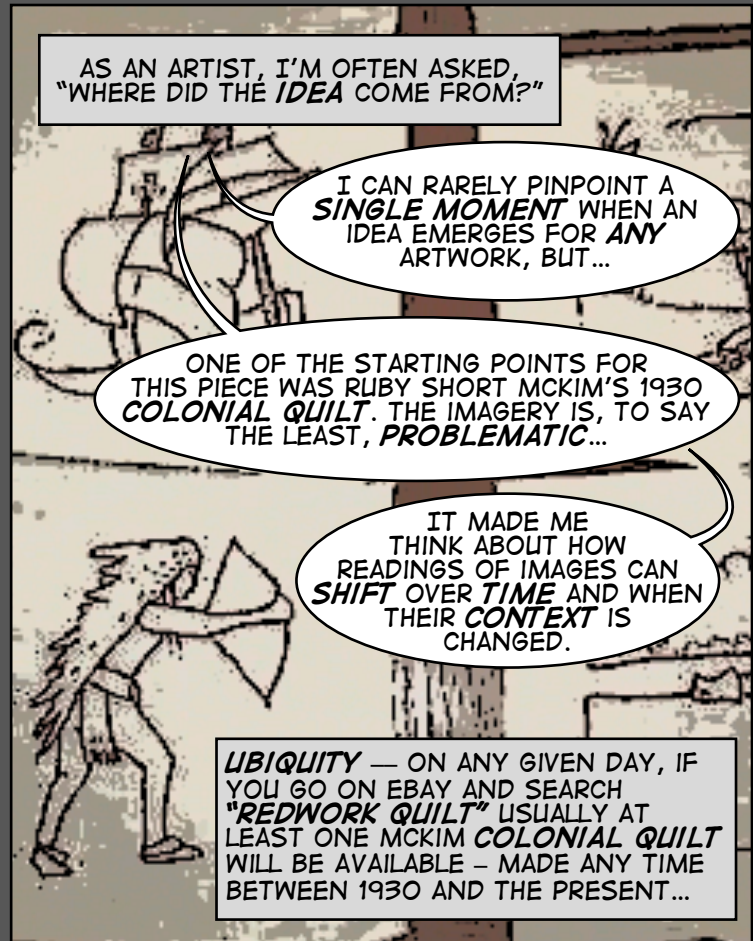


WHEN KARL JIRGENS INVITED ME TO RESPOND TO THE THEME OF **PROCESS** FOR THIS ISSUE OF HAL, I DECIDED TO WRITE ABOUT THE PIECE I'M CURRENTLY MAKING,

REDWORK: THE EMPEROR OF ATLANTIS

IT'S A PIECE THAT HAS BEEN MORE OF AN UPHILL BATTLE THAN USUAL...

NORMALLY I FINISH A PIECE IN A FEW MONTHS OR A YEAR... MAYBE TWO YEARS AT THE OUTSIDE. I'M HEADING INTO TO **YEAR FIVE** ON THIS ONE...



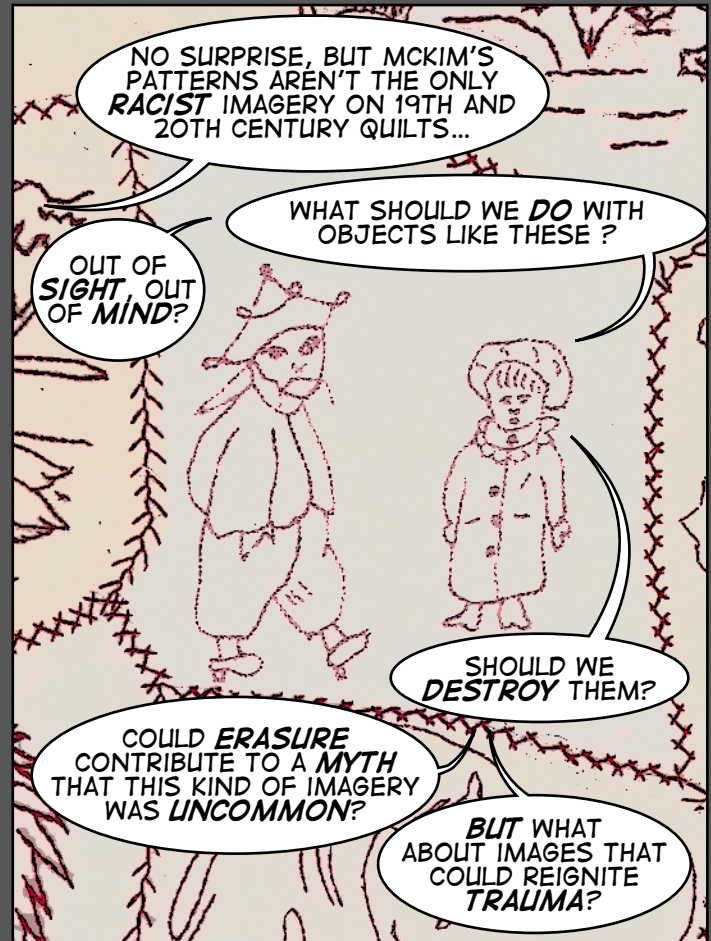
AS AN ARTIST, I'M OFTEN ASKED, "WHERE DID THE **IDEA** COME FROM?"

