

CYRENA NOUZILLE

Artist's Statement

I am a multidisciplinary artist practicing a life-long commitment to the marriage of biology and art. Through the lens of environmental sustainability, my recent work repurposes and transforms objects and natural materials into up-cycled art forms, provoking conversation about our relationship to the natural world. Overconsumption and pollution have created devastating environmental impacts. Finding a voice through art, my goal is to promote conscientious human habits and draw attention to a product's end-stream ramifications.

I am currently pursuing sculpture as a metier at Cal State Northridge and continuing to explore the intersection of functional design and sculptural visual expression. However, my interests are diverse and include ethnic cultures and craft techniques; I will be looking to utilize textiles and other media that incorporate natural dyes and pigmentation to create organic texture and graphic patterns. Historically, I am drawn to modernist architecture and the Arts and Crafts movement for the honest exposure of construction materials and methods, simple utilitarian form, and design elements gleaned from nature. My Japanese heritage and cultural lifestyle have informed an admiration for *wabi-sabi* imperfection, nature's asymmetry, and the irregularities cast by the human hand, which provide a unique identity and spirit.

I find beauty in discarded things. Beauty provides value. Revitalizing a used object into a new form shows respect for its prior service, and for the craftsman who built it, as well as a stewardship of the planet's limited resources. I enjoy the process of disassembling, admiring the engineering, and liberating an object for another identity and aesthetic. Repurposing material is inherently more challenging than using new, and I work with the constructs of the original shape to inform a new design. The compound curvature of wine barrel staves serves as a chair's ergonomic shape or a lamp's circular arena. Weathered wood offers texture and grain reveals a tree's history. A construction site's lumber trash pile, an old fence, and a cardboard box are all reincarnations of the life of the tree.

I research natural science to find ecological problems in need of visual conversation. Snippets from mental stockpiles of history and world culture are woven into my work with metaphors and personal memoirs, often making my written narrative an integral part of the piece itself. Holistically combining my background in biology and the liberal arts, I am hoping to begin a multidisciplinary MFA program to learn from working artists in a collaborative environment, discover a local network of peers and mentors, and embrace a broader professional arts community.