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Stung to the quick. Tattooing the skin with threads in the work of contemporary embroidery artists. -Sarra Mezhoud

Embroidery and tattooing are analogous gestures. Both embroidery and tattooing require the use of a needle to pierce the skin and decorate its surface. By examining the work of embroidery artists from diverse backgrounds, this article explores these gestures in a comparative way within the chosen context of contemporary female artistic practice. This exploration is based on recent interviews with Aline Brant, Eliza Bennett, Ellen Green, and Nicole Tran Ba Vang, focusing on their artistic conceptions of embroidery through the lens of femininity and feminisms, their relationship to tattooing, and their intermedial approach to the materials, surfaces, and artistic gestures inherent in the acts of embroidery and tattooing. By embroidering tattoo designs on fabric or embroidering skin, photographing embroidered skin, over-embroidering photographs of tattooed bodies or tattooing the body with thread, the juxtaposition of their various creative processes reveals a combination, a subversion, a transgression and a transfer of these two gestures which engage with the female body, its lived experience, its image.

Embroidering the skin to mark the body immutably: European travelers' accounts from the 18th century onwards describe this practice, using the analogy between a technique and a familiar medium – embroidery – in order to understand an unknown form of body ornamentation, the tattooing of Siberian and Inuit groups: "they have the skin of their foreheads, cheeks and chins sewn together, in the form of embroidery, with thread dyed with black grease [...]; and thus create ornaments that never fade . " The " subepidermal tattoo " or "Eskimo tattoo " was, in the 19th and 20th centuries , thus classified in European scientific writings on racial anthropology which, taking up these first archaic European descriptions, attempted to inventory tattooing techniques throughout the world and across the ages. Concealed during colonization, this practice of skin-stitched tattooing is today, in a process of "decolonizing art through art 4 ", considered as a mnemonic heritage by Inuit groups and more particularly by women who are reappropriating this matrilineal gesture and transmitting it:

> You have to sew as if you were hemming. You make a stitch and pinch the skin, then press down so the soot stays in place. This creates a clean line with small dots. […] it's a very long sewing job. You have two ways of inking the skin: either you pass the thread under the skin and remove it, or you pass the thread under the skin and let it rot as it heals .

The needle and thread forming stitches by piercing the material to adorn its surface, the lengthy timeframe and matrilineal transmission of the technique—all these elements of stitched tattooing echo the practice of embroidery in the West and invite us to examine the interplay between the gestures of the embroiderer and the tattoo artist within the chosen context of contemporary female artistic practice. Since the 1990s, a return to craftsmanship and manual work has been evident in contemporary art,⁶ giving prominence to needlework, as well as to the resurgence of embroidery, which had been present on the art scene since the late 1960s, where female artists embraced this practice linked to femininity for centuries and its subjugation by patriarchal culture. They make this medium an instrument of liberation and a weapon of subversive artistic resistance in order to claim their identity as women and artists, inviting, from the 1980s onwards, the writing of a history of embroidery inseparable from the history of women 7. The work of the feminist art historian Roszika Parker entitled The Subversive Stitch: Embroidery and the Making of the Feminine 8 , establishes the grids of

gendered readings and is still in force when it comes to understanding embroidery as a contemporary artistic medium.

Aline Brant, Eliza Bennett, Ellen Greene and Nicole Tran Ba Vang are artists from diverse backgrounds who have been active in the art scene since the 1990s and who do not consider embroidery a "niche feminist medium " . Brazilian, British, American and French, they do not limit their practice to one artistic medium and use embroidery, needlework, photography, painting, collage, video and body art. By embroidering tattoo designs on fabric (Ellen Greene, Embroidered Work , 2018) or embroidering skin (Eliza Bennett, A woman's work is never done , 2012-2014, Nicole Tran Ba Vang, Autumn Winter Series 2003/2004 , 2003), over-embroidering photographs of tattooed bodies (Aline Brant, Foto e Bordado , 2018) or tattooing the body with threads (Isabelle Bisson Mauduit, Les Tatoués , 2014), they pierce, puncture, perforate and photograph a moving and changing surface (fabric and skin) by considering embroidery and tattooing as artistic mediums which they make dialogue through subversion, transgression and the transfer of gestures, supports and media inherent to embroidery and tattooing which they interpenetrate. Investigating their intentions and creative processes, the following reflection is built on recent interviews conducted with these artists about their relationship to tattooing, which they do not practice or practice very little, their conception of embroidery through the prism of femininities and feminisms, and their intermedial approach to the media , materials, supports, surfaces and artistic gestures that the act of embroidering and tattooing have taken on since the 1970s.

Sting and marking, or the subversion of gestures

For Carine Kool, embroidery originated from tattoos.12 An illumination from a late 15th - century edition of Marco Polo's Travels presents one of the earliest depictions of body ornaments resembling tattoos: interlacing patterns and scrolls are strangely rendered in gold on the bodies of "the inhabitants of Caugigu ." 13 Art historian Denis Bruna notes that "the painter uses gold, the same gold he uses to [...] highlight the edge of a garment, " 14 where embroidery is traditionally practiced, bordering and embroidering probably sharing the same etymological root.15 Through imagery, tattooing is then likened to skin embroidery, as Henry Yule's translation confirms in the 1903 edition of Marco Polo's travels: "The entire population [of Caugigu] has their skin marked with needles with designs […] executed in such a way that they can never be erased. […] those who have the greatest quantity of this embroidery are regarded with the greatest admiration . " Thus, the possible analogy between embroidery and tattooing is established.