I CAN RARELY PINPOINT A **SINGLE MOMENT** WHEN AN IDEA EMERGES FOR ANY ARTWORK, BUT...

ONE OF THE STARTING POINTS FOR THIS PIECE WAS RUBY SHORT MCKIM'S 1930 **COLONIAL QUILT**. THE IMAGERY IS, TO SAY THE LEAST, **PROBLEMATIC**...

IT MADE ME THINK ABOUT HOW READINGS OF IMAGES CAN **SHIFT OVER TIME** AND WHEN THEIR **CONTEXT** IS CHANGED.

UBIQUITY — ON ANY GIVEN DAY, IF YOU GO ON EBAY AND SEARCH "**REDWORK QUILT**" USUALLY AT LEAST ONE MCKIM **COLONIAL QUILT** WILL BE AVAILABLE — MADE ANY TIME BETWEEN 1930 AND THE PRESENT...



NO SURPRISE, BUT MCKIM'S PATTERNS AREN'T THE ONLY **RACIST** IMAGERY ON 19TH AND 20TH CENTURY QUILTS...

WHAT SHOULD WE **DO** WITH OBJECTS LIKE THESE ?

OUT OF **SIGHT** OUT OF **MIND**?

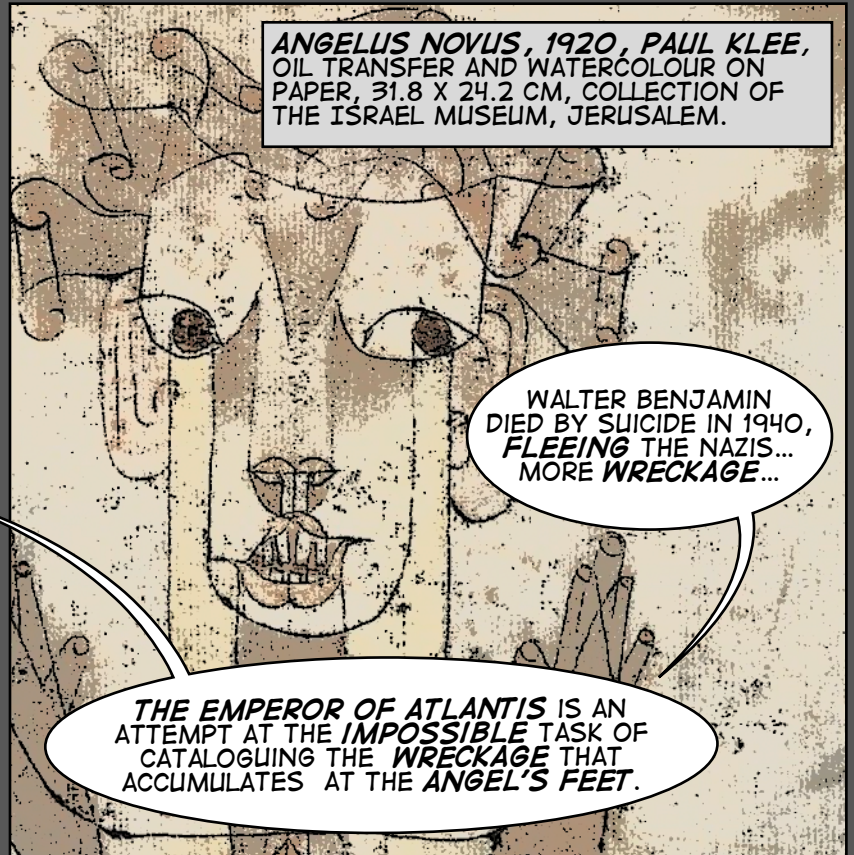
SHOULD WE **DESTROY** THEM?

COULD **ERASURE** CONTRIBUTE TO A **MYTH** THAT THIS KIND OF IMAGERY WAS **LINCOMMON**?

BUT WHAT ABOUT IMAGES THAT COULD REIGNITE **TRAUMA**?

I WAS ALSO INSPIRED BY THE 9TH PART OF **WALTER BENJAMIN'S "THESES ON THE PHILOSOPHY OF HISTORY"** (1940):

