

**An Annotated Bibliography of Supplementary Readings for Instructors of English
at El Camino College: English 1A, Between Generations Topics**

Body Art: Body Piercing, Tattoos and Culture, and Tattoo Removal

Works Cited

Brown, Andrew. "Written in the scars: Tattoos used to signify youthful rebellion.

Now they stand for middle-aged foolishness." *Spectator* 16 July 2011: 16.

Gale Opposing Viewpoints in Context. Web. 5 Aug. 2011.

In this highly polemical piece, Andrew Brown vociferously decries the current tattoo craze: Particularly as this fad involves middle-aged and even senior folk. Using a somewhat "psychological" explanation for the motives of those who get "tatted," Brown sees in this trend "an obsession with living forever." He specifically cites a fifty-three year old woman and her sixty-four year old friend whose motive for getting tattooed is a remembrance of their "foolish middle-age." He opines that tattoos are habit forming—getting one will, more often than not, lead to getting more.

Brown, Kelli McCormack, Paula Perlmutter, and R. J. McDermott. "Youth and

Tattoos: What School Health Personnel Should Know." *Journal of School*

Health 70.9 (2000): 355. *Academic Search Premier*. Ebsco. Web. 30 Jul. 2011.

In this lengthy article, the authors highlight both the precautions that young people should undertake as well as the risks of infection that they run in the pursuit of a tattoo. Of paramount importance regarding the risk area is the chance of being infected with either Hepatitis B or Hepatitis C, and—at least "theoretically," the HIV virus. The bulk of the article involves an appeal to health care professionals to provide both accurate data to young people who desire tattoos as well as valid information regarding potential infections from improperly or even unsterilized equipment such as needles. Of even greater concern to the authors is the education of elementary aged children through the classroom, the nurse's office, or community organizations such as sports programs, or the YMCA, YWCA, BSA, and GSA.

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Chesnow, David. Tribal Tendencies: Fil-Am pioneer of tattoo trend." *Asian Week*

3 Jul. 2002. *Ethnic News Watch (ENW)*. ProQuest. Web. 1 Aug. 2011.

In an interview with Leo Zulueta, a Filipino-American tattoo artist, David Chesnow explores Zulueta's philosophy regarding the influences that shaped his own unique style of tattooing. Zulueta spent considerable time meticulously researching, at the San Francisco Public Library, the various styles of tribal tattooing—Filipino, Japanese, Hawaiian, and the particular style of the Borneo peoples. His own work is characterized by a black graphic style which he weaves into large panels on the body—the back for instance—and to which he adds his own special curvature technique. Zulueta's work, however, is not imitative entirely: He maintains that a solely mimetic style shows disrespect to the native peoples from which it is taken. Rather, his style comes with a California "mix." For example, he has adorned his arms with "hot-rod like flames."

Elmer, Vickie. "Offering Body Piercing For the Faint-Hearted" (Final Edition).

The Washington Post. 28 Jan. 2007. ProQuest National Newspaper Core.

ProQuest. Web. 1 Aug. 2011.

Elmer interviews Andy Scott, whose occupation as a "body piercer" has offered him ample opportunity to exercise his skills on various parts of the human anatomy in his nine-year career. Scott explains that any successful piercer must be a "people person." He enjoys the fruits of his craft—independence and a comfortable, lucrative livelihood.

Fant, Claire Emiko. "Pacific Rim Gems: Maori Art and Culture." *International Examiner*

15 Feb. 2006. *Ethnic News Watch (ENW)*. ProQuest. Web. 3 Aug. 2011

Fant's brief overview of an exhibit of Maori art at the University of Washington includes the traditional weaving of garments by Maori women, particularly as this weaving involves the ceremonial garment, the "KaKahu," or cloak. She also mentions the art of "Ta Mako," Maori tattooing, the unique, symbolic, and highly abstract designs of ornamental scrolls and family markings.

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Greeno, Cheri. "Youth Stretch Limits of Earlobes: Large Piercings Are All The

Rage in Body Art." *The Record (Kitchener/Cambridge/Waterloo, On)* n.d.:

Newspaper Source Plus. Ebsco. Web. 5 Aug. 2011.

In an interview with Jesse Villemarie and Sheri Holt, twenty-one, one of his clients, Greeno explores the motives for "extreme ear-lobe piercing" on the part of many young people in North America. Owner of "Eternal Body Art Studio" in Cambridge, Ontario, Villemarie discusses his technique for doing a quick piercing: He uses a scalpel, a paper towel, and an instrument—a silver taper—that spreads the hole once he has made an incision in the lobe. The process, known simply as ear stretching, costs one-hundred and seventy dollars. Although it takes only seconds to perform, the drawback of ear stretching involves the considerable bleeding that the recipient undergoes. As for Holt, she had her ear piercing stretched to sixteen millimeters. Villemarie himself had his lobes stretched to twenty-six millimeters. His policy is that he will not stretch lobes of young folk under eighteen years of age. He further cautions "potential" or future doctors and lawyers to avoid this process, inasmuch as many in the professional world hold a bleak opinion of colleagues with ear and tongue piercings.

Hendershot, Steve. "Out Damn'D Ink." *Crain's Chicago Business* 34.1 (2011):

3. *MasterFile Premier*. Ebsco. Web. 3 Aug. 2011.