Embroidery suggests both the technical process and the finished work, a work of embellishment through ornamentation executed over a long period of time, by hand or machine. To embroider consists of pricking and piercing a flexible surface (leather, canvas, or fabric) marked with a preparatory design using a needle, and then covering it with a juxtaposition of threads forming a stitch, a mark repeated according to a multidirectional progression of the gesture. Tattooing, on the other hand, is an indelible and permanent mark, inscription, or design created by introducing various coloring materials, particularly ink, into the dermis using a hand needle or a bundle of mechanical needles. Tattooing involves repeatedly pricking the living body surface according to a gesture that follows the multiple directions of a design previously transferred onto the skin using a carbon paper stencil . ¹⁷ Drawing, pricking, piercing, penetrating a material (thread and ink) into a support (fabric and skin)—the gestures of embroidery and tattooing are articulated in the repetition of stitches that create a visual mark on the surface, “time and the repetition of marks [being] common elements in tattooing and embroidery, ”¹⁸ notes Ellen Greene. Through the mark, embroidery and tattoos are needlework that complements an initial integumentary material and transforms it through ornamentation.¹⁹ The notion of ornamentation is also common to embroidery and tattooing in that they are symbolic and decorative additions to a pre-existing support. Moreover, the history of ornament highlights

their shared origins. In the 19th century , the obsession with discovering the origins of art brought the question of ornament back to the forefront. The need to adorn oneself by ornamenting the skin or the fabric covering it was then described as the first artistic gesture. Gottfried Semper's questions, for example, on the primacy of body or textile ornamentation highlight the permanent links between fabric and skin, embroidery and tattooing:

> The ornaments that appear on the skin […] are made of painted or tattooed threads that intersect in numerous interlacing patterns and spirals and alternate with straight lines. These lines thus bring us back, at the same time, to the thread as a linear element of the textile surface. […] We do not really know if the tattooed lines and interlacing patterns […] are the oldest practice in the art of ornament. […] And there is no doubt that textile art [is one of] the first techniques in which, alongside the intended purpose, the aspiration for embellishment was expressed through […] ornamentation .

Ornament has a complex relationship with art history, often linking it to a superfluous embellishment rather than a distinct art form. The ornamental nature of embroidery and tattooing confers upon them the status of crafts, minor art, or anthropological objects, long scorned by institutions. It is therefore relevant to note that their initial artistic and institutional legitimation also occurred simultaneously in the 1970s through alternative art scenes, where artists transformed them into subversive artistic mediums for asserting identity.

In the late 1960s, social movements encompassing the sexual revolution, the beginnings of LGBTQIA+ cultures, and various feminist struggles proclaimed a unanimous opposition to heteronormative patriarchal society and a shared goal of bodily liberation. Hippies, for example, adopted embroidered clothing as a symbol of rejection of materialism, and punks made tattoos a symbol of defiance; they thus advocated for "a new imaginary of the body as a rallying point " through its marking. At the same time, alternative art scenes experimented with and drew inspiration from the artistic forms of these subcultures and countercultures.

In the final chapter of her book *The Subversive Stitch: Embroidery and the Making of the Feminine* , entitled “A Naturally Revolutionary Art?”, Roszika Parker highlights the appropriation of embroidery by feminist (and non-feminist) women artists as a subversive artistic medium that contributes to the reclamation of feminine identity, its redefinition, and the status of women artists through the introduction of an art form considered minor into the realm of contemporary art. Traditionally, embroidery has been seen as an activity reserved for women, fostering “their instinctive feminine sensibility ” ²² and serving to transmit patriarchal values (domestic and chaste work, delicate and meticulous, repetitive and lengthy, manual and not intellectual) from mothers to daughters in the making of the trousseau, thus maintaining them in a position of submission. Seizing upon this traditional stigma, artists, such as Annette Messager²³ , subvert it and transform embroidery into a revolutionary gesture, allowing them to rethink feminine identity by asserting it themselves . ²⁴ To create My Collection of Proverbs (1974), Annette Messager restricted herself to a specifically feminine gesture: embroidery on handkerchiefs. She subverted it by inscribing misogynistic proverbs such as "I think, therefore I suck," the violence of which contrasts with the delicacy of the finished object, thus subverting the medium and provoking a break with the tradition and values transmitted by embroidery, while simultaneously accepting it as a medium bearing a feminine heritage.25 The same is true for tattooing, which in the West is associated with the male body and virility. In the 1970s, tattooing experienced a major revival that reached its peak in the 1990s, signaling the shift of tattooing from a marginal activity to a more conventional practice imbued with aesthetic and cultural value, championed by a young population of tattoo artists often from universities or art schools with experience in traditional artistic media, from which they draw new, more personalized designs and styles that can correspond to a greater diversity of bodies.²⁶Thus, in the 1970s, very few women were tattooed, and tattooing emerged as a sign of reclaiming the female body to assert emancipation by refusing to conform to the norm. Women turned to tattooing as an inclusive practice to end their exclusion in patriarchal society and constructed their identities by borrowing and subverting tattoos, commonly associated with masculinity. Young female tattoo artists envisioned tattooing as a

symbol of emancipation: "I started tattooing the emerging punk scene and especially the gay scene, as well as women who had emancipated themselves from their past lives and wanted to assert themselves, " explains Ruth Marten, the first female tattoo artist practicing in New York in the early 1970s . She mobilizes new approaches to the practice, both aesthetic, in the choice of new motifs drawn from various artistic sources, from illustration to fine arts, in order to break free from the traditional iconography of flash tattoos that can be reproduced endlessly and are reserved for men, and from the only motifs "available to women such as hearts, roses and butterflies 29 "; and institutional, by carrying out live tattoo performances within contemporary art institutions 30. Participating in this movement of feminism characterized by a reappropriation of the body by contributing to the growing popularity of tattoos among women 31 , Ruth Marten proposes to institutions a feminine practice of tattooing as an artistic innovation and an emancipatory gesture, like the artists who, pricked to the quick, take up embroidery to thus assert themselves as artists and women, elevating embroidery and tattooing to artistic mediums.

“Any bodily modification is an act of protest against a certain established order, a claim linked to a desire for belonging, ” ³² reports Nicole Tran Ba Vang, when asked about her possible artistic lineage with Annette Messager and Tracey Emin, these subversive pioneers whose work she admires. Ellen Greene and Eliza Bennett, for their part, readily invoke the work of Louise Bourgeois: “I am drawn to […] Louise Bourgeois’s fabric works […] which put her personal struggles, her body, and her emotional vulnerability into her works. […] I therefore find that the radical nature of simply telling the truth about your life as a female artist constitutes sufficient resistance .” ³³ Since the 2000s, contemporary artists using embroidery have not necessarily framed their work within a feminist struggle: “I don’t really like labels because they confine, and feminism is currently used in every conceivable way.” “We should invent a new word,” notes Nicole Tran Ba Vang. “Moreover, there is not one feminism but many feminisms, and before being a feminist I am first and foremost an artist, increasingly committed indeed . ” Embroidery allows one to fulfill oneself as an artist, a gesture that the contribution of tattooing and its components transgresses.