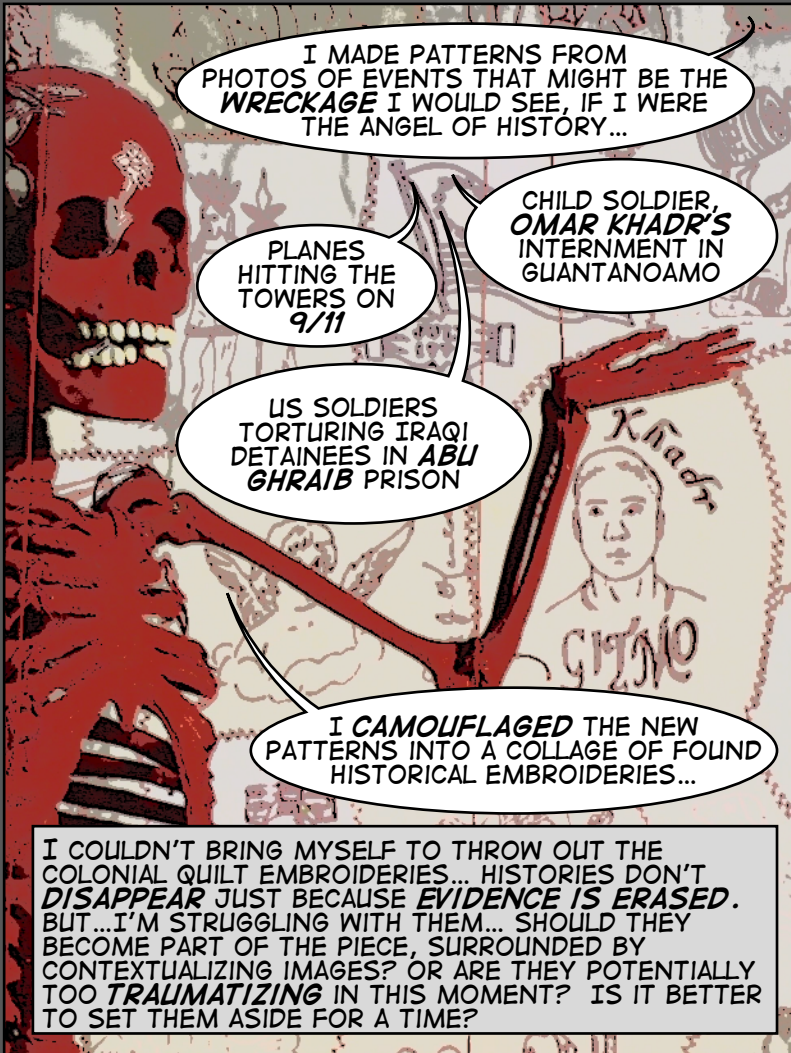
"A KLEE PAINTING NAMED **ANGELUS NOVUS** SHOWS AN ANGEL LOOKING AS THOUGH HE IS ABOUT TO MOVE AWAY FROM SOMETHING HE IS FIXEDLY CONTEMPLATING. HIS EYES ARE STARING, HIS MOUTH IS OPEN, HIS WINGS ARE SPREAD. THIS IS HOW ONE PICTURES THE **ANGEL OF HISTORY**. HIS FACE IS TURNED TOWARD THE PAST. WHERE WE PERCEIVE A CHAIN OF EVENTS, HE SEES ONE **SINGLE CATASTROPHE** WHICH KEEPS **PILING WRECKAGE UPON WRECKAGE** AND HURLS IT IN FRONT OF HIS FEET. THE ANGEL WOULD LIKE TO STAY, AWAKEN THE DEAD, AND **MAKE WHOLE WHAT HAS BEEN SMASHED**. BUT A STORM IS BLOWING FROM PARADISE; IT HAS GOT CAUGHT IN HIS WINGS WITH SUCH VIOLENCE THAT THE ANGEL CAN NO LONGER CLOSE THEM. THE STORM IRRESISTIBLY PROPELS HIM INTO THE FUTURE TO WHICH HIS BACK IS TURNED, WHILE **THE PILE OF DEBRIS BEFORE HIM GROWS SKYWARD**. THIS STORM IS WHAT WE CALL **PROGRESS**."



ANGELUS NOVUS, 1920, PAUL KLEE, OIL TRANSFER AND WATERCOLOUR ON PAPER, 31.8 X 24.2 CM, COLLECTION OF THE ISRAEL MUSEUM, JERUSALEM.

WALTER BENJAMIN DIED BY SUICIDE IN 1940, **FLEEING THE NAZIS... MORE WRECKAGE...**

THE EMPEROR OF ATLANTIS IS AN ATTEMPT AT THE **IMPOSSIBLE** TASK OF CATALOGUING THE **WRECKAGE** THAT ACCUMULATES AT THE **ANGEL'S FEET**.



I MADE PATTERNS FROM PHOTOS OF EVENTS THAT MIGHT BE THE **WRECKAGE** I WOULD SEE, IF I WERE THE ANGEL OF HISTORY...

PLANES HITTING THE TOWERS ON **9/11**

CHILD SOLDIER, **OMAR KHADR'S** INTERNMENT IN GUANTANAMO

US SOLDIERS TORTURING IRAQI DETAINEES IN **ABU GHRAIB** PRISON

I **CAMOUFLAGED** THE NEW PATTERNS INTO A COLLAGE OF FOUND HISTORICAL EMBROIDERIES...

I COULDN'T BRING MYSELF TO THROW OUT THE COLONIAL QUILT EMBROIDERIES... HISTORIES DON'T **DISAPPEAR** JUST BECAUSE **EVIDENCE IS ERASED**. BUT...I'M STRUGGLING WITH THEM... SHOULD THEY BECOME PART OF THE PIECE, SURROUNDED BY CONTEXTUALIZING IMAGES? OR ARE THEY POTENTIALLY TOO **TRAUMATIZING** IN THIS MOMENT? IS IT BETTER TO SET THEM ASIDE FOR A TIME?

