

PARALLEL THREADS

THAT

PARALLEL LIFE

“There is an old saying, “Nothing bad ever happens to an artist, it is all fuel for their work”. It isn’t about what happens to you, it is what you do with it. We all have a story to share. Each of our unique lives, adventures, hurts, triumphs, losses, gains, each makes us who we are.”

“One of the greatest gifts I’ve been given is my hands, and how I can translate loss, tragedy, poignant moments, and celebrations into something that allows me to grieve, to mourn, to come to terms with, and to celebrate all that life has given me.”

“I am primarily a clothing artist. The sewing machine has been part of my psyche since I was born. My mother was a housewife, with tailoring skills and she made every piece of fabric, literally and figuratively, that decorated our household and our bodies. I grew up with a sewing machine on the dining room table, and when I was old enough, my mother passed on her skill and her passion.”

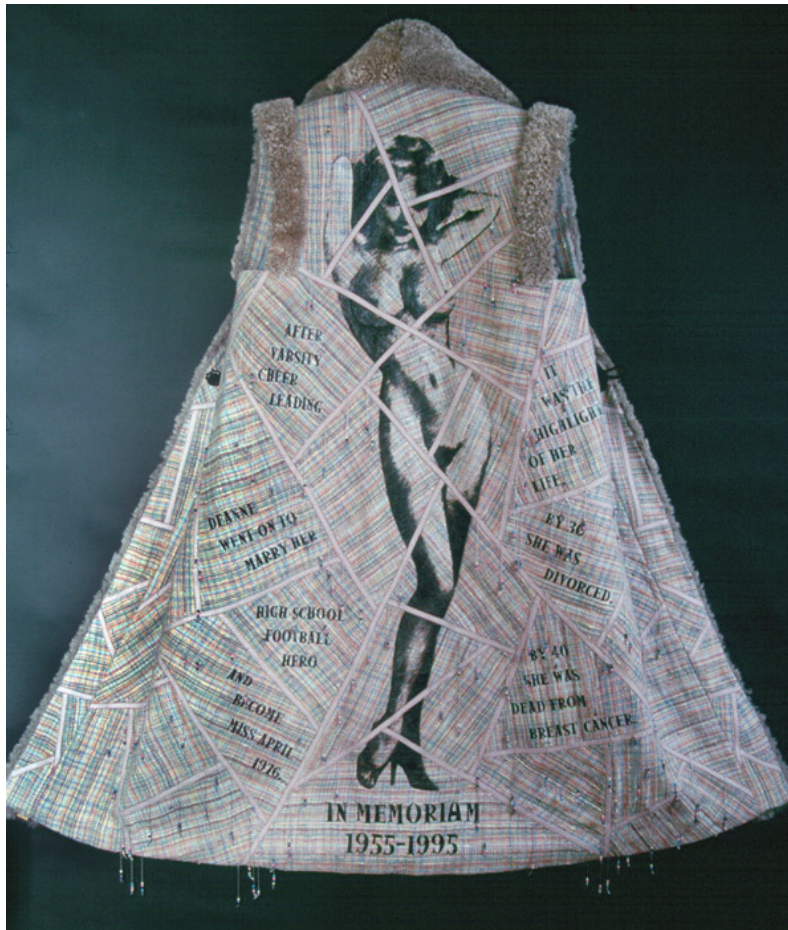
“I found clothing to be a terrific metaphor for a canvas about my life. I used the garment silhouette to give voice to my story, often using the lining to keep secrets, hide feelings, and give confirmation to my inner most thoughts. Using recycled work, pieced back together, memories and experiences are reconstructed in a way that allows closure, clarity, and emotion to be contained in a format that surrounds the fragile body like a shroud.”

IN MEMORIAM

1999

Text reads:

After varsity cheerleading, Deanne went on to marry her high school football hero and become Miss April 1976. It was the highlight of her life. By 30 she was divorced. By 40 she was dead from Breast Cancer. In Memoriam 1955-1995



“After attending my 25th high school reunion, sitting with the homecoming queen for a long time, finding out that everyone there at the reunion had a story. I began to create this garment, “In Memoriam”, about a woman who put so much of her identity into her body. By 40 years old, the body we had as teens is gone, replaced by one that is full of the wisdom of life, but not the vitality of youth.

I had friends who were beginning to divorce, have face lifts, go through life altering diseases like breast cancer, and each had to find their own way in the mid-life years, some did not go willingly.

At the same time my youngest child, a daughter, was graduating from Kindergarten. Where would she fit into this complex picture molded by a society that places such extreme importance on physical beauty?

Inside the lining of “In Memoriam” I placed an image of my Kindergarten class, and images of those who impacted my life in both positive and negative ways through my years of school. They are hidden in the lining, and are a critical part of who I was and who I became.”



THE VICTIM

2001

"The Victim, is about men and women, all of us who have allowed ourselves to become victims of others, victims of ourselves and our own toxic behaviors, victims of society and a culture that defines who we should be and does not accept who we are.

