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Presentation title: Crime narratives and visual material from Pablo Escobar to contemporary times

The Colombian drug trafficker of the eighties Pablo Escobar constantly showed an interest in visual material. He often constructed texts that have a double meaning and these can be interpreted as intertextualities. Most of them finish in coincidences. However, there is evidence that he intentionally constructed them. Escobar needed to give various meanings to objects and words as a mechanism to constitute illegality, which made it difficult to identify illegality. I propose to define intertextuality in relation to what Foucault considers a discursive formation, which assembles an interconnected group of objects, concepts, and theoretical choices. Intertextualities are like narcotics, that is, the result of adapting chaos to modernity because it can only be an illusion of modernity; an intent to find a dual reality. How can this contemporary manifestation still be portrayed in the media as an intertextual culture? How can understanding and interpreting intertextualities help prevent crime? This presentation explores anthropology, literature, history, and visual materials as related to illegality. Could visual material promote crime? How does this dual text connect with the phenomenon that "former criminals" have become "influencers"? What are the implications for society? In this presentation I adopt another approach, another methodology, to interpret crime as visual culture. I intend to show that visual material is not disconnected from the illegality, but is part of the configuration of illegality because illegality approaches a phenomenon akin to the visual text.