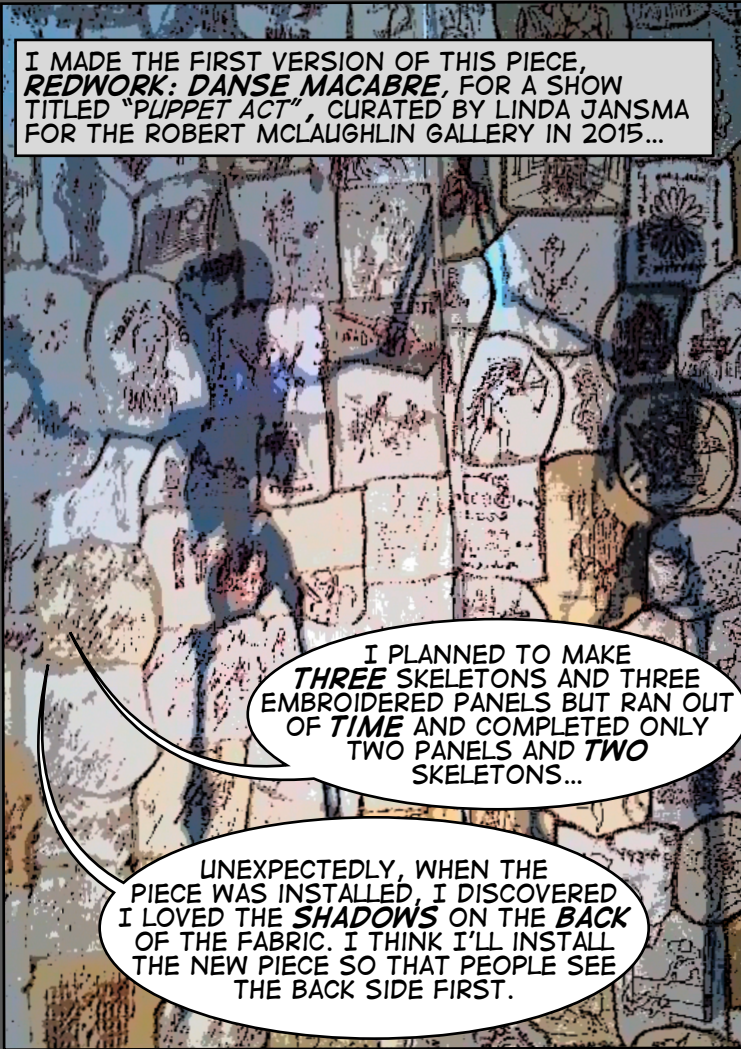


I AM STILL COLLECTING REDWORK QUILTS AND EMBROIDERY PATTERNS...MOSTLY FROM EBAY. I LOVE DISCOVERING ARTIFACTS THAT ARE "**STRANGER THAN FICTION**". ONE OF MY FAVOURITE FINDS WAS A SET OF PAPER EMBROIDERY PATTERNS FROM **WW2**...

DAYS OF THE WEEK EMBROIDERY WERE USUALLY FOR **DECORATIVE TOWELS**... I WONDER WHO DESIGNED THESE?

THERE WERE A **B52 BOMBER** AND A **MACHINE GUN** IN THE SET OF PATTERNS, TOO...

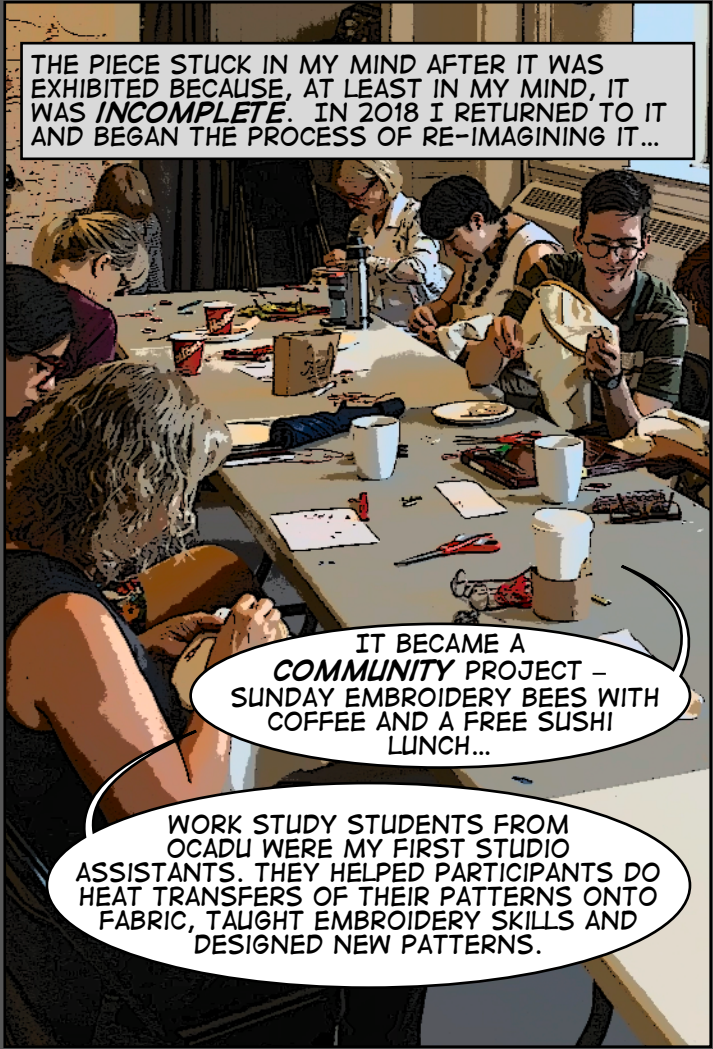
I MADE THE FIRST VERSION OF THIS PIECE, **REDWORK: DANSE MACABRE**, FOR A SHOW TITLED "PLUPPET ACT", CURATED BY LINDA JANSMA FOR THE ROBERT MCLAUGHLIN GALLERY IN 2015...



