name just one, just as in traditional tales or in many forms of arts and cultures. Thus, from the stories of the woman-fish, a mermaid found in carved Hongshan jades from the Neolithic era, to the reinterpretation of the myth of Poseidon in the movie *Aquaman* by James Wan released in 2018, the hybridization of humans and aquatic animals due to immersion in seawater seems to cross eras and continents. The fertile imagination that this element carries in him, as Bachelard described so perfectly, is a matter of life as well as death, of birth as well as of the end, as can be shown by the salty skins.



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THREE MAIN AXES ARE PROPOSED

CONTRIBUTIONS BASED ON WORK, SURVEYS, OBSERVATIONS, ETHNOGRAPHY,
WILL BE PARTICULARLY APPRECIATED:

1. Pathology, modification and skin care through marine

immersion. This part will be able to address the different types of pathologies linked to the contact of marine waters, skins polluted by the marine environment, the skins of drowned persons, or even the markings left by salt immersion. The proposals will also be able to discuss skin care by seawater, focusing on practices and imaginations, techniques of care and/or beautifying the skin using sea water, such as thalassotherapy for relieve dermatological problems, or skin care bathing in seawater in different cultures. It is also possible to address the issue of care creams whose components from algae and marine elements, seem to be linked to an imagination of purification, tonicity of regeneration and immortality specific to seawater. Finally, cleaning, bathing in sea salts as well as the ingestion of this sea water can be questioned, in particular by questioning the opposition between living water and dead water.

2. Ritualized modification using the marine element.

Following the example of the Micronesian techniques cited in the call, this part will focus on body modifications using seawater in their processes, or products from the ocean such as coral, seashells or algae. These body modifications also include tattoos related to the sea, whether they are classic as with sailors, traditional or even energetic, it will be possible to describe and analyze how, through ink, we seek to bring into the skin marine virtues and symbolism.

3. Sea skin in literature and in the arts.

There are many works on the sea, but what about the skin immersed in the marine element in particular? This part will be able to approach maritime bestiaries and the hybrid divinities such as Mami Wata, the sirens or the nereids, present in the tales and other writings, as in the cinema, the photography, the visual arts or the textile arts. This part is open to understand how the link between human skin and the ocean is told.

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