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In the face of contemporary times



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# **A marriage of photography, embroidery and revolution: Flávia Bomfim's illustrated book *O adeus do marujo* as an example of the use of textiles in contemporary engaged art for children and adolescents**

On September 16, 2022, the Brazilian publishing house Pallas released the illustrated book *O adeus do marujo*, featuring texts and images by Flávia Bomfim. The book's illustrations had been noted before, with the artist receiving a prize in the "Green Island" category at the prestigious Nami Concours International Book Illustration Competition held in Ilha Nami, South Korea<sup>1</sup>. The aforementioned award recognizes the work of

» 1 See [https://www.namiconcours.com/winners/2021/2021\\_greenisland.php?flag=2](https://www.namiconcours.com/winners/2021/2021_greenisland.php?flag=2) (30.06.2023).

illustrators from different parts of the world; the prize-winning pieces in the 2021 edition were selected by an international jury consisting of: Piet Grobler (Republic of South Africa), Sung-ok Han (South Korea), Yukiko Hiromatsu (Japan), Klaas Verplancke (Belgium) and Anastasia Arkhipova (Russia). After the book's official release, the *Quatro Cinco Um* magazine named it the best children's book of 2022<sup>2</sup>. A year later, at the sixtieth anniversary edition of the Bologna Children's Book Fair, *O adeus do marujo* earned a special mention in the Special Category of "Photography", presented for the first time in the history of the prestigious Bolognaragazzi Award. The jury lauded Bomfim's dialogue with the traditional photographic medium and embroidery technique, as well as the historical and social themes she took up in the book<sup>3</sup>.

Born in 1979 in Brazil, Flávia Bomfim is an artist whose artistic toolbox includes embroidery, situating her among the artists who employ the medium for socially engaged expression. In the course of her creative pursuits, Flávia Bomfim has been a resident at the International School of Illustration (Scuola internazionale d'illustrazione) in Sàrmede, Italy, founded by Fondazione Štěpán Zavřel (2013), Joelle Jolivet's graphic design studio in Paris (2015), and the Textile Museum in the Mexican city of Oaxaca (Museo Textil de Oaxaca, 2016).

In 2018–2019, Flávia Bomfim visited Italy again while implementing (among others) the long-term *RiVolti* project in Europe, which included exhibitions in Parma, Naples, Macerata and Bologna, along with workshops, talks and meetings. The project was co-curated by Monica Monachesi, Flávia Bomfim and Barbara Rigon. The idea behind this artistic enterprise emerged from the curators' meeting with 100 illustrators from different parts of the world during the Bologna Children's Book Fair (2018), resulting in portrait photographs of each of the invitees. After transferring the photographs to the medium of fabric, the portrayed persons were presented with their respective textile images, which they were then tasked to enrich with embroidered elements in accordance with their own invention. The resulting gallery comprised the exhibition, culminating in a meeting and conversation on the experience of working with the needle and thread (for some, the enterprise marked their first encounter with the technique)<sup>4</sup>. The *RiVolti* project itself enabled to address the

» 2 Ana Carolina Caldas, "Autora baiana Flávia Bomfim lança "O Adeus do Marujo" em Curitiba", *Brasil de Fato*, 28.02.2023, <https://www.brasildefatopr.com.br/2023/02/02/autora-baiana-flavia-bomfim-lanca-o-adeus-do-marujo-em-curitiba> (30.06.2023).

» 3 See <https://www.bolognachildrensbookfair.com/en/awards/bolognaragazzi-award/bolognaragazzi-award-all-the-2023-winners/photography-2023-special-category/10912.html> (30.06.2023).

» 4 For a description of the project from the point of view of one of its participants, Ada Augustyniak, see the artist's website: <https://www.adaaugustyniak.pl/OTHER-PROJECTS/RIVOLTI> (30.06.2023).

issues of power, accessibility, and the legacy of colonialism contained in the symbolic question regarding the number of stitches that reveal/interfere with/define the human face, while the process of intervention in the medium of fabric was conceived as an invitation to challenge the dominant photographic narrative, to tell a personal story and take a stand of one's own<sup>5</sup>.