I PLANNED TO MAKE **THREE** SKELETONS AND THREE EMBROIDERED PANELS BUT RAN OUT OF **TIME** AND COMPLETED ONLY TWO PANELS AND **TWO** SKELETONS...

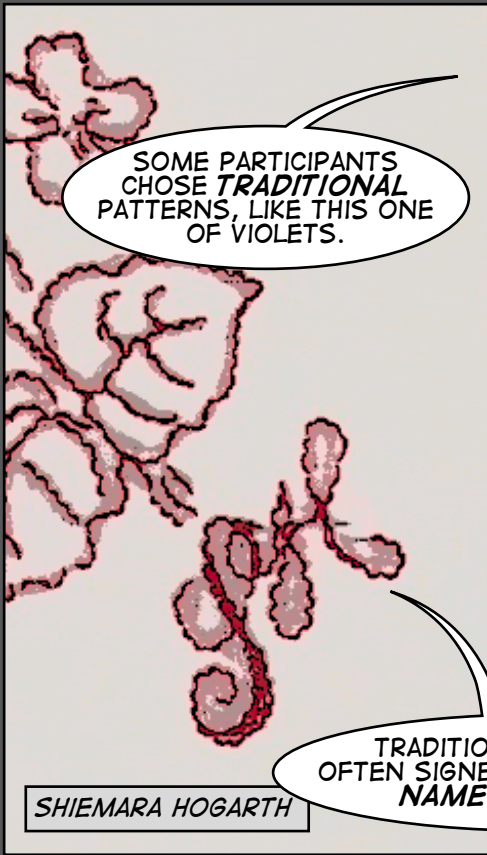
UNEXPECTEDLY, WHEN THE PIECE WAS INSTALLED, I DISCOVERED I LOVED THE **SHADOWS** ON THE **BACK** OF THE FABRIC. I THINK I'LL INSTALL THE NEW PIECE SO THAT PEOPLE SEE THE BACK SIDE FIRST.

THE PIECE STUCK IN MY MIND AFTER IT WAS EXHIBITED BECAUSE, AT LEAST IN MY MIND, IT WAS **INCOMPLETE**. IN 2018 I RETURNED TO IT AND BEGAN THE PROCESS OF RE-IMAGINING IT...



IT BECAME A **COMMUNITY** PROJECT - SUNDAY EMBROIDERY BEES WITH COFFEE AND A FREE SUSHI LUNCH...

WORK STUDY STUDENTS FROM OCADU WERE MY FIRST STUDIO ASSISTANTS. THEY HELPED PARTICIPANTS DO HEAT TRANSFERS OF THEIR PATTERNS ONTO FABRIC, TAUGHT EMBROIDERY SKILLS AND DESIGNED NEW PATTERNS.



SOME PARTICIPANTS CHOSE **TRADITIONAL** PATTERNS, LIKE THIS ONE OF VIOLETS.

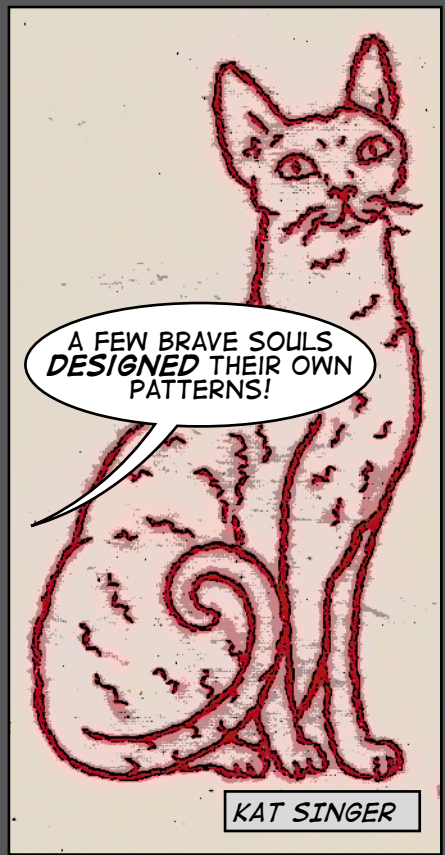
SHIEMARA HOGARTH



SOME PEOPLE CHOSE THE **POLITICAL** PATTERNS ...

TRADITIONAL REDWORK IS OFTEN SIGNED WITH THE MAKER'S **NAME** OR **INITIALS**.

KEI YANO



A FEW BRAVE SOULS **DESIGNED** THEIR OWN PATTERNS!

KAT SINGER

PEOPLE WERE INVITED TO WRITE ABOUT **WHY** THEY CHOSE PATTERNS... HERE ARE A FEW EXCERPTS...