Tattooing fabric / embroidering skin or transgressing the supports

On a light white wedding dress (fig. 1) and the scalloped collars of 1950s and 1960s American fashion (fig. 2 and fig. 3), attributes of the “ good girl ” 35 , Ellen Greene embroiders flaming hearts or hearts pierced by a dagger, crucifixes and Christ heads crowned with thorns, snakes and mermaids, handshakes surmounted by a rose, and cursive inscriptions such as “FTW 36. ” The traditional, old-school , and masculine iconography of tattoos in these Embroidered Works disrupts and corrupts these textile pieces, which implicitly refer to a certain culture of purity established by the patriarchy in the United States. Looking closely at the embroidered motifs, one notices that the buxom mermaid is transformed into Daedalus and that the pin-up figure now has an incubus head 37 .

F.1


LOVE

Ellen Greene, *Bridal Gown (Embroidered Work* series), 2018, embroidery and wax on vintage dress backgrounds, 30.5 x 122 cm.
Courtesy of Ellen Greene

Fig. 2

Ellen Greene, *Remind Me (Embroidered Work* series), 2018, embroidery and acrylic paint on vintage collar, 25.4 x 10.16 cm.
Courtesy of Ellen Greene

Fig. 3

Ellen Greene, *FTW (Embroidered Work* series) *,* 2018, embroidery and wax on vintage collar, 20.3 x 45.7 cm.
Courtesy of Ellen Greene

The folk tattoos of the United States, created by and for men, are transcended here by the artist who "[…] imagines an iconography for [the] female body that could mark and celebrate divorce, birth, sex, death, mourning, nostalgia, and aging instead of war or sexual conquest, which constitute much of the traditional language of American tattooing 38 […]". Embroidered on these pieces of symbolic fabric, the tattoo is no longer decoration but "an image that emerges from the depths of woman 39 ". Ellen Greene is "a white, middle-aged, queer, working-class, feminist, mother, and artist 40 ". She situates her artistic use of embroidery, passed down by her grandmother and mother, within a political approach, much like the embroidery artists of the 1970s. Coupled with her reflection on the traditional American iconography of tattooing, her artistic approach reflects the transgressive nature of her tattooed body and her marginalized and silenced mind:
Getting a tattoo was a very radical act of reclaiming [and removing from the male gaze] my body in the very oppressive culture of the American Midwest in the 1980s, where rigid gender norms and Christian values of "purity" dominated popular culture and society. […] When I got my first tattoo in Kansas City in 1994, it was still a very "dangerous" act, both metaphorically and physically. Back then, tattoo parlors didn't cater to housewives or pop stars, but only to punks, bikers, sluts, and outlaws. […] Wearing a tattoo meant you had gone through some kind of ordeal, that you had transcended conventional society, and that you weren't a "normal" woman. So I chose to take that freedom and own my body as an extension of my art .
⁴¹

Ellen Greene experimented early on with tattooing as an artistic medium. Initially, in an exploration of the cultural codes constructing male and female bodies, she painted feminized tattoo designs on long leather gloves, a metaphor for the skin of the female body marked by this rough and masculine form of bodily expression. Later, combining it with embroidery in her more recent work, the piece of fabric embroidered with the tattoo refers to the inscription itself on the flesh. By transgressing the traditional supports of tattooing and embroidery, fabric and skin become a single “plastic surface . ”
Viewed from every angle, fabric is a flexible surface made up of a regular assembly of interlaced and woven threads, and skin is a surface organ formed of three types of tissue ; 43 “fabric is the garment of the skin, skin, the garment of the flesh .” 44 Fabric and skin envelop, protect, and can be adorned and marked. Conceived in “a plastic reciprocity, ” 45 they are an artistic surface where the gestures of embroidery and tattooing merge, engaging the artist’s body.
The materials listed on the label for Eliza Bennett's work entitled *A woman's work is never done* are "flesh and thread." The photographs show the palm of a hand embroidered with colored threads, using a visible needle that has pierced the top layer of skin.

Fig. 4

Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett

Fig. 5

Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett

Fig. 6

Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett

Following the pattern formed by the lines of the hand and the creases of the knuckles, the fine embroidery intertwines with the skin, evoking a calloused hand worn by work: “By using the technique of embroidery, traditionally employed to represent femininity, and applying it to the expression of its opposite, I hoped to challenge the preconceived idea that ‘women’s work’ is light and easy, ” 46 explains the artist. Beyond a feminist approach, the artist embroiders her skin to highlight class inequalities, “the main social problem to be addressed in the arts .” 47 And, in a “neo-materialist” approach, she frequently uses the tools of the seamstress to question relationships, particularly those of the artist, with things and “with more elusive elements such as relationships .” 48 Thus, not being tattooed herself and admitting she had never considered skin embroidery as a thread tattoo, when questioned about tattooing, Eliza Bennett questions the act of inscribing herself on another's flesh and wonders "how many people who get tattooed take into account their relationship with the person doing it . " She then conceives of a relevant correlation between embroidery and tattooing in the sense that they both commemorate something through the decoration of the body and establish interactions.
Ink becoming thread, fabric tattooing or skin embroidery transgress the limits inherent to the supports, fundamental elements of these two gestures which photography, the ultimate medium, will bring into dialogue by their transfer within it.
"Is embroidery the new tattoo?" or the transfer of mediums
Unlike tattooing, which has existed for thousands of years, body embroidery only appeared… very recently! To be honest, I'd never even seen it before I tried it in 2002. Tattoos are less fragile than embroidery. They last longer. Embroidery needs maintenance; the threads can break, and it's not permanent. *Is embroidery the new* **tattoo** ?

… wonders Nicole Tran Ba Vang. Her photograph *Belinda* shows a naked woman embroidering her skin in a rich setting where the scrolls, acanthus leaves and other volutes present on the carpet and wallpaper invade her skin, from foot to thigh.