Writer Hendershot details the painful and expensive process of tattoo removal, via laser treatments, at a South Side Chicago medical clinic. Among the motives for removal are the opinions of others in the workplace regarding tattoos as well as the very real possibility of a tattoo "gone wrong." To illustrate the plights of these individuals, Hendershot uses the examples Aria Dosiya, or "squirrel" to her friends, who made the mistake of having the nick-name etched on the back of her neck in cursive letters, approximately one inch tall. Another young woman, Gina Bebis, had a [White] Sox tattoo applied to her hip—unfortunately the tattoo is backwards, necessitating its removal. Q-Switched lasers are the tool of choice for the removal, although the process is both expensive—one-hundred dollars per session to begin with—and then more, depending on the complexity of the tattoo. Another risk involves the very real possibility of scarring from this process.

Lutz, Brobson. "Tattoo Remorse." *New Orleans Magazine* 45.1 (2010): 44.

MasterFile Premier. Ebsco. Web. 5 Aug. 2011.

An M.D., Brobson Lutz examines the trend, particularly among young women, regarding the tattoo boom in this particular demographic. He asserts that women, college students, and those individuals under the age of thirty now lead the way—as opposed to the old-time sailors, bikers, and gang members. The motive for these people to get a tattoo, he asserts, is to feel unique and to be seen as an individual. Turning to the removal of unwanted tattoos, Brobson discusses the process of “selective photothermolysis.” Q-Switched lasers are the instruments of choice by professionals in this endeavor. These lasers use different wave lengths to remove different pigments. Black and red are the easiest colors to remove; orange and yellow are more difficult; green and aquamarine are extremely difficult to remove. Seekers of tattoo removal must attend sessions of fifteen to thirty minutes every two months.

Ryman, Anders. “Peti’s Malu.” *World & I* 19.6 (2004). *MasterFile Premier*.

Ebsco. Web. 5 Aug. 2011.

The writer explores the tremendous importance of the tattoo to Samoan women and men as well as to the culture as a whole. Using seventeen year old Peti, the daughter of a high-ranking Samoan Chief, Ryman illustrates the vast power that the tattoo tradition holds for the people, as a means both of self-expression (a rite of passage) and of cultural pride. Peti receives a “malu,” a rhomboid tattoo, that distinguishes her by both maturity and rank. A preeminent tattoo artist or “tufuga ta tatau,” Suluape does the procedure, an honor for Peti, inasmuch as his craft takes him to various locales in California and Utah. Generally, the tattoo takes place for women during a four to five hour period. The tattoo is applied to the lower leg and to the upper thigh, with the kneecap being the most painful area to tattoo. For men, the process occurs six to eight hours a day, over a three day period. Usually, eight to ten men will be tattooed at the same time. Obligatory for Samoan men, an individual who is highly decorated is known as a “Sogaimiti,” an honorific term. Any man without a tattoo is disparagingly referred to as a “pulu u,” or a “foul-tasting taro,” and may be the frequent target of ridicule.

Smalley, Suzanne and Evan Thomas. “The Draw of ‘Dead Town.’” *Newsweek* 153.7

(2009): 44. *MasterFile Premier*. Ebsco. Web. 31 Jul 2011.

The authors record the tremendous difficulty, fraught with ambivalence and very real danger, on the part of those individuals who attempt to disassociate themselves from gangs and gang life. By interviewing two former gang members who have done time in Folsom Prison and juvenile camp respectively, both Smalley and Thomas demonstrate the power of the gangs as shapers of individual identity. The bulk of the piece takes place

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at “Ya’ Stuvo” (Spanish slang for “That’s enough!” or “I’m done with that!”) tattoo removal center, where the writers interview Gabriel Hinojos, twenty-nine, a husband, and a father of four children, and David Davila, sixteen. Hinojos is undergoing his forty-fifth visit to the center in order to remove the tattooed tears under his eyes, a symbol of his stint at Folsom Prison. His salvation from the gang came from Homeboy Industries, run by Father Gregory Boyle, S.J., whose enterprise has ministered to the needs of eight thousand men and women an year from two-hundred and seventy gangs. Says Hinojos about his struggle, “I feel old.”

Wysong, Pippa. “Piercing and Tattooing Can Be Dangerous.” *Self-Mutilation*.

Ed. Mary E. Williams. Detroit: Greenhaven Press, 2008. *Opposing Viewpoints*.

Gale Opposing Viewpoints in Context. Web. 5 Aug. 2011.

Wysong cautions young people, particularly teen-aged girls, to consider the grave risks involved with getting a body piercing or a tattoo. She asserts that twenty-three percent of the teenaged population have piercings; another eight percent have tattoos, and yet another twenty-one percent want to get a tattoo. Focusing on two fifteen-year old girls, friends, with multiple piercings, Wysong details the dangers involved in these practices—among the risks are chipped and broken teeth from tongue studs, choking, possibly fatal allergies, and serious infections, especially as this infection involves the tongue, which, she asserts, can swell, resulting in the young person’s undergoing surgery to remove the stud. And to remove an unwanted tattoo, individuals must attend a minimum of eight sessions, ranging in cost from five-hundred dollars to a thousand per session. She adds that health insurance generally does not cover the cost of tattoo removal.

“Youth Piercing ban: Legislation to require parent consent.” *Geelong Advertiser*

(n.d.) *Newspaper Sources Plus*. Ebsco. Web. 5 Aug. 2011.

Nationals Party Member of Parliament Damien Drum initially proposed a bill that would require mandatory parental consent for all young people desiring a body piercing or a tattoo. However, Attorney General, Mr. Rob Hulls, maintaining that the bill was too rigid, introduced a compromise. The result of this compromise is a new law that prohibits Victorians under the age of eighteen from receiving “intimate body piercings,” including having the nipples and genitals pierced with studs and rings. Children under sixteen will not be permitted to get piercings.