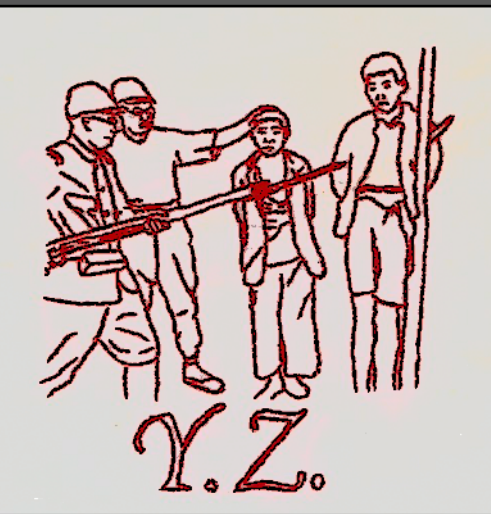


"I **HESITATED** TO CHOOSE THIS IMAGE. MY **MOTHER** WAS AN EIGHT YEAR OLD VILLAGE GIRL IN GERMANY WHEN **HITLER** HAPPENED, AND A **TEENAGER** WHEN HE **IGNITED WAR** IN EUROPE. I WAS BORN AND GREW UP IN NORTHERN ONTARIO IN THE EARLY 50S. THE IMPACT OF **HITLER** HAS VIBRATED WITHIN ME INVISIBLY FOR A VERY LONG TIME. **VISCE**RALLY, **MENTALLY** AND **INTELLECTUALLY**. THERE WAS A MOMENT WHEN I TRIED TO **IMAGINE** WHAT IT MUST HAVE FELT LIKE TO GROW UP AMIDST THE ENERGY OF THE **FEAR**, THE **TIDAL WAVE** OF THE **COLLECTIVE** SUPPORTING THE **CRAZY PERSON** WHO WAS IN **CHARGE**. I HAVE HAD **SIMILAR FEELINGS** OF **ANXIETY** OVER THE **LAST FEW YEARS** OBSERVING THE **NEIGHBOURS** SOUTH OF OUR **BORDER**. **HOW DID IT HAPPEN?** HOW DO PEOPLE LOSE SIGHT OF WHAT IS HAPPENING? HOW DOES IT AFFECT THE **YOUNG** AND **IMPRESSIONABLE?** HOW DO WE **NOT LET IT HAPPEN AGAIN?**"
—ULRIKE BALKE

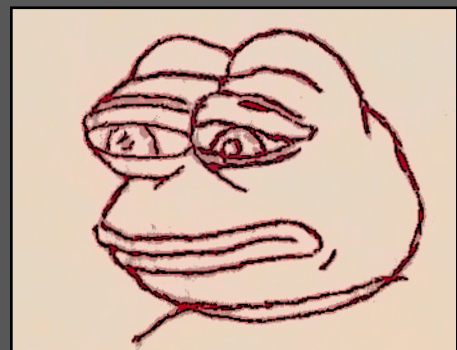
"I SELECTED **AUG. 6 1945**, BECAUSE MY **FATHER** WAS A **SCIENTIST** IN THE USA AND WAS **DRAFTED** DURING THE **WAR** TO WORK ON THE **BOMB**. HE WAS **HIDDEN AWAY** WITH A **GROUP** OF **SCIENTISTS** TO DEVELOP THE **BOMBS** THAT WERE **DROPPED** IN **JAPAN**. HE SPENT THE **REST** OF HIS **LIFE** CARRYING THE **GUILT** AND **HORROR** OF THAT **AROUND** IN HIS **HEART**. HE **COULD NEVER** RECONCILE IT."
—KIRSTEN ABRAHAMSON



"I WANTED AN **INNOCENT** IMAGE TO **CONTRAST** THE **DARK**. BUT I LIKE THIS IMAGE BECAUSE IT ALSO SPEAKS TO THE **PREDATORY NATURE** OF **ANIMALS** AND **HUMANS**. THE **FISH** ARE KEPT IN A **BOWL** AS **PETS** FOR **HUMAN ENTERTAINMENT** - THE **CAT** IS **CATCHING** THEM. **THEY DON'T STAND A CHANCE.**"
—JILL ROSENBERG