Another long-standing project featuring the Brazilian artist has been *Bordar os Sonhos (Embroider Your Dreams)*, launched in 2013. It brings together a group of women from the Sussuarana neighborhood in the Brazilian city of Salvador (in the region of Bahia, which is also significant in the context of Flávia Bomfim's own origins), who create images of their memories, daily life and, above all, their dreams using embroidery, without any stylistic or technical restrictions imposed from above. Underlying the idea is the discussion concerning the boundaries between craftsmanship and high art, handicraft and unique art<sup>6</sup>, but also the question concerning the feasibility of one's dreams and plans in light of, for example, the level of Bahian education or readily available knowledge, as well as the financial affluence of the region's inhabitants, in particular its women<sup>7</sup>.

Flávia Bomfim has also designed embroidered illustrations for such periodicals as the Brazilian edition of *Le Monde Diplomatique (The Revolution Will Be Feminist)*, cover of the January 2018 issue) and *Folha de São Paulo*, as well as a number of book covers, among others for the Boitempo publishing house, including *Pensamento Feminista Negro (Black Feminist Thought)*, 2019), *Interseccionalidade (Intersectionality)*, 2021), and a series of Patricia Hill Collins's publications on sociological issues.

When examining Bomfim's artistic output, one should also mention her involvement in the establishment of the Filexpandido Illustration and Literature Festival (Festival de Ilustração e Literatura Filexpandido) in Salvador, Bahia, launched in 2013. The event brings together people involved in the creation of books, as well as their readers, and serves as a platform for the exchange of experiences and contacts between publishers

» 5 Nanda Maia, "Flávia Bomfim. Transgressora e polissêmica", *Revista Continente*, 01.07.2022, <https://revistacontinente.com.br/edicoes/259/flavia-bomfim-> (30.06.2023)

» 6 The problem of distinction between arts and crafts and the consequences of assigning artistic textiles, including embroidery, to the latter field has been the subject of consideration since the 1980s, undertaken by the likes of Rozsika Parker and Griselda Pollock, among others (see the chapter "Crafty women and the hierarchy of the arts", in Rozsika, Parker, Griselda, Pollock, *Old Mistresses: Women, Art and Ideology* (London: Bloomsbury Publishing Plc, 2021): 55-92 [originally published in 1981 by Pandora Press]. One interesting summary of the different avenues of discussion, from the value connotations of the term "arts" versus the term "crafts", to aesthetic, functional and semantic criteria, can be found in Sally J. Markowitz's article, "The Distinction between Art and Craft", *The Journal of Aesthetic Education*, vol. 28, no. 1 (1994): 55-70.

» 7 For more on the project, see the website: <https://bordarossinhos.blogspot.com/> (30.06.2023).

of books of significant literary and visual value. In this context, designing and creating books appears as a natural consequence of the Bomfim's professional interests, as evidenced by the publication analyzed in this article.

### A soldier's story

The cover of *O adeus do marujo* (translated as *The Sailor's Goodbye*) catches the eye with a composition centered on a portrait of a man, a photograph depicting a three-quarter bust of Manoel Gregório do Nascimento, the visionary of the 1910 Revolt of the Lash. However, the main protagonist of the narrative is João Cândido Felisberto (1880–1969), known as Almirante Negro, a sailor, commander of the revolt and long-standing member of the Brazilian Navy.

The book is an artistic, lyrical, part-documentary biographical account that interweaves poetry, photographs and embroidery arranged into threads from the lives of João Cândido and his companions. Cândido was born into an Afro-Brazilian family; his parents were slaves. At the age of thirteen, he joined the navy, where, as a black person, he suffered from particular manifestations of prejudice and violence at the hands of white officers. Cândido was among a group of several sailors sent to Newcastle-Upon-Tyne, England, to build the battleship Minas Geraes. The experience of enjoying greater liberties sparked his growing resentment over the situation of the soldiers in his native unit. The flashpoint came when an unlawful punishment of 250 lashes (instead of the warranted twenty five) was administered to one of the sailors, triggering the *Revolta da Chibata* (Revolt of the Lash) in November 1910.

Heading the group that took control of two battleships, the Minas Geraes and the São Paulo, was Almirante Negro, who was at the helm of the revolt. The sailors' demands included the abolition of torture (including flogging) as a form of punishment, as well as the improvement of living conditions in the Brazilian Navy. Cândido survived the Ilha das Cobras prison as one of only two rebels; the *Revolta da Chibata* has been described as a heroic example of working-class struggle, both with reference to improved working conditions and as a path to racial emancipation<sup>8</sup>.