I saw the most beautiful spider web early one morning stretched between the spindles of the deck railing. It was glistening with the morning dew. It was so fragile yet exquisite in its iridescence.

Many things that lure us in are actually traps. We get caught in the trappings of life and become victims so easily. Once inside it is very difficult to escape. The spider is often used by many cultures as the original weaver or lace maker, creating something so unique it can't be duplicated. I loved the metaphor and used it here, juxtaposing that image of the spider with her victim trapped in her web."



EMBEDDED FILES 2004

“Embedded Files was created after the death of my father in 2001. Culling through all the family photos, it struck me that my father was an invisible yet integral part of my life; metaphorically, he was there for every important moment, recording it on film, yet he was never in any of the photos. Each image from my childhood, is recorded on the inside of the garment, on the lining, where it stays hidden from the world, unless I choose to open it. To everyone else, the vest looks like a soft cloud of plain mohair, which speaks to the cloudy recollections we have of those images that are part of who we are.”

“At this point, I struggled with continuing to use garments as a canvas, I found they were so associated with a specific function, they rarely fit into a exhibition’s eligibility requirements. More often than not, garments were considered functional and saleable. Though garments are still my passion, I found I had so much more still to say, and reluctantly succumbed to the rectangular format of two dimensional artwork. The plus side of this is the legitimate recognition in the art world of works in two dimension created from fiber techniques. The new work began to be accepted to exhibits, especially those with size restrictions.”



WATCHING DEATH COME

2007

11" x 14"

"Watching Death Come was drawn in 2006, as a quick sketch on a napkin, as I sat with my mother in law, keeping vigil, as she lay dying at 99 years old in a nursing home, revealing the beauty and grace of a dying body, the soul ready to spring forth when the last breath has been taken, escaping the age, the pain, the infirmity. The hard angles of her jutting bone structure, fragile 'paper thin' skin stretched taut over her decaying body, haunted me, and I carefully recorded the moment, so I wouldn't forget the grace my best friend displayed, even in death."



MARGARET

2008

9.5" x 10" x 4"

"After my mother in law's death, the long process of sorting out a life of 99 years began. The photos of her in her youth reminded me so much of the vitality she had, even in her 90's. The juxtaposition of youth and old age, shows how unimportant the outer shell is in recording who we are."



SURVIVOR

2008 12" x 9"

"In 2002, I was diagnosed with Breast Cancer, a very aggressive type, fortunately still in the early stages. I went through a mastectomy, and six months of chemotherapy, but refused to have the breast reconstructed. My new body was an important part of who I am, with or without a breast. Seven years later, I am so much more than a survivor, and I celebrate each day I am alive. I am proud of my body, and all its scars, a roadmap of all I have experienced and survived. I shot this self portrait, transferring the image to silk, transparent like a skin, and used the weaving technique, to symbolically reweave my body back together."

BIG SISTER 2008 16" x 16"



Big Sister

Lancaster 2008

“The intimacy of the image of my little sister and me captured by my dad on film, calls to mind enduring relationships, simpler times, the thirst for knowledge, the simple act of sharing a good book between friends. Cutting the image apart and reassembling it in a woven structure speaks of how the assembling of our memories makes us who we are at this moment in time.”



TOP OF THE WORLD

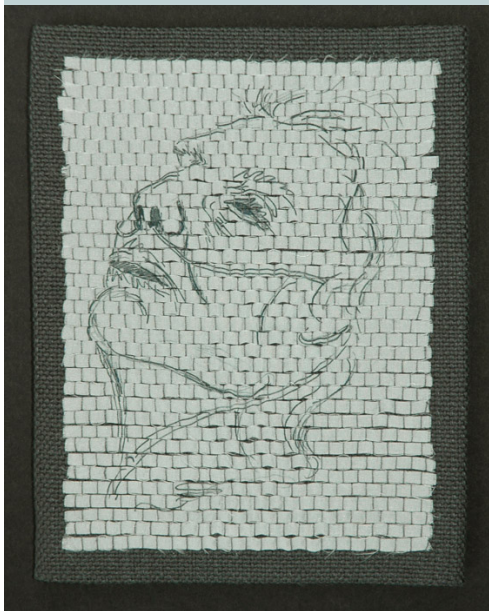
2009

24" x 26"

“A family vacation in NYC, at the end of August of 2001, the innocence of children, a spectacular view of a world that would end as we knew it in just two short weeks....”