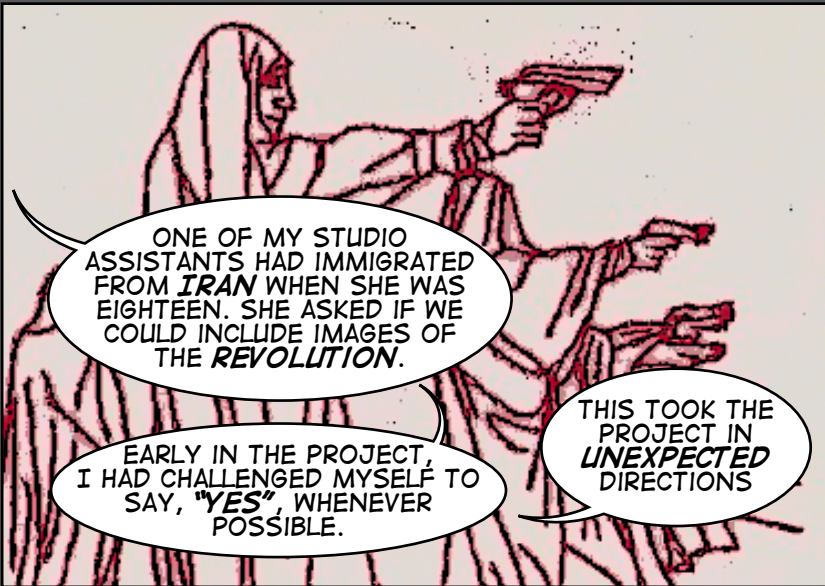


"MY **GRANDMA** USED TO TELL ME A **STORY** OF HER AND **HER BROTHER** DURING THE **JAPANESE INVASION**. WHEN THEY HEARD OF THE **INCOMING JAPANESE TROOPS**, SHE WENT **HIDING** IN THE **VILLAGE TEMPLE** TO **AVOID** BEING **FOUND** BY THE **JAPANESE SOLDIERS**. ONE OF HER **BROTHERS** FAILED TO **FIND** A **PLACE** TO **HIDE** AND **NEVER** RETURNED **HOME** AFTER THAT **DAY**. I WANT TO DO THIS **EMBROIDERY** AS IT WILL **SERVE** AS A **REMINDER** TO **PEOPLE** OF THE **PAIN** THAT **CHINESE PEOPLE** ENDURED **DURING WWII.**"
—YIMI ZHENG



"**PEPE THE FROG** IS SUCH A **CONTENTIOUS MEME**. HE IS A **HATE SYMBOL** TO **SOME**, HE IS A **SYMBOL** OF THE **TRICKSTER** TO THE **POLITICALLY NEUTRAL**, AND HE IS A **SYMBOL** OF **EMPOWERMENT** FOR THE **ALT RIGHT**. PEPE IS THE **QUINTESSENTIAL IMAGE/SYMBOL** OF THE **TIMES** WE **LIVE** IN - **CHAOTIC** ON BOTH **ENDS**. LIKE THE **BIBLICAL PLAGUE OF FROGS** BESTOWED UPON **RAMSES' EGYPT**, WE ARE **GOING THROUGH** OUR **OWN PLAGUE** - **WITNESSING** **HARBINGERS OF CHAOS.**"
—TATJANA REITHOFER

YOU CAN FIND ALL PARTICIPANTS' EMBROIDERIES AND REFLECTIONS ON THE PROJECT WEBSITE.



ONE OF MY STUDIO ASSISTANTS HAD IMMIGRATED FROM **IRAN** WHEN SHE WAS EIGHTEEN. SHE ASKED IF WE COULD INCLUDE IMAGES OF THE **REVOLUTION**.

EARLY IN THE PROJECT, I HAD CHALLENGED MYSELF TO SAY, **"YES"**, WHENEVER POSSIBLE.

THIS TOOK THE PROJECT IN **UNEXPECTED DIRECTIONS**



SHE BECAME THE **FIRST** GUEST ARTIST TO DESIGN A SET OF PATTERNS.

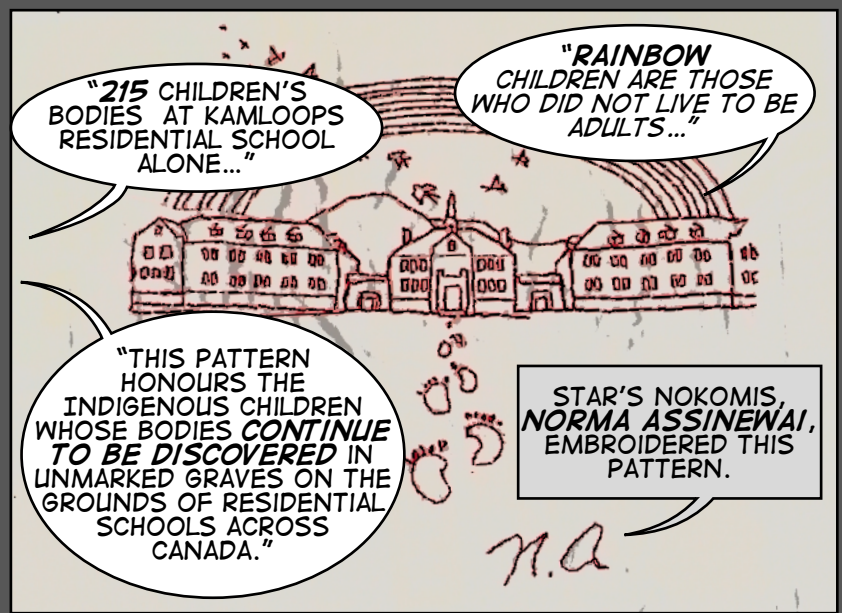
SHE **DESERVES** TO BE ACKNOWLEDGED BY NAME, BUT CHOOSES TO REMAIN **ANONYMOUS** FOR SAFETY — SHE HAS FAMILY IN IRAN AND TRAVELS THERE TO VISIT.

THE EMPEROR OF ATLANTIS IS ABOUT **OVERWHELMING HISTORIES OF INJUSTICE, WAR AND CRUELTY... ETHICALLY, CAN - OR SHOULD - I REFER TO EVENTS THAT ARE NOT PART OF MY LIVED EXPERIENCE?**



INVITING GUEST ARTISTS IS A **PARTIAL SOLUTION** TO THIS QUESTION...

GUEST ARTIST, **STAR NAHWEGAHBO**, IS OJIBWAY/SCOTTISH FROM AUNDECK OMNIKANING FIRST NATION, MANITOULIN ISLAND.



"**215 CHILDREN'S BODIES** AT KAMLOOPS RESIDENTIAL SCHOOL ALONE..."