I conducted a search in periodicals of the era, went through all the published photos, as well as articles and speeches. It's interesting to read the newspapers, to learn about the reactions of the public at the

» 8 Unfortunately, the significance of the event was only appreciated many years later. Despite the repeal of his sentence and his consequent release from prison, Cândido was never reinstated in the army, fell into poverty, and experienced discrimination working at the port for meager wages. In 2008, a monument was erected in Rio de Janeiro to commemorate Almirante Negro.

time, who were afraid of those boats [the two battleships intercepted by the rebels – author’s note] reportedly seeking to destroy the city. I structured this story based on the photographed facts and the embroideries João made while imprisoned<sup>9</sup>.

The composition of the illustrations is such that it not only depicts the people directly associated with the Revolt of the Lash, namely João Cândido and his comrades, but it is also a story depicting a watershed moment in Brazilian history. At the same time, when put in a broader context, it is also a story of humanity and the universal desire for justice and respect regardless of one’s origin, economic background or skin color.

Flávia Bomfim’s choice of artistic medium was a collage of cyanotype—a traditional photographic technique—and embroidery. First developed and described by Sir John Herschel in 1842, cyanotype was originally a method of producing images using the photosensitive quality of iron salt. The use of Prussian blue yields monochromatic images in a distinctive shade of blue. Cyanotypes were at times both an object of interest and rejection, with the professional photographic community divided mainly over what they considered an unnatural shade of blue, along with the attendant technical tonal limitations. The artistic aspects of cyanotype at its very beginning were appreciated and exploited by Anna Atkins (1799–1871), a British botanist and photographer whose *British Algae: Cyanotype Impressions* (1843–1851) is considered by some scholars as the first publication ever illustrated with photographs<sup>10</sup>. Initially, cyanotype was employed as a documentation method for the purpose of, among other things, capturing important engineering projects and reproducing technical drawings. In turn, artists representing various styles and compositional plastic effects turned to cyanotype for its aesthetic qualities.

In the context of the book described in this paper, it is worth recalling the photographer Fred Holland Day (1864–1933)<sup>11</sup>, especially his cyanotype portraits of sailors. Holland Day created atmospheric images characterized by melancholic overtones, soft light and subtlety. One of the first artists who began experimenting with various photographic techniques, including compositions obtained by cyanotype, was the American photographer Betty Hahn (1940). Among others, the artist interfered with the composition of the photograph by tapping into embroidery, which she used to emphasize selected elements of the structure and to endow

» 9 Leguen Laurence, “O Adeus do Marinheiro, l’adieu du marin. Entretien avec Flavia Bomfim”, *Miniphlit*, 12.03.2023, <https://miniphlit.hypotheses.org/6219> (30.06.2023).

» 10 Meredith Key Soles, “Atkins Anna”, in: *Encyclopedia of nineteenth-century photography*, ed. John Hannavy (New York: Taylor & Francis Group 2008), 93-95.

» 11 Pam Roberts, “Fred Holland Day”, in: *Encyclopedia of nineteenth-century photography*, ed. John Hannavy (New York: Taylor & Francis Group 2008), 389-391.

them with a deeper conceptual meaning, one that intertwined questions regarding the mundaneness of repetitive daily activities and routine with the feminist perspective on the anonymity of women's handicraft<sup>12</sup>.

Meanwhile, in transferring the existing photographs documenting the *Revolta da Chibata* or the reproductions of newspaper excerpts from the era onto raw-weave cotton fabric using the cyanotype technique, Flávia Bomfim brings out the archival essence of the photographs used. In addition to portraits of João Cândido and his comrades, Bomfim also includes an image of a majestic ship in the harbor, which is a representation of military might and the progress of martial technology, on the one hand, and the menace and desperation of the rebels, on the other. She transfers onto fabric and embroiders illustrations, the photographic traces of João Cândido's life: images presenting him wearing work clothes, uniform and distinctive headgear. Bomfim reconstructs some of those press centerfold compositions on an abstract background of dyed fabric. She then supplements those photographs with a second layer: a crease of white, blue or navy blue thread with a distinct accent of bright yellow captured in the form of embroidery with a symbolic meaning. At the same time, her interference with the documentary image transcends its historical and factual character, lending the whole a poetic touch of a sailor's song.

### **"Why blue and yellow? Is yellow the color of hope?"**

I chose blue, the color of cyanotype, for the reproductions of historical photographs. I must admit that this book is not just about João, I also put the other leaders of the rebellion in the paintings, and then invited the sea as a co-hero of the of this story. The sea, so blue, one that knows the story of these sailors. The sea that witnesses what happened. I also needed to add light, for contrast, hence the use of yellow"<sup>13</sup>.