Fig. 7

Nicole Tran Ba Vang, Belinda (Autumn/Winter 2003_04 Collection series), 2003, color photograph, digital print.
With kind permission from Nicole Tran Ba Vang.

Showing the skin embroidery process in progress, Nicole Tran Ba Vang's photograph cultivates a deliberate ambiguity and disrupts the perception of what seems most immutable, the skin: My embroideries provoke an effect of attraction/repulsion. At first glance, the image appears pretty, but as soon as you get a little closer, you grimace. There is violence. The body still bears

the marks and bruises left by the embroidery. A paradoxical and sometimes ambiguous relationship often runs through all of my work . ⁵¹
Embroidery is conceived as a stigma, a bodily modification as painful as tattooing. In the artist's monograph entitled REVUE. Ceci n'est pas un magazine (Review. This is not a magazine), published by Dis Voir, Marie Darrieussecq wrote a short story specifically for the series: "One doesn't embroider one's legs every day … " to discuss the portraits of embroidered women from the Autumn/Winter 2003/2004 Collection, from which Belinda is taken . Skin embroidery is described there as an ancestral practice, traditionally passed down from mothers to daughters and performed during rites of passage into puberty, echoing the practice of skin-stitched tattooing, which marks the different stages of life for women in Inuit groups, from their first menstruation to childbirth . Embroidering oneself then becomes "becoming woman 54 ," Marie Darrieussecq's short story referring to the use of embroidery by feminist artists, according to Marion D'Amato, who sees in the beginning of the text, where the embroidery of capital letters is mentioned, a reference to Annette Messager's Collection of Proverbs . The question of the (de)construction of identity is at the heart of Nicole Tran Ba Vang's work:
Questions of identity have always been central to my work, but they have evolved, and I now approach them in a completely different way. While I was initially interested in the construction of identity, today its deconstruction seems a more relevant question. It involves the deconstruction of gender in a process of self-disidentification towards a non-binary society. Minorities, I'm thinking of queer people for example, have appropriated the insults attributed to them and transformed them into a positive weapon of resistance. I like to think that embroidering one's body can be transgressive and subversive. Especially since embroidery is associated with such a "feminine" activity […] So harmless! Have you ever tried embroidering yourself? It doesn't even hurt, she seems to be saying. You wanted me to do embroidery? Well, here it is. The canvas is my body […] I weave, and everything intertwines .
Manual and digital techniques intertwine in Nicole Tran Ba Vang's photographs. On the photographic surface, one can distinguish the embroidery of the body which, like a tattoo, has no reverse side, its cutaneous support being impossible to turn over.
By over-embroidering the photographic support pierced by the needle and thread, Aline Brandt's work allows the three-dimensionality of the embroidery and its reverse side to be recovered. Using stranded cotton thread, she over-embroiders bodies photographed in black and white with plant motifs and delicate flowers in shimmering colors. The embroidery is conceived prior to the photographic portrait it will adorn. Here, the decoration does not invade the body, but rather the embroidery emanating from the body permeates the image, which, according to the artist, has no end.
Photography allows me to express something through embroidery that goes beyond what the image already conveys. Embroidery overflows the boundaries of the image, reaching the individual […] and painlessly “tattooing” their photographed skin. […] Embroidery in portraits is then like a tattoo on the body that re-signifies it . **56**
Embroidery and tattooing engage in a dialogue within the photographic medium, as illustrated by this portrait of a man whose tattoos are carefully left uncovered by the embroidery, which follows their contours (fig. 8), or that of a woman whose tattooed floral motifs are echoed by red embroidery, which in turn tattoos the photographic surface (fig. 9). Tattooed and fascinated by "the power of needles," Aline Brant also embroiders on fabric, playing with supports and surfaces by imagining "photographing with embroidery . "
Fig. 8

Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white photograph, digital print.
With kind permission of Aline Brant
Fig. 9

Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white photograph, digital print.
With kind permission of Aline Brant
She thus transfers the embroidery onto another two-dimensional surface with a reverse side where the thread fixing is visible (fig. 10), the last fundamental gesture allowing the embroidery to be imprinted on the support [58.] By embroidering these photographed bodies which now have a reverse side, her gesture is akin to tattooing the figurative body with threads.
Fig. 10

Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white digital print photograph. Back and front.
With kind permission of Aline Brant
Fig. 11

Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white digital print photograph. Back and front.
With kind permission of Aline Brant
French textile artist Isabel Bisson Mauduit also embroiders photographed bodies, which she then tattoos with dreamlike landscapes. Arms are the limbs she readily "tattoos," echoing the current trend of sleeve tattoos. She calls this series *Les Tatoués (The Tattooed),* creating a "transfer of reality " from the tattoo to its embroidered representation on the photographic reproduction of its original support, the skin.
Fig. 12

Isabel Bisson Mauduit, *London (The Tattooed* Series), 2014, embroidery on black and white photograph.
With kind permission of Isabel Bisson Mauduit
Through their transfer into photography, embroidery and tattooing merge, they become an "intermedial unit 60 " which, through the confusion of gestures, intertwines with the raw, pricked artistic surface.

1 Eberhard Isbrand Ides, “The Journey from Moscow to China [1692-1694]”, in Collection of Travels to the North, containing various memoirs very useful to …

2. Subepidermal tattooing. This type of tattooing is done using a needle threaded with a fairly long thread coated with a greasy substance …

3 “The only process that does not fall into our classification is, we believe, the one used by the Inuit. The tattoo artist, in this case …”

4 Guy Sioui Durand, “Autochtones: de la décolonisation de l’art par l’art”, *Liberté* , n° 321, 2018/4, p. 24-26.

5. Remarks addressed to photographer Sylvain Bérard by one of the oldest tattoo artists in the Inuit community of Nunavut in northern Canada, a grandmother …

6 The two international exhibitions organized by curator David Revere McFadden at the Museum of Arts and Design in New York, “ …

7 Carine Kool, “Embroidery, a revolutionary art? Embroidery, a ‘naturally revolutionary art’ or the use of embroidery by artists …”

8 Rozsika Parker, The Subversive Stitche. Embroidery and the making of the feminine , London, Women's Press, 1984.

9 I would like to warmly thank Aline Brant, Eliza Bennett, Ellen Greene and Nicole Tran Ba Vang for the interviews they granted me, and …

10 Frédérique Joseph-Lowery, “Embroidery and contemporary art”, *Art Press* , no. 352, 2009, pp. 40-47.

11. Eric Méchoulan and Rémy Besson's conception that intermediality is defined by relations, interactions, and interferences …

12 Carine Kool, Embroidery in the work of Tracey Emin: pricking, piercing, fixing, thread-based pleasure and the art of intimacy , English thesis, supervised by Nicole …

13 *The Book of Marco Polo*'s *Travels* , trans. Robert Frescher, 1475-1525, f o 99 v°, Bibliothèque de l'Arsenal, BNF, Ms-5219 reserve.