"**RAINBOW CHILDREN** ARE THOSE WHO DID NOT LIVE TO BE ADULTS..."

"THIS PATTERN HONOURS THE **INDIGENOUS CHILDREN** WHOSE BODIES **CONTINUE TO BE DISCOVERED** IN UNMARKED GRAVES ON THE GROUNDS OF RESIDENTIAL SCHOOLS ACROSS CANADA."

STAR'S NOKOMIS, **NORMA ASSINEWAI**, EMBROIDERED THIS PATTERN.

n.a.

GUEST ARTIST **LOLITA NEWMAN**: BASED ON HER SEARCH FOR HER ANCESTRAL CONNECTION TO SLAVERY, LOLITA'S PATTERNS DEPICT **SLAVE LIFE** DURING THE CIVIL WAR. LOLITA NEWMAN IS A SELF-TAUGHT EMBROIDERER WHO LIVES IN SOUTHERN CALIFORNIA, AND HAS ROOTS IN CANE RIVER, LOUISIANA.



HENRY "BOX" BROWN ESCAPED SLAVERY BY MAILING HIMSELF TO PHILADELPHIA IN 1849.

LAURA DI VILIO EMBROIDERED LOLITA'S PATTERN

SOPHIA BOYADJIAN WILL BE FEATURED AS A GUEST ARTIST IN FALL, 2022.



REFLECTING ON HER HERITAGE, SOPHIA SELECTED PHOTOS OF THE **ARMENIAN GENOCIDE**... STUDIO ASSISTANTS TRANSFORMED THEM INTO EMBROIDERY PATTERNS.

WHEN THE PANDEMIC STRUCK, I MOVED THE PROJECT ONLINE. PEOPLE REQUESTED PATTERNS VIA THE PROJECT WEBSITE AND I SENT FREE EMBROIDERY KITS BY SNAIL MAIL...

I MISSED THE SEWING BEES WHERE I MET PARTICIPANTS IN PERSON...

BUT NOW THERE ARE PARTICIPANTS FROM ACROSS CANADA AND THE USA — EVEN FROM JAPAN AND AUSTRALIA.

"I WANT TO PARTICIPATE, BUT I DON'T KNOW HOW TO SEW..."

DON'T WORRY IF YOU DON'T KNOW HOW TO SEW!

THERE ARE INSTRUCTIONS IN THE KIT AND VIDEOS ON THE WEBSITE THAT WILL HELP YOU LEARN.

"WHEN WILL THE WORK BE EXHIBITED?"

I'M HOPING THE FIRST SHOWS WILL BE IN 2023 OR 2024...

EVEN AFTER EXHIBITIONS BEGIN, EMBROIDERY WILL CONTINUE...

THE PIECE WILL CONTINUE TO GROW OVER TIME... MAYBE FOR THE REST OF MY LIFE.

THANK YOU TO THE EMBROIDERERS WHO GAVE PERMISSION TO SHARE THEIR WORK IN THIS COMIC: KIRSTEN ABRAHAMSON, ULRIKE BALKE, JILL ROSENBERG, KAT SINGER, KEI YANO, LORNA LIVEY AND YIMI ZHENG; TO GUEST ARTISTS STAR NAHWEGAHBO, LOLITA NEWMAN, SOPHIA BOYADJIAN AND ANONYMOUS; AND TO STUDIO ASSISTANTS, EMILY ROE, KATIA SCANDALE, OLIVIA TAYLOR, SEMONDE SNALUWAERT, PHOEBE FINDLAY, SALMA AL GHAZHALY, JACKSON PIJ, SHIEMARA HOGARTH, AND TATJANA REITHOFER.

IN WINTER 2021 I DID ONLINE ARTIST TALKS AND WORKSHOPS...

IN WINTER 2022, I WAS LOOKING FORWARD TO OFFERING WORKSHOPS IN PERSON BUT OMICRON ARRIVED, AND WE HAD ANOTHER WINTER OF PHYSICAL DISTANCING...

I'M HOPING TO START OFFERING IN PERSON WORKSHOPS AGAIN SOON, BUT UNTIL THEN...

YOU CAN REQUEST A FREE EMBROIDERY KIT VIA THE WEBSITE

I'M ALSO CONTINUING TO DO FREE ONLINE ARTIST TALKS FOR GROUPS — CONTACT ME VIA THE WEBSITE FOR MORE INFO AND TO BOOK A DATE.

WOULD YOU LIKE TO CONTRIBUTE AN EMBROIDERY TO THE PROJECT? VISIT WWW.EMPEROROFATLANTIS.COM TO REQUEST A FREE EMBROIDERY KIT...

EMBROIDERY BY LORNA LIVEY

EVERYBODY IS WELCOME! KIDS, TOO!

FREE KITS INCLUDE FABRIC STAMPED WITH THE PATTERN YOU HAVE CHOSEN AND YOUR NAME OR INITIALS, A NEEDLE, EMBROIDERY THREAD, NEEDLE THREADER, EMBROIDERY HOOP, INSTRUCTIONS AND A RETURN ENVELOPE WITH POSTAGE.

CATHERINE HEARD IS REPRESENTED BY BIRCH CONTEMPORARY WWW.BIRCHCONTEMPORARY.COM