The choice of technique is related to the main character himself and his output as an embroiderer. During the 34th Sao Paulo Biennale held in 2021 at Círculo de Arte #9, part of an exhibition designed to establish a dialogue with the public and seek new relationships between works of art featured two cloths embroidered by the revolutionary sailor<sup>14</sup>. The pieces were made during the nearly two years Almirante Negro spent in extremely difficult prison conditions. One of them contains embroidered inscriptions, including the slogan *O Adeus do Marujo*, echoed in the title of Flávia Bomfim's book. In the center of the stained fabric is the outline

» 12 See Steve Yates, David Haberstitch, Dana Asbury, *Betty Hahn: Photography or Maybe Not* (Albuquerque: University of New Mexico Press, 1995).

» 13 Laurence, "O Adeus do Marinheiro...", 2022.

» 14 See <http://34.bienal.org.br/agenda/9322> (30.06.2023)



of two hands holding an anchor surrounded by a floral ornament, embroidered with a uniformly colored dark thread. The key accent of the second composition is a bleeding heart pierced by a dagger, in particular the expressive and eye-catching drops of red blood.

“*O adeus do marujo* is a book about a specific moment in João Cândido’s life—the time he led the *Revolta da Chibata*—but also about the ensuing bitterness that led him to commit himself to embroidery. It is a book about time, our ancestors, remembrance, winds, justice, dreams, the blue, and the sea”, says Bomfim<sup>15</sup>.

### **An illustrated book**

The photographic portrait of Manoel Gregório do Nascimento presented on the cover is enriched by numerous lines of softly guided thread. Encircling his shoulders are rhythmically repeating soft waves and a floral ornament, which provide a visual frame for his face. This stylized border is accentuated by the yellow form of the ship which provides a coloristic counterbalance to the beam of rays of the same color, concentrically spreading from the sailor’s eyes. Flávia Bomfim turns to a simple traditional stitch, whose lines are refined though not perfect. The piece seems complete, as if it were a finished work, and yet the artist hides the knots and other imperfections of the guided thread underneath the fabric. She reveals her technique to the viewer on the back cover, which showcases the reverse of the fabric. Thus, Bomfim arrives at a mirror image of the main composition, which is made up of a photograph subtly penetrating through the surface of the canvas and, in this version, tangled knots, threads, nodes and irregular lines.

The book’s endpaper is a juxtaposition of unevenly ruffled fabric set, which is predominantly tinted blue, and the contrasting elements alluding to embroidered motifs. The forms suspended in the blue space include recurring motifs that foreshadow the storyline, as well as fragments of illustrations present elsewhere in the narrative: birds, anchors, hearts, floral ornaments, needles.

The successive centerfolds are arranged as a coherently composed versed narrative. The representations are more or less finished: unlike the polished first page of the cover, other illustrations bear visible traces of Bomfim’s craft. Tangled loose threads or fragments of threads abandoned as if in the middle of the creation process, or needles stuck into the material, contrasted with fragments of very precise execution, serve an increasingly more prominent visual purpose. The artist skillfully conducts a balanced interplay between the background fabric that comprises images

» 15 Caldas, “Autora baiana...”, 2023.

of a realistic nature (reproductions of photographs and newspaper fragments), on the one hand, and abstract themes, on the other, thus dynamically embroidering thin contours or distinctly convex and near-three-dimensional shapes.

The narrative begins with frames depicting a simplified map of the sea. Against this backdrop of expressively segmented colorful surface of raw canvas, Flávia Bomfim creates basted isthmuses and strips of land, rounded shapes of bays that are host to minute (scale-wise) drifting ships. When comparing sailors to boats and maps in her text, Bomfim weaves into the portrait of the sailor crude, deliberately unfinished fragments of the outline of the land and a contrasting elaborate form of the anchor. The layered, tangled threads and the needle stuck in the man's face open the text for a host of other interpretations. In some centerfolds, floral ornaments seem to fill the space, as if they could not bear any emptiness; they are dense and overwhelming. Such a compositional solution can be found in the scene in which João reads out his revolutionary proclamation. The photograph shows two men in distinctive navy white headgear and uniforms. The background above them, the piece of paper held by the main character, presumably containing written demands, and the fragments of their clothing are all dominated by a multitude of small recurring elements. This peculiar form of *horror vacui*<sup>16</sup> not only adds to the ornamentation but also lends more spatiality to the frame. In other instances, the artist opts for a more economical route by focusing the viewer's attention on the reproduced photograph, stitching more discreetly to complement the symbolism of the representation. Among others, this is precisely the nature of Almirante Negro's portrait, which depicts João Cândido as a steadfast man with his head held high and his eyes proudly gazing forth. Candido's expressive gaze is emphasized by strong chiaroscuro and heightened contrasts. His face is woven into a silhouette of a lighthouse, while his arms, dressed in a white sailor's shirt, thus form an island, an outline of a safe shore and an unshakable foundation. The concentrically spreading rays of light in the upper part of the illustration are crafted partly from long smooth pieces of thread, as well as delicately sewn needles of the same length. The expressive arrangement of the lower part of the composition is enhanced by symmetrical snakes basted onto the fabric.