14 Denis Bruna, “The ‘ploughing in the flesh’: Testimonies and representations of tattooing in the Middle Ages”, *Micrologus. Natura, Scienze et Società* …

15 The philologist Michel Francisque, a specialist in the study of medieval manuscripts, asserted in the 19th century : “there is no doubt that this verb comes from …

16 *The travels of Marco Polo* . The complete Yule-Cordier Edition. Including the unabridged third edition (1903) of Henry Yule's annotated translation, as …

17 “Techniques. Drawing”, National Union of Tattoo Artists and Tattoo Professionals , https:// …

18. Translation proposed by the author of the article for: “ Also time and repetitive mark making feel like common elements between tattooing and …”

19 The adjective "tegumentary" is here associated with the notion of protection, becoming synonymous with envelope, protective membrane that can …

20 Gottfried Semper, Der Stil in dem technischen und tektonischen Künsten, oder Praktische Aesthetik , t. I “Textile Kunst”, Frankfurt am Main …

21 David Le Breton, Signs of Identity: Tattoos, Piercings, and Other Body Markings , Paris, Métailié, 2002, p. 16. David Le Breton, Sociology …

22 Magalie Latry, *Artistic and feminist confrontations with gender hierarchies* , art thesis, supervised by Pierre Sauvanet, Bordeaux Montaigne University …

23 The example of Annette Messager was chosen here because her work is canonical, just like the embroidery work of Judy Chicago, Sophie Calle …

24 Stigma is understood here according to Erving Goffman's sociological concept. He considers stigma as any devaluing social attribute …

25 Léonie Lauvaux, Broder la pornographie , op. cit ., p. 61.

26 Clinton Sanders, Angus Vail, *Customizing the body: The Art and Culture of Tattooing* , Philadelphia, Temple University Press, 1989, p. 19.

27 Translation proposed by the author of the article for: “ I started tattooing the burgeoning punk scene and especially the gay scene, and also women …

28 “ My goal, when I took up tattooing in 1972, was to satisfy my curiosity about the medium and to hopefully make a living. As a woman, I liked the …

29 Margot Mifflin, Bodies of subversion: a secret history of women and tattoo , New York, powerHouse Books, 2013, p. 72.

30 Ruth Marten presented her first live tattoo performance at the Musée d'Art Moderne de la Ville de Paris in 1977, during the 10th Biennale of …

31 Mary Kosut, *The Art of Tattoo. From Outsider Culture to Institutionalization* , sociology thesis, The New School University for Social Research (…

32 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

33 Author's proposed translation for: " I am drawn to […] fabric works of Louise Bourgeois […] that put [her] personal struggles, bod[y] and …

34 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

35 Ellen Greene, “Statement on Embroidered Work 2016,” https://artbyellengreene.com/artwork/4483592-Statement-on-Embroidered-Work-2016-click-here. …

36 Traditional biker tattoo meaning " *forever two wheels* ", " *fuck the world* " or " …

37 The incubus is a recurring motif in the work of Ellen Greene. It is a male-shaped demon who, according to a number of traditions …

38 Author's proposed translation for: “[…] imagine tattoo iconography for [the] feminine body —iconography that could mark and celebrate …”

39 Ibid. : “[…] my iconography was something coming up out of the depths of the woman. »

40 Ibid . : “ I identify as a white, middle aged queer, working class, female, feminist, mother and artist. »

41 Ibid. : “ Getting tattooed for me was a very radical act of claiming my body as my own […] in Midwest America during the 1980s within a culture …

42 Marion D'Amato, From fabric to skin, from skin to fabric: drawing raw in the material , art thesis, supervised by Dominique Clévenot and …

43 The skin is made up of overlapping tissues: epithelial tissue and nervous tissue in the epidermis and connective tissue in the dermis …

44 Claude Bénazéraf, “Human Skin”, *in* Régis Debray, Patrice Hugues (eds.), *Cultural Dictionary of Fabric* , Paris, Fayard, 2005, p. 248.

45 Marion D'Amato, From fabric to skin, from skin to fabric , op. cit ., p. 21.

46. Author's proposed translation for: " By using the technique of embroidery, traditionally employed to represent femininity and applying it to …"

47 Ibid . : “ In my opinion, in the field of the arts, 'class' is the primary social issue that needs addressing . »

48 Ibid. : “ Within my practice I […] try to interrogate my own experiences and my relation to things, which encompass both material objects and more …

49 Ibid . : “ In fact, […] being entrusted with the act of inscribing into the flesh another, makes me wonder how many people getting tattoos consider …

50 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

51 Ibid .

52 Marie Darrieussecq, “We don’t embroider our legs every day,” *in* Nicole Tran Ba Vang, *Revue. Ceci n’est pas un magazine* , Paris, Dis voir …

53 Lars Krutak, “Tattoos of the hunter-gatherers of the Arctic,” 2012, https://www.larskrutak.com/tattoos-of-the-hunter-gatherers-of-the-arctic/ …

54 Léonie Lauvaux, *Embroidering Pornography: In Search of a Feminine Desire* , art thesis, supervised by Sandrine Ferret, University of Rennes 2, 2018 …

55 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

56 Translation proposed by the author for: “ Photography allows me to say with embroidery something that is beyond what the image already says. …

57 Ibid . : “ I am fascinated by the “power of needles”. […] Today, also embroidering on fabric, I feel that I am photographing with embroidery. »

58 Carine Kool, Embroidery in the work of Tracey Emin , op. cit. , p. 230.

59 André Bazin, “Ontology of the photographic image” [1945], *What is cinema?,* vol. I, Paris, Éditions du Cerf, 1975, p. 11-19.
Next notes

1 Eberhard Isbrand Ides, “The journey from Moscow to China [1692-1694]”, in *Collection of Voyages to the North, containing various memoirs very useful to commerce and navigation* , ed. Jean Frédéric Bernard, vol. VIII, Amsterdam, 1727, p. 58. Cited by Luc Renaut, *Body Marking and Religious Signification in Antiquity* , thesis in religious studies, supervised by Alain Le Boulluec, École pratique des hautes études, 2004, p. 78.

