

Hippocrates was the first person to provide an explanation for hereditary traits. He hypothesized that “seeds” cause certain traits of the offspring to resemble those of the parents. This idea, known as **pangenesi**s, was the first attempt to explain the transmission of hereditary traits from generation to generation. (-Brooker, *Genetics*)

The exploration of genetics and how we pass on part of ourselves to the next generation had become more important as my children, now grown, developed distinct personalities and skills. We have 44 chromosomes plus the X and Y sex chromosome, in 22 homologous pairs, one chromosome of the pair inherited from the mother and its homolog inherited from the father. My children are part of my DNA, and part of their father’s.

The rigidity of the grid of a handwoven fabric yields less spontaneity and freedom of expression for the kind of scientific and political themes I found myself wishing to express in the mid 2010’s. The disordered attachment of fibers in felting, challenged the way I thought about the interlacement of fibers. There was something metaphoric about the chaotic and unpredictable way the scales on a wool fiber attach themselves to one another, much like the chaotic and unpredictable daily onslaught of media and politics and divisiveness that consumes us. Hand felting represents the attempt to control chaos.

There were political themes that called for a response from me, that neither a woven cloth nor a garment silhouette could voice. That narrative was easier to describe in felt, and pieces like *The Wall*, and *Climate Change*, offered a visual without the distraction of engineering a garment. Oddly enough, almost 10 years later, these pieces still matter, and their voices are stronger than ever, especially *e-vis-cerate*; *verb, deprive of vital or essential content*. This piece still resonates, even more than when I first created it.

In 2011, I submitted three works for an exhibition **9x9x3** with the Textile Study Group of New York. We were given three 9x9x3 boxes and had to create a narrative within those boxes. Although the pieces were not accepted for the original exhibition, two of them appeared in the **Salon De Refusés** (or exhibition of rejects) exhibit for many of the works that did not make it into the original exhibition. Thirteen years later, these three works describe even more profoundly the life cycle of growth, destruction, and rebirth, found in the ever-changing climate and resulting natural disasters.

-Daryl Lancaster