One of the most expressive illustrations is that which symbolically depicts the history of oppression and violence against black people. It is also a composition that emphatically disrupts the color scheme of the whole, as the embroidered part was stitched using an intense red thread.

» 16 *Horror vacui* is understood here as "a tendency to completely fill the surface of an object with a multitude of ornamental motifs, without leaving any empty background", *Słownik terminologiczny sztuk pięknych*, eds. Krystyna Kubalska-Sulkiewicz, Monika Bielska-Łach, Anna Manteuffel-Szarota (wyd. IV, Warszawa: Wydawnictwo Naukowe PWN 2003), 153.

The photograph reproduced on the fabric comes from a collection of pictures featuring North American slaves<sup>17</sup>; it shows a man demonstrating his scarred back. Against the backdrop of the man's body—his back and arm—Bomfim embroidered the contours of three continents (North America, South America and Africa), meticulously filling them with regular bastings and at the same time letting the threads drop freely near the lower edge of the embroidered shape. The patches of intense red momentarily remind one of a festering wound; conversely, the expressive tone of the composition is softened by the blue waves of the tranquil depths and a ship embroidered with cobalt thread, which slowly creeps up a man's arm. The water surface, agitated by gentle waves, and the ship, which in this context can be read as a symbol of one's road to freedom, stand as a promise of the fulfillment of social equality and justice, embodied by João Cândido, among others.

### Men embroidering

“The book is a conversation I have with images and history. This is how I try to get close to João. He was a sailor who embroidered, and so I quote his embroidered compositions and dialogue with him in the space of fabric and embroidery”<sup>18</sup>.

*O adeus do marujo* is the first volume of Flávia Bomfim's projected trilogy, whose protagonists will be male embroiderers of Brazilian origin. In addition to João Cândido, the artist intends to pay a literary tribute to two contemporary artists, Bispo do Rosário and José Leonilson Bezerra<sup>19</sup>.

“What are your plans?”

João is the first of a trilogy of works on three dissidents. He was a black leader of the rebellion. The second volume will be a story about the great creator of our [Brazilian – author's note] contemporary artist Leonilson, highly renowned in Europe, who died of AIDS, and the third will focus on Arturo Bispo do Rosário, who wrote his pieces on textiles. It will be a story

» 17 Information taken directly from the author.

» 18 Leonardo Neto, “Ilustradora baiana vence concurso na Coreia do Sul”, *Publishnews*, 25.02.2021, <https://www.publishnews.com.br/materias/2021/02/25/ilustradora-baiana-vence-concurso-na-coreia-do-sul> (30.06.2023).

» 19 Arthur Bispo do Rosário (1909-1989) was a Brazilian self-taught artist, recognized as one of the frontrunners of the so-called naive art. Diagnosed with schizophrenia, he spent decades committed to a mental institution in Rio de Janeiro, where he created artworks from the objects he found at the facilities, integrating them into embroidered banners reflecting his revelations of religious and metaphysical nature. José Leonilson Bezerra (1957-1993) was a Brazilian conceptual artist, illustrator, author of embroideries and spatial objects made of artistic fabric. A Graduate of Escola Pan-Americana de Arte and Fundação Armando Alvares Penteado (FAAP) in São Paulo, he died as a result of AIDS-related complications.

about three dissidents who used embroidery as a means of expression. I think I can use photography in a variety of different ways to express myself, without limiting myself to cyanotypes, which was the case with João”<sup>20</sup>.