2. “Subepidermal Tattooing. This latter method of tattooing is performed using a needle threaded with a fairly long thread coated with a greasy substance, such as fish oil mixed with lampblack. The instrument, thus armed, is inserted under the epidermis, or more precisely into the superficial layer of the dermis, because if the process were truly subepidermal, the tattoo would risk fading due to the constant renewal of epidermal cells. A line previously drawn in pencil serves as a template for the tattoo design, and the skillfully handled needle creates certain generally simple ornaments. These are parallel lines, curved lines, crosses, and stars. This type of tattooing is applied to exposed parts of the body—the face, hands, and feet—and is specific to polar peoples, such as the Inuit and Greenlanders.” Nordenskiöld, during the Vega expedition, encountered it among the Chukchi. » Alexandre Lacassagne, Émile Magitot, “Tattooing”, *in* Amédée Dechambre (ed.), *Encyclopedic Dictionary of Medical Sciences* , vol. XVI, part 3, Paris, G. Masson P. Asselin, 1886, p. 114.

3 “The only method that does not fall into our classification is, we believe, the one used by the Inuit. In this case, the tattoo artist inserts a thread, previously greased and soaked in lampblack, into the skin using a needle. The thread, guided by the needle along the contours of the design, releases its dye between the flesh and the skin. This method, which would be painful for Europeans, is harmless for the Inuit because of the thick layer of fat they have under their skin.” Jacques Delarue, Robert Giraud, *Les Tatouages du « milieu »* , Paris, La Roulotte, 1950, p. 9.

4 Guy Sioui Durand, “Autochtones: de la décolonisation de l’art par l’art”, *Liberté* , n° 321, 2018/4, p. 24-26.

5. Remarks addressed to photographer Sylvain Bérard by one of the oldest tattoo artists in the Inuit community of Nunavut in northern Canada, grandmother of the tattoo artist Aresh who carries on this tradition today. Alexandra Bay, “Skin-stitched Tattoo, a little-known Inuit art,” *Tatouage Magazine* , no. 136, 2020, pp. 97–99, p. 99.

6 The two international exhibitions organized by curator David Revere McFadden at the Museum of Arts and Design in New York, “Radical Lace & Subversive Knitting” (January 25 - June 17, 2007) and “Pricked: Extreme Embroidery” (November 8, 2007 – March 9, 2008), offered a retrospective of this renewal of materiality and manuality in contemporary art, subsequently confirmed by two academic anthologies: Shu Hung, Joseph Magliaro, *By Hand: The Use of Craft in Contemporary Art* , Princeton, Princeton Architectural Press, 2007 and

Maria Elena Buszek, *Extra/Ordinary: Craft and Contemporary Art* , Durham, Duke University Press, 2011.

7 Carine Kool, “Embroidery, a revolutionary art? Embroidery, a ‘naturally revolutionary art’ or the use of embroidery by contemporary artists”, *Koregos. Multimedia journal and encyclopedia of the arts* , no. 215, 2017, https://koregos.org/fr/carine-kool-broderie-art-revolutionnaire/ , accessed on 11/11/2023.

8 Rozsika Parker, The Subversive Stitche. Embroidery and the making of the feminine , London, Women's Press, 1984.

9 I would like to warmly thank Aline Brant, Eliza Bennett, Ellen Greene and Nicole Tran Ba Vang for the interviews they gave me, exchanges which were so enlightening and enriching for my understanding of their work.

10 Frédérique Joseph-Lowery, “Embroidery and contemporary art”, *Art Press* , no. 352, 2009, pp. 40-47.

11. The concept of intermediality, developed by Éric Méchoulan and Rémy Besson, is defined by the relationships, interactions, and interferences between media or artistic mediums. A medium is a cultural production linked to others that are contemporary or earlier and which, from a diachronic perspective, engage in dialogue through the notion of transference. Rémy Besson, “Prolegomena to a Definition of Intermediality in the Contemporary Era,” 2014, https://hal-univ-tlse2.archives-ouvertes.fr/hal-01012325v2 , accessed 11/11/2023.

12 Carine Kool, Embroidery in the work of Tracey Emin: pricking, piercing, fixing, thread enjoyment and the art of intimacy , English thesis, supervised by Nicole Terrien, University of Rennes 2, 2018, p. 231.

13 *The Book of Marco Polo's Travels* , trans. Robert Frescher, 1475-1525, f o 99 v°, Bibliothèque de l'Arsenal, BNF, Ms-5219 reserve.

14 Denis Bruna, “The ‘ploughing in the flesh’. Testimonies and representations of tattooing in the Middle Ages”, *Micrologus. Natura, Scienze et Società Medievali* , no. 13, 2005, p. 389-407, p. 393.

15 The philologist Michel Francisque, a specialist in the study of medieval manuscripts, stated in the 19th century : “There is no doubt that this verb comes from *border* […] embroidery is practiced primarily on the edges of garments.” Michel Francisque, * Recherches sur le commerce, la fabrication et l'usage des étoffes de soie, d'or et d'argent, et autres tissus précieux en Occident, principaux en France, pendant le Moyen Âge* , vol. II, Paris, Crapelet, 1854, p. 382. Quoted by Carine Kool, * La Broderie dans l'œuvre de Tracey Emin *, op. cit. , p. 250.