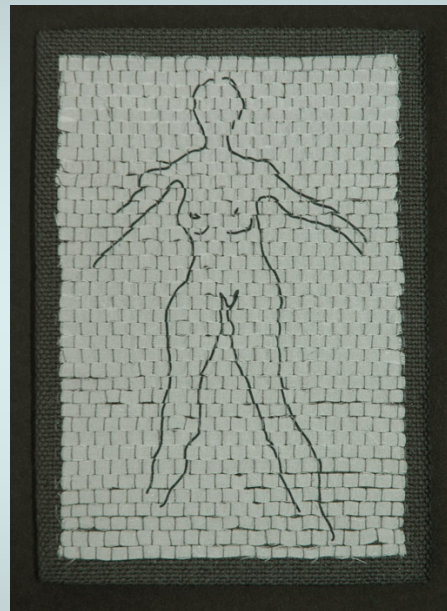
“A few opportunities arose to enter exhibitions that focused on scale, and it occurred to me that this body of work might translate well into ‘personal posts’, postcard like reminders of important milestones, images, and experiences in my life. So I reduced the scale, and remove some of the images, adding in some additional ones as well.”

PERSONAL POST SERIES: 2008



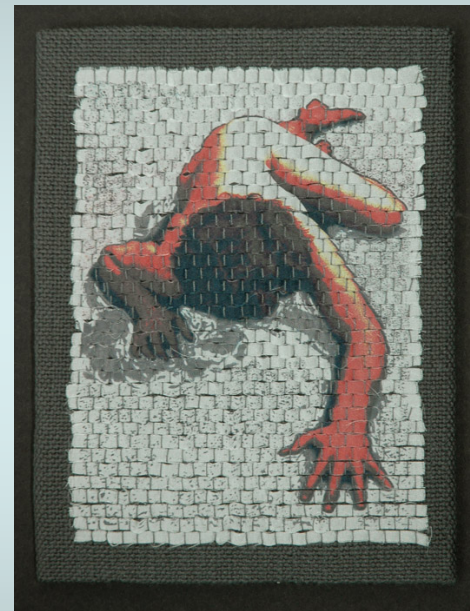
***WATCHING DEATH
COME***

4.5" X 6"



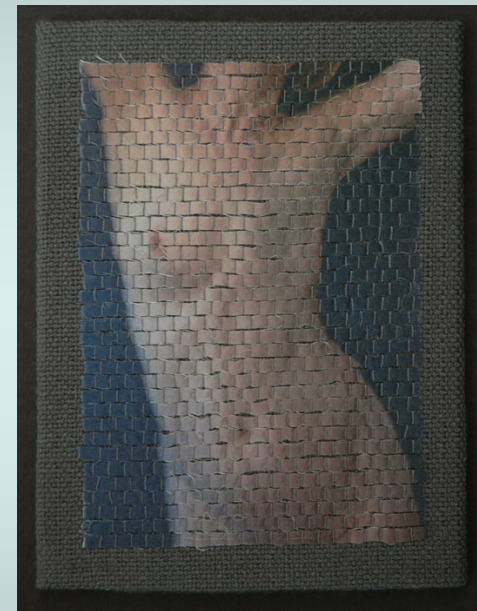
***MENOPAUSAL
DANCE***

4" X 6"



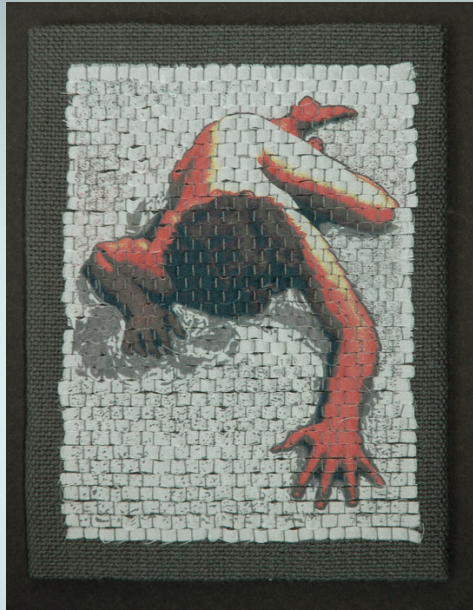
THE SPOUSE

4.5" X 6"



SURVIVOR

4.25" X 6"



“The Spouse is a digitally altered image from a shot of a boyfriend taken in 1975. I had a photography class in art school, and frequently used my very cooperative boyfriend to help me with specific assignments. I married him in 1978, and through all the trials and hardships of a life well lived, we have managed to stay together for 31 years. I thought this image very representative of parts our relationship, through good times and bad, when there is a dependency on each other. But I sense in the darkest of times, that the dependency isn’t equal.”



“The technique used for these images is a simple four shaft weaving technique. The images are printed first on a specially treated silk habotai, using an inkjet printer. The images are then cut into ¼” strips, and rewoven in order on a loom, using a technique developed by Theo Moorman in the 1960’s.”



“A plain weave cotton ground is woven on two shafts, and interspersed between each pair of warp threads, is a fine tie-down thread, alternately warped on the remaining two shafts. In this case, the tie-down thread was a polyester sewing thread. The tie-down threads are alternately lifted to hold in place the individual strips once they are placed on the background which is being woven simultaneously.”

“Thank you all for inviting me to speak tonight. It is a privilege for me to have my latest work included in Small Expressions 2009.”

- Daryl Lancaster