The concept is intriguing primarily in light of the social perception of embroidery and gender. In the Middle Ages, the craftwork, embroidery notwithstanding, was routinely manufactured by men in professional embroiderers’ workshops. Over time, embroidery became associated with the female element, and it is still women who are usually associated with the field today<sup>21</sup>. Traditionally, embroidery was taught to young girls as one of the mandatory elements of their basic education as future wives and mothers; needlework was supposed to be a manifestation of poise and discipline, useful in creating trinkets to decorate the homestead. Embroidered doilies or ornate doodles epitomized a woman’s innocence, restraint and commitment to her role as a wife, as well as a hostess, and the space of the house, embellished with embroidery, raised its status as a cozy and safe place. Another specifically important context was that of intergenerational relations, with the secrets of the craft being passed from mother to daughter, and the acquired skill of embroidery serving as an element that earned a woman the coveted approval of those around her. Women would embroider on their own at home or together with other women, continuing the tradition and reinforcing their self-perception in this socially imposed role.

Such a perception of embroidery is disputed by Rozsika Parker in her book *The Subversive Stitch: Embroidery and the Making of the Feminine* (The Women’s Press Ltd., London 1984), in which she interprets the embroidery process as a historically oppressive tool against women, on the one hand, and private space for their autonomy, on the other. Invoking examples from contemporary art, she points to a new dimension of embroidery in women’s art, where feminist artists deliberately challenge the presence of embroidery in the traditionally defined femininity<sup>22</sup>.

While combining the photographic medium with embroidery to convey engaged ideas is not a very novel technique, what is attractive about it is its application in a work of art addressed to children. By centering the plot around a black Brazilian citizen, Flávia Bomfim gives voice to a com-

» 20 Laurence, “O Adeus do Marinheiro...”, 2022.

» 21 A 1979 issue of *The Guardian* features a commentary on men’s favorite pastimes, among which knitting, broadly defined, occupy a total of two percent. While this state of affairs has since evolved, embroidery is still attributed primarily to women. See Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London: I.B. Tauris & Co. Ltd, 2010), 1.

» 22 2010 saw the reissue of the publication updated by the author and enriched with a new commentary, released in connection with the exhibition *Quilts 1700 – 2010: Hidden Histories*, held at the Victoria&Albert Museum.

munity in her country that happens to be under-represented (or virtually non-existent) in literature for younger readers. By invoking the story of a rebel, revolutionary and dreamer, she picks up on the still lively debate about racism, egalitarianism and social inequality. Asked whether the subject matter is not too difficult, Bomfim replies that it is solely up to judge for the readers and their respective sensibilities. Meanwhile, books whose topics break the common thematic mold in children's and young adolescent fiction—ones that dispel the notion of such literature as a vision of the world painted using distilled, pleasant and pastel colors—are still few and far between, published in low volumes, often by small, independent yet ambitious publishing houses. Although some of them even happen to be censored, they are nonetheless necessary and essential in enabling children to verge beyond the shallow idealized dimension, cleansed of complex emotions and challenges. The choice of subject matter, as well that of the artistic means<sup>23</sup> rarely present in a book for children and adolescents, renders *O adeus do marujo* a publication of exceptional character, worthy of special attention. This is also evidenced by the international awards the book has received, including those awarded outside of Flávia Bomfim's native Brazil. ●

### Abstract

A marriage of photography, embroidery and revolution: Flávia Bomfim's illustrated book *O adeus do marujo* as an example of the use of textiles in contemporary engaged art for children and adolescents

The article outlines the oeuvre of Flávia Bomfim, a Brazilian contemporary artist employing embroidery in engaged art. Particular focus is placed on the illustrated book *O adeus do marujo* (2022), which recounts the story of João Cândido, leader of the Revolt of the Lash.

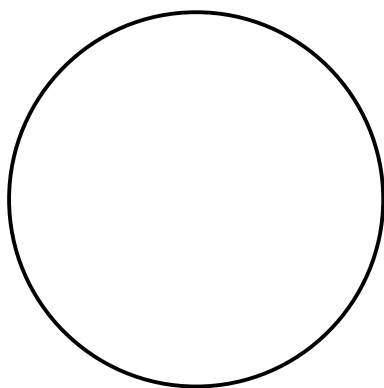
#### Keywords:

illustrated book, artistic textile, embroidery, illustration, Brazil

» 23 Embroidery as a vehicle of artistic language in book illustration has been featured sporadically, primarily in compositions of a painterly nature or as a decorative reflection of the depicted text. In this context, Iwona Chmielewska's book illustrations stand out for her use of collages based on her own collection of napkins, doodles, fragments of fabrics, including embroidered ones, which she employs to convey narratives of a historical nature, among other things. See Iwona Chmielewska, *Lullaby for grandmother (Kolysanka dla babci)*, (Seul: BIR Publishing Co., Ltd., 2019).

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