16 *The travels of Marco Polo* . The complete Yule-Cordier Edition. Including the unbridged third edition (1903) of Henry Yule's annotated translation, as revised by Henri Cordier; together with Cordier's later volume of notes and addenda, v. 2, New York, Dover Publications Inc, 1920, p. 116-117. Translation proposed by Carine Kool, *Embroidery in the work of Tracey Emin* , *op. cit.* , p. 298.

17 “Techniques. Drawing”, *National Union of Tattoo Artists and Tattoo Professionals* , https://syndicat-national-des-artistes-tatoueurs.assoconnect.com/page/198638-techniques , accessed on 11/11/2023.

18 Translation proposed by the author of the article for: “ Also time and repetitive mark making feel like common elements between tattooing and embroidery. ” Remarks by Ellen Greene collected by the author during an interview conducted in July 2022.

19 The adjective "tegumentary" is here associated with the notion of protection, becoming synonymous with envelope, protective membrane, which can be likened to the skin that protects organs, or to the tissue that in turn protects the skin. cf. "Tegument," National Center for Textual and Lexical Resources, https://www.cnrtl.fr/definition/T%C3%89GUMENT , accessed 11/11/2023.

20 Gottfried Semper, *Der Stil in dem technischen und tektonischen Künsten, oder Praktische Aesthetik* , t. I “Textile Kunst”, Frankfurt am Main, 1860, p. 13; 97-98. Translation proposed by Isabelle Kalinowski and Estelle Thibaut , “Selection of original texts by Gottfried Semper, extracts from Der Stil”, *Gradhiva* , n° 25, 2017, http://journals.openedition.org/gradhiva/3337 , consulted on 11/11/2023.

21 David Le Breton, Signs of Identity. Tattoos, Piercings and Other Body Marks , Paris, Métailié, 2002, p. 16. David Le Breton, The Sociology of the Body , Paris, PUF, 2018, p. 7.

22 Magalie Latry, *Artistic and feminist confrontations with gender hierarchies* , art thesis, supervised by Pierre Sauvanet, Bordeaux Montaigne University, 2018, p. 206.

23 The example of Annette Messager was chosen here because her work is canonical, on par with the embroidery work of Judy Chicago, Sophie Calle, and Louise Bourgeois, artists recognized by critics and institutions but who represent a “visible minority.” Léonie Lauvaux, *Embroidering Pornography: In Search of a Feminine Desire* , art thesis, supervised by Sandrine Ferret, University of Rennes 2, 2018, p. 294.

24. Stigma is understood here according to Erving Goffman's sociological concept. He considers stigma to be any devaluing social attribute, whether physical or not, defined by the gaze of others and social interactions. The strategy of "stigma reversal" is a claim, a struggle to reclaim a stigmatization directed against oneself. Erving Goffman, *Stigma: Notes on the Management of Spoiled Identity* , Paris, Les Éditions de Minuit, 1975.

25 Léonie Lauvaux, Broder la pornographie , op. cit ., p. 61.

26 Clinton Sanders, Angus Vail, *Customizing the body: The Art and Culture of Tattooing* , Philadelphia, Temple University Press, 1989, p. 19.

27 Translation proposed by the author of the article for: “ I started tattooing the burgeoning punk scene and especially the gay scene, and also women who were independent of their earlier, more domestic lives and wanted to assert themselves. ” Remarks by Ruth Marten collected by Suzanne Unrein during an interview conducted in February 2020 in Suzanne Unrein, “Conversation with Ruth Marten”, Figure/Ground , 2020, http://figureground.org/conversation-with-ruth-marten , accessed on 11/11/2023.

28 “ My goal, when I took up tattooing in 1972, was to satisfy my curiosity about the medium and to hopefully make a living. As a woman, I liked the aspect of controlling my own

sovereign scene plus the novelty, in those times, of performing in ‘a man’s world.’ I was the sole female practitioner in New York City .” These are the words of Ruth Marten, collected by the author of this article during an interview conducted in August 2020 and quoted in Sarra Mezhoud, “Queer Tattoo. Ruth Marten or the Feminist Performativity of Tattooing on the New York Underground Scene of the 1970s,” La Peaulogie , no. 8 “Ethical and Inclusive Tattooing: Skin as a Political Marker,” 2022, https://lapeaulogie.fr/article/queer-tattoo-ruth-marten/ , accessed November 11, 2023.

29 Margot Mifflin, Bodies of subversion: a secret history of women and tattoo , New York, powerHouse Books, 2013, p. 72.

30 Ruth Marten offered a first live tattoo performance at the Musée d'art Moderne de la ville de Paris, in 1977, during the 10th Paris Biennale, then a second in 1978 during the exhibition "Punk: Washington project for the arts" at the Alice Denney gallery in Washington.

31 Mary Kosut, *The Art of Tattoo. From Outsider Culture to Institutionalization* , sociology thesis, The New School University for Social Research (New York), 2003, p. 40.

32 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

33 Author's translation for: “ I am drawn to […] fabric works of Louise Bourgeois […] that put [her] personal struggles, bodily and emotional vulnerabilities in [her] work. […] So I find the radical nature of just telling the truth of your life as a female artist to be resistance enough. ” Remarks by Ellen Greene, collected by the author during an interview conducted in July 2022.

34 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

35 Ellen Greene, “Statement on Embroidered Work 2016”, https://artbyellengreene.com/artwork/4483592-Statement-on-Embroidered-Work-2016-click-here.html , accessed on 11/11/2023.

36 Traditional biker tattoo meaning " *forever two wheels* ", " *fuck the world* " or " *for the* world".

37 The incubus is a recurring motif in Ellen Greene's work. It is a male-shaped demon who, according to a number of mythological and legendary traditions, lies on top of sleepers to sexually abuse them. Ellen Greene, "Incubi Succubi," https://artbyellengreene.com/artwork/2499719-Incubi-Succubi.html , accessed November 11, 2023.

38 Author's proposed translation for: “[…] imagine tattoo iconography for [the] feminine body —iconography that could mark and celebrate divorce, birth, sex, death, grieving, longing and aging instead of war or sexual conquest which made up a large part of traditional American tattoo language. ” Quotes from Ellen Greene, taken from an interview conducted by the author in July 2022.

39 Ibid. : “[…] my iconography was something coming up out of the depths of the woman. »

40 Ibid . : “ I identify as a white, middle aged queer, working class, female, feminist, mother and artist. »

41 Ibid. : “ Getting tattooed for me was a very radical act of claiming my body as my own […] in Midwest America during the 1980s within a culture that was very oppressive. Rigid gender norms and Christian “purity” values dominated popular culture and society […] When I got my first tattoo in Kansas City in 1994 it was still a very “dangerous” act both metaphorically and physically. Tattoos parlors back then, did not cater to housewives or pop stars, they were only for punks, bikers, sluts and outlaws. […] Wearing a tattoo meant that you had been through some sort of trial, you had passed beyond conventional society and were no “normal” woman. So I choose to take that freedom and own my body as an extension of my art. »

42 Marion D'Amato, *From fabric to skin, from skin to fabric: drawing raw in matter* , art thesis, supervised by Dominique Clévenot and Isabelle Alzieu, University of Toulouse 2 Le Mirail, 2012, p. 59.

43 The skin is made up of overlapping tissues: epithelial and nervous tissue in the epidermis, and connective tissue in the dermis and hypodermis. Corinne Déchelette, Patrick Moureaux, *Skin Tissue: Tissue as a Metaphor for Skin* , Séné Donjon editions, 2022, p. 54.

44 Claude Bénazéraf, “Human Skin”, *in* Régis Debray, Patrice Hugues (eds.), *Cultural Dictionary of Fabric* , Paris, Fayard, 2005, p. 248.

45 Marion D'Amato, From fabric to skin, from skin to fabric , op. cit ., p. 21.

46 Translation proposed by the author for: “ By using the technique of embroidery, traditionally employed to represent femininity and applying it to the expression of its opposite, I hoped to challenge the pre-conceived notion that “women's work” is light and easy. » Eliza Bennett, “A Woman's Work Is Never Done”, https://www.elizabennett.co.uk/new-gallery/d04djafht08i76icv2ce3qja2yu4jv , accessed 11/11/2023.

47 Ibid . : “ In my opinion, in the field of the arts, 'class' is the primary social issue that needs addressing . »

48 Ibid. : “ Within my practice I […] try to interrogate my own experiences and my relation to things, which encompass both material objects and more elusive elements, such as […] relationships. »

49 Ibid . : “ In fact, […] being entrusted with the act of inscribing into the flesh another, makes me wonder how many people getting tattoos consider their relationship to the person doing it. »

50 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

51 Ibid .

52 Marie Darrieussecq, “We don’t embroider our legs every day”, *in* Nicole Tran Ba Vang, *Review. This is not a magazine* , Paris, Dis voir, 2016, p. 46-54.

53 Lars Krutak, “Tattoos of the hunter-gatherers of the Artic,” 2012, https://www.larskrutak.com/tattoos-of-the-hunter-gatherers-of-the-arctic/ , accessed 11/11/2023.

54 Léonie Lauvaux, *Embroidering pornography. In search of a feminine desire* , art thesis, supervised by Sandrine Ferret, University of Rennes 2, 2018, p. 339.

55 Remarks by Nicole Tran Ba Vang collected by the author during an interview conducted in July 2022.

56 Translation proposed by the author for: “ Photography allows me to say with embroidery something that is beyond what the image already says. Embroidery overflows beyond the limits of the image, into the individual […] and the photographed skin allows me to “tattoo” without pain. […] Embroidery in portraits is like a tattoo on the body that can re-signify something. » Comments by Aline Brant collected by the author during an interview carried out in July 2022.

57 Ibid . : “ I am fascinated by the “power of needles”. […] Today, also embroidering on fabric, I feel that I am photographing with embroidery. »

58 Carine Kool, Embroidery in the work of Tracey Emin , op. cit. , p. 230.

59 André Bazin, “Ontology of the photographic image” [1945], *What is cinema?,* vol. I, Paris, Éditions du Cerf, 1975, p. 11-19.

60 Jürgen E. Müller, “Intermediality, a new interdisciplinary approach: theoretical and practical perspectives with the example of television vision”, *Cinémas* , no. 10, 2000, p. 107.


LOVE

Fig. 1
Ellen Greene, *Bridal Gown (Embroidered Work* series), 2018, embroidery and wax on vintage dress backgrounds, 30.5 x 122 cm.
Courtesy of Ellen Greene
docannexe/image/965/img-1.jpg

Fig. 2
Ellen Greene, *Remind Me (Embroidered Work* series), 2018, embroidery and acrylic paint on vintage collar, 25.4 x 10.16 cm.
Courtesy of Ellen Greene
docannexe/image/965/img-2.jpg

Fig. 3
Ellen Greene, *FTW (Embroidered Work* series) *,* 2018, embroidery and wax on vintage collar, 20.3 x 45.7 cm.
Courtesy of Ellen Greene
docannexe/image/965/img-3.jpg

Fig. 4
Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett
docannexe/image/965/img-4.jpg

Fig. 5
Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett
docannexe/image/965/img-5.jpg

Fig. 6
Eliza Bennett, *A Woman's Work Is Never Done* , 2012-2014, flesh, needle, color photographs, digital print.
Courtesy of Eliza Bennett
docannexe/image/965/img-6.jpg

Fig. 7
Nicole Tran Ba Vang, Belinda (Autumn/Winter 2003_04 Collection series), 2003, color photograph, digital print.
With kind permission from Nicole Tran Ba Vang.
docannexe/image/965/img-7.jpg

Fig. 8
Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white photograph, digital print.
With kind permission of Aline Brant
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Fig. 9
Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white photograph, digital print.
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Fig. 10
Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white digital print photograph. Back and front.
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Fig. 11
Aline Brant, *Fotografia e Bordado* Series , 2018, embroidery, stranded cotton thread on black and white digital print photograph. Back and front.
With kind permission of Aline Brant
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Fig. 12
Isabel Bisson Mauduit, *London (The Tattooed* Series), 2014, embroidery on black and white photograph.
With kind permission of Isabel Bisson Mauduit
docannex/image/965/img-12.jpg

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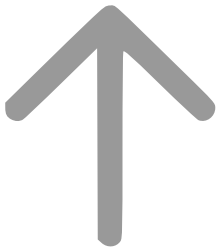

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